

HERA Joint Research Programme 'Cultural Encounters' 2013-2016



HERA

Humanities in the European Research Area



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"HERA brought us together - a diverse group of First World War social and cultural historians, literary scholars, archivists, museum curators, film-makers and art house directors scattered across Europe - and introduced us to the joys and creative challenges of researching, thinking, writing and planning collaboratively."

CEGC Project Leader, Dr Santanu Das



Preface

The partners of the HERA network chose “Cultural Encounters” as the theme for its second joint research programme. Why? Because we believed it was a topic that would demand the insights of many scholars from many different disciplines; because it has historical reach as well as contemporary resonance; and because it is a topic that would show how humanities research can help us get to grips with the contemporary world – its problems as well as its opportunities and its future.

The Cultural Encounters programme allowed us to ask some fundamental questions. What happens when differing cultures or cultural traditions, values, and histories come into contact with each other? When are encounters disruptive, divisive and crisis-causing ... and when do they become rich sources of innovation, renewal, reflection and progressive change? How has this dynamic worked in the past, and how can we understand it in our contemporary moment, where we see extensive migration around the world, where globalisation proceeds at speed, and where competing values and identities confront each other, sometimes violently?

These are crucial questions for humanity, and given our species’ history of migration, conflict and compromise, they must always have been so. To study cultural encounters is therefore to study one of our most fundamental, formative experiences. And in a world where an increasing amount of political discourse and policy appears to be driven by the fear of encounter with others, we need such investigation more than ever.

And so with the HERA Cultural Encounters programme (with co-funding from the European Commission), 18 innovative projects were funded for three years – projects that touched on many different historical periods, and explored cultural encounters from a myriad of disciplinary angles. This resulted in an impressive array of books, articles, blogs, websites, databases, editions, translations, performances, podcasts, TV programmes, and exhibitions. No less importantly, it built new relationships between humanities scholars and the world outside the academy – collaborations with galleries, museums, festivals, heritage sites, broadcasters, activist groups, social innovators, fashion companies, architects, community groups ... even a commercial airport!

In the end, the programme has demonstrated several important things. Humanities matter, not just to scholars and students, but to individuals, communities, business, policymakers and civic society. It also showed that interdisciplinarity works. Collaborating across disciplines has real challenges, but it always has the potential to make a whole that is greater than the sum of its parts. And even when it doesn’t achieve such deep integration, the very fact of working with other disciplines forces a valuable reflection on the limitations as well as value of one’s own.

A final lesson is one that arises from the programme’s truly European scope – the experience of having productively brought together not only researchers, but also European agencies and national research funders. Whatever shape Europe takes as we move forward from our present moment, it’s clear that we all benefit from dialogue with each other, and from the kind of openness, curiosity and willingness to co-operate that this programme and these projects demonstrate. The lesson is that we are stronger and wiser when we work together.

Professor Sean Ryder
National University of Ireland, Galway
Chair of HERA Network Board, 2010-2016



Introduction

The HERA Network Board wants to congratulate “Cultural Encounters” on its successful conclusion – HERA’s second transnational joint research programme.

The theme of “Cultural Encounters” has provided us with new knowledge and insights into some of the most complex aspects of human history and society. Understanding cultural encounters means understanding the history and significance of Europe and the world. The ‘European identity’ emerges as a consequence of various manifestations of cultural transformations, conflicts and reconciliation. The ability to explain these processes is especially dependent on the humanities because culture is intertwined with some of the most fundamental aspects of human existence, among them values, beliefs and language.

This programme has produced innovative research on subjects ranging from how cultural encounters feature in interventions against violence toward women and children, to how our understanding of Europe and what it means to be European is interpreted through film and television. Each project has focused on specific types or moments of cultural encounter, thus drawing attention to the conditions and consequences of particular cases. Yet one of the benefits of the programme has been the degree to which it has enabled comparative analysis of cultural encounters, either within projects or between them, helping us to see the patterns and models that characterise such encounters in general. Understanding the dynamics of culture in the past and the present in this way, allows us to better anticipate our own possible futures.

The successful conclusion of this programme is a tribute to the vision and effort of the HERA partners, who by pooling financial resources and national expertise demonstrate their commitment to building a vibrant and strong European humanities research community. HERA has from its establishment in 2004 been committed to the vision of European researchers working across countries and across disciplines to address societal, cultural, historical and philosophical issues in ways not normally possible within conventional national programmes or at the level of the individual researcher. Previous projects funded under HERA joint research programmes have not only produced innovative research, but have also built new networks for future projects, have trained a number of new researchers and have promoted knowledge exchange between the humanities and the wider domains of the arts, industry, cultural institutions, education and media.

We congratulate the projects on their successes over the past three years, and we hope that they look back on their scholarship with HERA as a positive and enriching experience.

Dr. Wojciech Sowa, National Science Centre Poland
Chair of the HERA JRP Board



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Asymmetrical Encounters: E-Humanity Approaches to Reference Cultures in Europe, 1815-1992 (ASYMENC)



This project explored the cultural aspects of European identity by analysing the role of “reference cultures” in European public debates between the Treaty of Vienna (1815) and the Treaty of Masstricht (1992) - the period that witnessed the heyday of the nation state as well as its gradual substitution by European integration. ASYMENC investigated how these reference cultures, defined as spatially and temporally identifiable cultures that offer a model to other cultures, have been established in public debates during this period. To tease out the possibilities of this comparative and transnational approach to history of mentalities, the project concentrated on cultural exchanges between major countries such as England, France and Germany and smaller countries, for example, the Netherlands, Belgium and Luxembourg.

The aim of the interdisciplinary consortium of three European research centres at Utrecht University, University of Trier and University College London, which was later joined by the University of Gottingen, was to push boundaries of multilingual text mining beyond their current state and to illustrate how important questions about European culture and identity can be asked and answered using large corpora of digitised materials.

The project has used a new digital humanities methodology to study long-term developments and transformations of cultural imaginaries. The project has developed and used innovative digital humanities techniques to mine and analyse large collections of digitised newspapers and magazines currently made available by national libraries. The purpose was to discover long-term developments and breakpoints in public debates, but also to map the vectors of cross-cultural influences. In order to do this, the project developed new digital humanities algorithms and tools to apply “text mining” on large multilingual corpora.

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ASYMENC Top 3 Outputs:

1

A two day international conference called Mining Digital Repositories: Challenges and Horizons in the National Library of The Netherlands in the Hague was held on 10-11 April 2014. The primary aim of this workshop was to assess the opportunities and challenges involved in using transnational, multilingual, and multimedia digital repositories (such as newspapers, periodicals and radio/television broadcasts) in computational humanities research.

2

A virtual exhibition co-ordinated by PI Hauswedell and including contributions from all project partners introduces the promises computational research methods applied to large digitised newspapers corpora harbours. The exhibition, titled "Text-mining Historical Newspapers", was launched at the HERA Cultural Encounters close conference in Prague in September 2016 (<http://tmhn.org>) and also ties in with the Open Educational Resources we have created as part of a MOOC (Massive Open Online Course).

3

Van Eijnatten, J. (2015) 'Beyond Diversity: The Steady State of Reference Cultures', *International Journal for History, Culture and Modernity*, 3(3), 1-8.



Hamfeld-Bramburg, Coca Cola.



Reading Newspapers.



Example of Textual Analytics.



SLUB, Dresden, Digitisation.

Caribbean Connections: Cultural Encounters in a New World Setting (CARIB)

CARIB focuses on inter-community social relationships and transformations of island cultures and societies in the Lesser Antilles across the historical divide (AD 1000-1800). This period represents an archaeologically understudied and turbulent era during which the inhabitants of the Lesser Antilles came under increasing influence from South America and the Greater Antilles, and participated in the last phase of indigenous resistance to colonial powers. The region is ideal for this research because of 1) its geographic location as a chain of small islands between the landmasses of the South American mainland and the Greater Antilles, thus serving as a conduit for interaction and exchange; 2) its continuous Amerindian occupation from 6000 BC until the 18th century; 3) its dynamic situation of Amerindian-European-African interactions: a lasting legacy of the colonial encounters. The primary aim was to understand the impacts of cultural encounters on Lesser Antillean indigenous Carib societies by studying transformations in settlement pattern and organisation, material culture, and network strategies across the historical divide.

The objectives of the project were to understand impacts of cultural encounters on Lesser Antillean Amerindian societies and ties across the historical divide through the integration of archaeological, historical, archaeometrical, and social network data. Specifically, the CRP addresses: (1) pre-colonial and early colonial transformations in settlement pattern and organisation through archaeological investigations and critical evaluation of the late-15th through 18th-century European documents, (2) continuity and change in material culture repertoires through technological and archaeometric analyses, and (3) Amerindian social networks across the historical divide by the integration of archaeological, historical and archaeometrical datasets. The second objective of the project was to increase historical awareness and protection of heritage resources through public exposure, workshops and museum exhibitions. This has been reinforced by the involvement of Caribbean experts, scholars and local communities in the research agenda.

PROJECT TEAM

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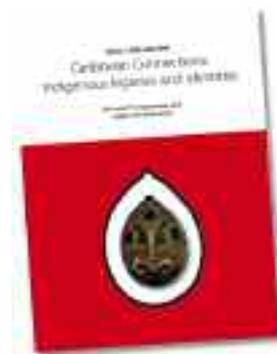
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Program of closing conference (Mans 2016)

CARIB Top 3 Outputs:

1	Connecting Stakeholders: Collaborative Preventive Archaeology Projects at Sites Affected by Natural and/or Human Impacts.	C.L. Hofman and M.L.P. Hoogland	Caribbean Connections
2	Determining the provenance of Cayo pottery from Grenada, Lesser Antilles, using portable X-ray fluorescence spectrometry.	R.B. Scott, B. Neyt, C. L. Hofman and P. Degryse	Archaeometry
3	Reconstruire le táboüi, le manna et les pratiques funéraires au village caraïbe d'Argyle, Saint-Vincent.	C.L. Hofman, M.L.P. Hoogland & B. Roux	À la recherche du Caraïbe perdu : Les populations amérindiennes des Petites Antilles de l'époque précolombienne à la période coloniale.



Argyle scale model and exhibition in the new Public Library of Kingstown, Saint Vincent (Photograph: Jimmy Mans 2015).



Reconstructing the indigenous early-colonial village of Argyle (Photograph: Ministry of Tourism, Sports and Culture, Saint Vincent 2016).



HERA-CARIB closing conference (Photograph: Jimmy Mans 2016).



Irvine Auguste, Former Chief of the Kalinago Territory, Dominica.



Excavation at the archaeological site of Argyle (Photograph, Menno Hoogland 2016).

Cultural Exchange in a Time of Global Conflict: Colonials, Neutrals and Belligerents during the First World War (CEGC)

Within the framework of the project, 'Cultural Exchange in a Time of Global Conflict: Colonials, Neutrals and Belligerents during the First World War' (CEGC), researchers suggested that the First World War – conventionally defined as a military 'clash of empires' – could be conceptualised as a watershed event in the history of cultural encounters. The project has sought to understand and analyse how the First World War created new spaces for, as well as put pressures on, encounters between peoples and cultures from belligerent, colonised, and politically neutral countries. CEGC also sought to unravel the lasting consequences – social, cultural, and literary memory – of these encounters for Europe as well as for its former colonies. Over a three-year period, it brought together a cross-disciplinary and multilingual team of researchers and eight cultural institutions from across Europe to illuminate and examine these areas of research during the centennial years of the war's commemoration. The CEGC team adopted a comparative, interdisciplinary, and culturally nuanced methodology in order to study a complex range of material, such as archival documents, newspapers, journals, literary texts, book trade practices, films, photographs, paintings, and sound-recordings.

Research for the project was divided along two main strands: the war experience of the 'colonials' and 'neutrals', in various combinations with the belligerent states. About four million soldiers with diverse cultural and ethnic backgrounds from British, French, and German colonial empires served in the war. During war, these spaces (battlefields, hospitals, towns, prisoner-of-war camps) became sites of encounter between different cultures and ethnicities. Simultaneously, within Europe, a different kind of 'cultural encounter' was being engineered; the belligerent states were each trying to win over the neutral nations by funding cultural institutions and trying to influence artists, writers, and opinion makers from the Netherlands, Denmark, Sweden, and Switzerland. This cultural propaganda included: art exhibitions; theatre and music performances; film distribution and screenings; the founding and funding of magazines, cinemas, and bookstores; and the flooding of the book market with imported books and translations to address mass audiences as well as influence opinion. The neutral countries soon became regions of international cultural encounters with a long-lasting impact. Collectively, members of CEGC asked: what is the relation between the personal, 'direct' encounters in wartime (battlefield, POW camps, hospitals), and these state-sponsored, ideologically motivated 'indirect' encounters (through literature, film, propaganda)?

Website: www.cegcproject.eu/

PROJECT TEAM

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CEGC Top 3 Outputs:

1

Cultural Exchange in a Time of Global Conflict: Colonials, Neutrals and Belligerents During the First World War: A collection of nearly 200 photographs, paintings, film clips, songs, objects, books, advertisements and other archival finds from 1914-1918 demonstrating the theme of cultural contact and exchange with carefully contextualised information, and a series of short reflective essays.

2

"Cosmopolitan Sympathies": Music and Writing of the First World War performed on 15 September 2016, as part of the HERA 2013-2016 closing symposium at Prague. Similar concerts - *Terrible Beauty* and *In Different Skies* - were performed at King's College Chapel, London, on 11 November, 2014 and 20 January, 2016.

3

'Lives from a Global Conflict: Cultural Entanglements During the First World War' - exhibition illustrating through the life-trajectories of 16 individuals the global and entangled nature of the First World War and shown in Berlin, London, Poznan and Utrecht in 2016.

'As a member of the CEGC team, I have been on the frontline of new developments in my field from the very beginning of my PhD. The international and interdisciplinary collaborations we have undertaken have introduced me to different ways of thinking about the conflict within and beyond Europe by pioneers in the field.'

CEGC PhD student, Anna Maguire



CEGC Project Leader, Dr Santanu Das presenting at the Imperial War Museum.



Dr Santanu Das in conversation at Kolkata Literary Meet, India, on January 26, 2015.



Concert at Prague: "Cosmopolitan Sympathies": Music and Writing of the First World War performed on 15 September 2016.



[Left to Right] Prof. Dr. Geert Buelens, Dr Heike Liebau, Dr Santanu Das and Prof. Dr. Hubert Van Den Berg.



[Left to Right] Prof Geert Buelens, Dr Heike Liebau, Dr Santanu Das and Prof Hubert Van Den Berg.



Concert at Prague: "Cosmopolitan Sympathies": Music and Writing of the First World War performed on 15 September 2016.

Cultural Encounters in Intervention Against Violence (CEINAV)

The project “Cultural Encounters in Intervention Against Violence” (CEINAV) has taken a dual approach to cultural encounters as they play out in ethics, justice, and citizenship, through a focus on the fundamental rights of women and of children to safety from violence. It considered both national legal and institutional cultures as they affect practices of intervention, and the growing diversity within European countries, where symbolic boundaries of cultural belonging can define social exclusion and inclusion. Four EU countries –Germany, Portugal, Slovenia and the United Kingdom – were studied, and differing institutional structures and traditions of law, policing, and social welfare intervention were contextualized in the history of colonialism, democracy, migration, and diversity. CEINAV has explored on the one hand why, despite an explicit European consensus on stopping violence against women and protecting children from harm, the practices of intervention and the rationales behind them differ between countries, and on the other hand, how policies and institutional practices, despite the common intention to ensure the “best interests of the child” and the freedom and safety of women from violence, may have quite different effects for disadvantaged minorities within each country. In consultation with 12 associate partners, who represent networks of practitioners and stakeholders, the project focused on three forms of violence for which state responsibility is well established: intimate partner violence, physical child abuse and neglect, and trafficking for sexual exploitation.

The aims of the project were to:

- contribute to dialogue among the discourses on multiculturalism and diversity in the different European languages and disciplines;
- clarify the implications of European norms, national legislation and practices of protection and prevention for cultural encounters, taking account of multiple and intersecting structures of power and oppression;
- analyse the ethical issues of rights and discrimination arising from interpretations of the state’s duty to protect as embedded in policies and intervention procedures within four European countries;
- frame an intersectional approach to intervention that recognises the voice and agency of diverse victims;
- build a transnational foundation for ethical guidelines for good practice. The objectives were pursued in five streams of theoretical, empirical and creative work.

Website: <http://ceinav-jrp.blogspot.ie/>

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CEINAV Top 3 Outputs:

1

Carol Hagemann-White & Bianca Grafe (eds.): *Experiences of Intervention Against Violence. An Anthology of Stories*. Vol. II of Cultural Encounters in Intervention Against Violence. Opladen: Barbara Budrich Publishers 2016. Doi 10.3224/84742043, open access: <https://shop.budrich-academic.de/produkt/experiences-of-intervention-against-violence>

2

Liz Kelly & Thomas Meysen: *Transnational Foundations for Ethical Practice in Interventions Against Violence*, CEINAV: <http://tinyurl.com/ceinavproject>

3

"Everything I told them", Documentary film directed by Lana Zdravković and Vlasta Jalušič: to be accessed at <http://tinyurl.com/ceinavproject> or request link from CEINAV contact: chageman@uos.de
The video follows the research process and uses the stories from women and young people about their intervention experiences and videotaped statements of professionals in the four countries to express key dilemmas that come to the fore in the intervention process.



CEINAV Principal Investigator, Prof Vlasta Jalušič.



CEINAV Project Team – HERA Close Conference, Prague 2016.



CEINAV Principal Investigator, Dr Thomas Meysen.



CEINAV Project Leader, Prof Carol Hagemann-White.

Currents of Faith, Places of History: Religious Diasporas, Connections, Moral Circumscriptions, and World-Making in the Atlantic Space (CURRENTS)

The CRP *Currents of Faith, Places of History* took place between 2013 and 2016. The goal was to develop "a research activity that brings together four intensely debated issues which, surprisingly, have not been understood in combination so far: religion, mobility, place, and cultural heritage in the Atlantic space." For this, a team of anthropologists, historians and religious studies specialists was formed, working across four European institutions: The Institute of Social Sciences of the University of Lisbon (Portugal, host institution), the University of Utrecht (Netherlands), the Université Libre de Bruxelles (Belgium) and the University of Oxford (UK).

Each team member conducted empirical (ethnographic, historical) case studies, under the common goal of (a) promoting a debate concerning Europe's place in the world, namely concerning the Atlantic history; (b) producing an innovative theory of religious mobility, encounters and cultural heritage in the Atlantic space; (c) publicly disseminating the history of religious and cultural mobility/exchange in the Atlantic; and (d) contributing towards a better understanding of transnational cultural heritage processes. Each of the four partner institutions designed a subtheme that simultaneously responded to these concerns and addressed the following working concepts: (1) Connections/disconnections; (2) Moral circumscriptions; and (3) World-making:

- Portugal: Encounters, historical acknowledgements, and moral landscapes across the Atlantic
- Netherlands: Atlantic spirits. Religion, heritage, and the making of the Atlantic world through Winti and Candomblé.
- Belgium: Slave trade transatlantic heritagescapes. Reconections and world-making in Guinea-Conakry and the Mexican Gulf.
- UK: A King in the Atlantic. Centripetal and centrifugal forces in the making of a Kongo heritage.

The case studies addressed lesser-known contexts and movements in the history of the Atlantic, beyond the more hegemonic histories that have been largely discussed in the academy. Consequently, through the case studies the project covered several geographical areas which revealed distinct connections and directionalities in the Atlantic space:

- Africa: Angola, DR Congo, Ghana, Burkina Faso, Ivory Coast, Mali.
- America: USA (New Orleans), Cuba, Brazil (Rio de Janeiro, Bahía, Maranhão), Peru, Surinam.
- Europe: Netherlands, Spain, Portugal.

Website: <http://currents-of-faith.ics.ul.pt/>

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PI 4: Prof. Ramon Sarró, University of Oxford, UK. Email: ramon.sarro@gmail.com.

"By leading a collaborative research project of this nature, I felt that, more than bureaucratically administering an inter-institutional framework, I was helping to enable a platform of connections and collaborations between scholars that moved far beyond the immediate scope of the program."

CURRENTS Project Leader, Dr. Ruy Blanes



CURRENTS Project Logo

CURRENTS Top 3 Outputs:

1

"Atlantic Perspectives", edited by Ruy Blanes, Ramon Sarró and Markus Balkenhol (Forthcoming).

2

Artistic Commission "Four Moments", by Victor Gama:

<http://currents-of-faith.ics.ul.pt/currents/artistic-commission-four-moments-by-victor-gama-introduction/>

<http://www.victorgama.org/>

3

Film "*The Possibility of Spirits*", directed by Mattijs van de Port (2016):

<http://www.mattijsvandeport.eu/www.thepossibilityofspirits.eu/home.html>

<http://currents-of-faith.ics.ul.pt/currents/film-the-possibility-of-spirits-by-mattijs-van-de-port/>



Old slavery port. Namibe, Angola, 2015. Photo by Ruy Blanes.



Campo Real de Cieneguilla.



Monument in honour of unknown slave.
New Orleans, 2015. Photo by Roos Dorsman.

Defining and Identifying Middle Eastern Christian Communities in Europe (DIMECCE)

The presence of Middle Eastern Christian communities in Europe is a novel field which can add to current understandings of the categorisation of migrants and its implications on integration and the construction of identity within migrant groups. The objectives of this interdisciplinary research project were to explore the migrant experiences of Middle Eastern Christian communities in Europe in order to identify the cultural encounters taking place and to examine their impact on defining and shaping identities. The case studies of the Coptic Orthodox (sub-state but global identity), Assyrians/Syrians (transnational supra-state identity) and Iraqi Christians (state identity) offer several strategies of identity construction including diasporic, particularistic, and national. These in turn are shaped by existing integration strategies and church-state relations. The selected countries of the United Kingdom, Denmark, and Sweden, allow a cross-country comparison of these cultural encounters, while exploring the transnational nature of the communities.

Using core but contested, notably identity, minority, diaspora, transnationalism and integration, the project sought to advance knowledge on the following issues. First, the project explored the factors that determine identity strategies are outlined through our first research question, 'What are the cultural encounters experienced by Middle Eastern Christian migrant communities?' Second, we posed the question 'How do Middle Eastern Christian communities negotiate cultural encounters?' To examine the internal debates within the communities relating to these cultural encounters with acknowledgement that different communal actors compete for influence and that variables such as gender, generation and migration patterns also have an impact. Third, we asked, 'What are the implications of how cultural encounters with Middle Eastern Christian communities are perceived in the countries of residence?' in order to identify the perceptions of these encounters at both state and societal level. Finally, the relations between the communities and other migrants from the homeland were explored with reference to experiences in the homeland by asking, 'How are cultural encounters translocated into new environments?' Our fieldwork sites are London and Kirkcaldy in the UK, Copenhagen and Aarhus in Denmark and Stockholm and Sodertalje in Sweden. Through interviews, fieldwork, survey, archival research and workshops, this project addressed Middle Eastern Christian migrant experiences from social, cultural and political perspectives while analysing the implications of these encounters, thus contributing to a wider understanding of the impact of faith-based communities on European states and societies.

Website: <https://arts.st-andrews.ac.uk/dimecce/>

PROJECT TEAM

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ASSOCIATED PARTNERS

AP 1: Ms. Doris Peschke, Churches' Commission for Migrants in Europe, General Secretary, Brussels, Belgium

DIMECCE Top 3 Outputs:

1

Galal, Lise Paulsen; Hunter, Alistair; McCallum, Fiona; Sparre, Sara Lei and Wozniak-Bobinska, Marta, 2016, 'Middle Eastern Christian spaces in Europe: multi-sited and super-diverse', *Journal of Religion in Europe*, Volume 9, Issue 1, pp. 1-25.

2

Sparre, Sara Lei; Hunter, Alistair; Jørgensen, Anne Rosenlund; Galal, Lise Paulsen; McCallum, Fiona and Wozniak, Marta, 2015, *Middle Eastern Christians in Europe: Histories, Cultures and Communities*.

3

End of project conference held in St Andrews, May 2015 – *Middle Eastern Christians in Diaspora: Past and Present, Continuity and Change*.



[Left to Right] Dr. Lise Paulsen-Galal, Dr. Sara Lei Sparre, Dr. Fiona McCallum, Dr. Marta Wozniak-Bobinska, Dr. Alistair Hunter.



DIMECCE Poster Presentation, HERA Launch Conference, Dubrovnik 2013.

“HERA has given my career an extraordinary boost. The funding allowed me to conduct prolonged research abroad and led to tenure providing job security and further institutional and national prospects. The collaborative opportunity has also enhanced my approach to research methods and interdisciplinary scholarship”.

DIMECCE Principal Investigator,
Dr Marta Wozniak-Bobinska

Arctic Encounters: Contemporary Travel/Writing in the European High North (ENCARC)

Tourism in the Arctic, like the Arctic itself, is currently in a boom phase. Warming conditions have opened up new (or at least more accessible) routes to the High Arctic, resulting in an exponential increase in circumpolar cruise travel, while some of the more traditional European sub-Arctic destinations--northern Norway and Iceland among them--are now experiencing record numbers of tourists, with local and national infrastructures, especially in Iceland, struggling to keep up. Understandably in this context, recent Arctic tourism research has tended to focus on sustainability-oriented issues of management and governance: how best to manage tourism in a region that is environmentally fragile; how best to couple it with regional strategies of economic development and political governance; and how best to deploy it as an affirmative instrument of cultural revitalisation and intercommunity connection in a part of the world that, while increasingly international in outreach, remains relatively difficult to get to, expensive to live in, and distant from global economic centres if still proximate to national geopolitical concerns. Most of this research, as in the tourism studies field as a whole, has been dominated by the social sciences and has tended to be quantitative in nature.

Typically, Arctic tourism research has kept a close check on tourist numbers and their distribution; has sought empirical support, not just for the impacts and effects of tourism at large, but also for the values and attitudes bound up in individual tourists' experiences; and has weighed up the material implications of tourism for regional development in contexts where multiple, often conflicting, stakeholders are almost inevitably involved. Such research has been valuable in helping to determine and regulate tourism policy; in helping to ensure best practice for the tourism industries; and above all perhaps in helping to plan a sustainable future for Arctic peoples, both indigenous and non-indigenous, who are increasingly reliant on tourism to bring economic prosperity to a region that has historically been exploited for others' benefit, and that continues even today to betray many of the volatile tendencies of a colonial frontier. (Ironically, what many contemporary visitors to the Arctic seem to want is a simulated recreation of frontier experiences; the region's tour operators thus find themselves caught between the apparent need to manufacture potentially dangerous situations and the very real responsibility to control and minimise risk.) This raises the issue of what might be gained from a humanities-based perspective on the Arctic. Humanities research, after all, is known for being qualitative rather than quantitative in nature, for questioning as much as confirming the value of empirical evidence, and for emphasising the non-transparency of the scientific language in which such evidence is usually couched.

Website: www.arcticencounters.net/

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Photo by, Marja Helander

ENCARC Top 3 Outputs:

1

Abram, S and Norum, R. (2016) An Archaeology of Arctic Travel Journalism, *Studies in Travel Writing*, Vol 20 (3), 272-284.

2

Special Issue: The Postcolonial Arctic', *Moving Worlds: International Journal of Transcultural Writings*, 15(2).

Arctic Encounters launched a special, Arctic-themed issue of *Moving Worlds: A Transnational Journal*. The issue, entitled 'The Postcolonial Arctic', was edited by team members Graham Huggan and Roger Norum and arose out of the project's eponymous conference, held in May, 2014 in Leeds.

3

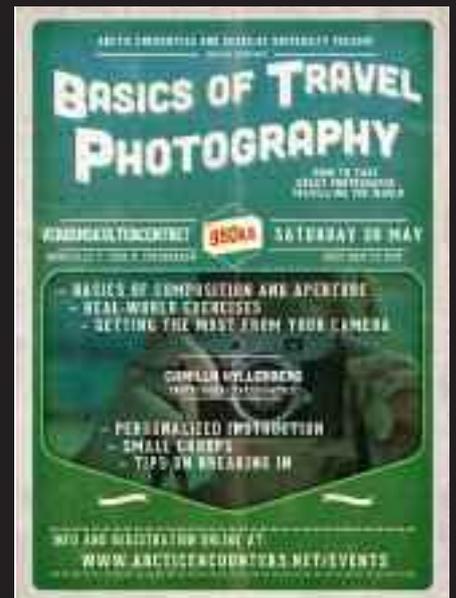
Political Ecology of Tourism: Community, Power and the Environment, edited by Mary Mostafanezhad, Roger Norum, Eric J. Shelton and Anna Thompson-Carr (2016).



The Dynamics of Darkness in the North.



Ice floes from the Greenland Mountains.



Arctic Encounters – Basics of Travel Photography Seminar, Copenhagen.



Barely the Arctic: Iceland as a Gateway Destination.

Encounters and Transformations in Iron Age Europe (ENTRANS)

The Iron Age in Europe was a period of tremendous cultural dynamism, during which the values and constructs of urbanised Mediterranean civilisations clashed with alternative webs of identity in 'barbarian' temperate Europe. Until recently archaeologists and ancient historians have tended to view cultural identities of Iron Age Europeans as essentially monolithic (Romans, Greeks, Celts etc). Dominant narratives have concerned the supposed origins and spread of peoples, like 'the Celts', and their subsequent 'Hellenisation', or 'Romanisation'. Yet there is little to suggest that collective identity in this period was exclusively or predominantly ethnic, national or even tribal. Instead ENTRANS set out to examine cultural encounters at the more local level of the individual, kingroup or lineage, exploring identity as a more dynamic, layered construct. ENTRANS has examined the nature and impact of cultural encounters between Mediterranean and temperate European societies, focussing on zones of primary contact where material culture, bodily treatments and patterns of landscape inhabitation provide new insights into the construction and negotiation of identity. The East Alpine region, including parts of northern Italy, Slovenia, Croatia, and Austria, formed a major locus for cultural encounters in the ancient world. The North Balkans (including Slovenia and Croatia) represent a key 'gateway' east of the Alps. Communities here occupied nodal points on complex route-ways along which flowed trade goods, linguistic forms, migrant groups, cultural values, political and religious ideas. Here, cultural encounters were materialised through a range of media, including the artistic tradition known as 'situla art'- elaborate metalwork decorated with complex figural scenes drawing on Etruscan technologies and hybrid iconography. The human body, carefully constructed in relation to posture, clothing, gesture, and expression, forms a key focus of situla art. Attitudes to the body can equally be addressed through treatments to the dead, which also undergo significant change, including new forms of funerary performance, greater monumentality, and new bodily treatments. New culturally-mediated landscapes also appear, where religious, funerary, domestic, and economic activities are drawn together within circumscribed areas, within which movement and experience are carefully choreographed. ENTRANS has examined how individuals and groups responded to cultural encounters between societies founded on radically different ideas, beliefs, and norms, seeking insights from the long-term record available through archaeology to inform understandings of cultural encounters in the humanities more generally.

The objectives of the project were:

- To develop new understandings of cultural encounters in Iron Age Europe through three primary vectors: art, landscape and the human body.
- To model the nature of cultural encounters in ways that go beyond conventional theories of Hellenisation, Romanisation and Celticisation.
- To examine issues of agency in art, bodily treatments and inhabitation of landscapes in relation to the interactions between individuals and social groups.
- To move from national/regional study towards trans-national synthesis, facilitating exchange of expertise and the creation of internationally integrated research agendas.
- To act as an exemplar for studies of cultural encounters across Iron Age Europe.

Website: <http://entrans-arch.com/>

PROJECT TEAM

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ASSOCIATED PARTNERS

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ENTRANS Top 3 Outputs:

1

Cultural Encounters in Iron Age Europe, edited by Ian Armit, Hrvoje Potrebica, Matija Črešnar, Philip Mason and Lindsay Büster (2016).

2

Iconography in Context in Iron Age Europe, by Ian Armit, Lindsay Büster, and Michael Copper (Forthcoming).

3

TV documentary (RTV Slovenia – national public broadcaster) – Forenziki železne dobe (provisional title). National premiere scheduled for June 2017, subsequent networking.

“ENTRANS has provided me, as an early career researcher, with the opportunity to manage a large-scale collaborative project, to experience the rich archaeology of regions beyond my immediate area of expertise, and to develop an international network of academics and future research partners, with whom I continue to work.”

ENTRANS Postdoctoral Researcher, Dr. Lindsay Büster



UK and Croatian team-members conducting organic residue sampling in the Conservation Laboratory of the Archaeological Museum of Zagreb. Left to right, Professor Hrvoje Potrebica, Ms Beatriz Bastos and Professor Ian Armit.



The ENTRANS team at the 2014 EAA Conference in Istanbul. Left to right, Dr Matija Črešnar, Dr Lindsey Büster, Professor Ian Armit, Dr Philip Mason and Professor Hrvoje Potrebica.



Launching the ENTRANS volume Cultural Encounters in Iron Age Europe at the 2016 EAA Conference in Vilnius. Left to right, Dr Lindsey Büster, Ms Rebecca Nicholls, Professor Ian Armit and Dr Matija Črešnar.



Dr Matija Črešnar in the Stable Isotope Laboratory at the University of Bradford during his six-week visit to work alongside the UK team in 2015.

The Enterprise of Culture: International Structures and Connections in the Fashion Industry since 1945 (EOC)

Popular venues such as style magazines and cable TV often reduce fashion to individual personalities. Designers from Coco Chanel to Alexander McQueen are seen as visionaries who define changing trends, perhaps even new epochs. In reality, the fashion business is an extraordinarily complex industry that operates across national, cultural, economic, and social boundaries. This project addresses the “Cultural Encounters” theme by seeking to explore the relationships among fashion as a cultural phenomenon and a business enterprise, and to examine the transmission of fashion as a cultural form across national and international boundaries by intermediaries such as educational institutions, media outlets, advertisers, branders, trend forecasters, and retailers. One of the major questions is how Europe rose from the ashes of World War II to rebuild and reshape its fashion industry, and how that industry has defined European identity in modern times. The creation of fashion ecosystems, as embodied in the branding of fashion cities and a network of fashion weeks and fairs, has contributed to the re-building of nations. European state and city governments increasingly dedicated resources to the fashion business in the post-war era. This made sense economically and culturally because fashion allows nations to “invent” and “reinvent” traditions, both as a central part of diaspora economics and as a symbol of the imagined communities of Europe as an assemblage of nations and of regions. The key to unlocking this puzzle lays in the interdisciplinary approach that we have outlined in this proposal. Fashion is often studied from a purely theoretical perspective, from a costume history viewpoint, or from a popular media-driven vantage point. This CRP broke new ground, using the fashion business to examine how various types of cultural encounters—between core fashion cities like Paris and London and “peripheral” areas like Scotland, or between style labs and high street—stimulated innovation, and created a new and competitive industry.

<http://www.enterpriseofculture.leeds.ac.uk/>

PROJECT TEAM

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EOC Top 3 Outputs:

- 1 Chillas, S., Grewar, M., and Townley, B. (2018). 'Rhythms of Production in Scottish Textiles and Fashion' in R. Blasczyk and V. Pouillard, *Reinventing European Fashion: The Post War Transformation of a Creative Industry*. Manchester University Press (Forthcoming).
- 2 Chillas, S., Grewar, M., and Townley, B. (2018) 'History as symbolic capital: the case of Scottish textiles'. Submitted to special issue of *Business History* (Forthcoming).
- 3 Chillas, S., Grewar, M., and Townley, B. (2016). 'Capitalising on history in the field of textiles: the case of Scottish tartan and tweed'. Presented to European Group for Organizational Studies conference, Naples, Italy, 6-9 July 2016.

"The opportunity to collaborate with researchers from a variety of disciplines and European nations in The Enterprise of Culture framework provided a productive collegial environment to challenge our thinking and develop and disseminate our findings, in addition to its being a great pleasure."

EOC Research Assistant, Melinda Grewar



Scotland's cultural and natural heritage continue to provide rich resources for fabric and fashion designers (Photo: Scottesque 2015).



The Harris Tweed Orbmark is protected by a UK Act of Parliament and verifies the fabric's provenance (Photo: Charmaine Duthie).

Encounters with the Orient in Early Modern European Scholarship (EOS)

This collaborative research project aimed to document the scholarly European encounter with Oriental culture between c. 1500-1800. This is a momentous cultural encounter, initiated and driven by religious and scholarly interests, and resulting in a profound transformation of European values. 'Orient' is used to refer to the religious area of Islam, Eastern Judaism and Christianity; interest in this area arose from Scriptural Studies and theological and missionary concerns with the Eastern Churches and Islam. The project explores how the Orient changed from being a source for Christian truths to being an object of cultural studies. The three main objectives were 1) to describe the scholarly and religious incentives for this encounter between Europe and the Orient; 2) to document the exchange of knowledge, ideas, values and material objects this encounter stimulated in the early modern period, and 3) to explore the institutional, conceptual and religious transformations which the encounter initiated in theology and Biblical studies, in the teaching and learning of Arabic and other Oriental languages, in literature and poetry, and in historical and anthropological thinking in general.

The results of the different parts of this project have been documented on the project website www.kent.ac.uk/ewto. It has a page for all the different sub projects and it hosts the recordings of the project's conferences and workshops, together with several items of additional information. It also includes projects that have grown out of this HERA project, such as the project on *Translating the Qur'an* and the workshop "Studying God's Languages - Scholars of Hebrew and Arabic in Early Modern Europe" (29 May 2015, The Warburg Institute). Finally, it includes the interactive map, which documents the teachers of Arabic in Europe, and where they taught, from 1450 to 1800 (the final technological problems of this map have still to be resolved).

Aside from the online publications (of images and lectures) on the project website, the project has resulted in a substantial online anthology--*The Arabian Nights in European Literature* (November 2016), a self-standing descriptive catalogue of the opening exhibition (*Arabic Studies in the Netherlands: A Short History in Portraits, 1580-1950*, Brill, Leiden, 2013), an online and printed volume on *Teaching and Learning of Arabic in Early Modern Europe* (Brill, Leiden, early 2017); monographs on *Johann Ernst Gerhard and The Linneans and the Bible* will be completed in the first half of 2017.

The exhibitions have led to considerable public interest in the topics of the project, and the project itself has led to the development of side projects (The Qur'an in Europe) and the continuation of the work of the project, by new doctoral students (e.g. Lottie Brouwer at the University of Kent), and under the aegis of New York University Abu Dhabi. Further public engagement has been promoted through blogs (e.g. the Johann-Ernst-Gerhard blog) and public lectures (e. g. regarding the Amsterdam exhibition).

Website: <https://www.kent.ac.uk/ewto/>

PROJECT TEAM

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PI 4: Prof. Dr. Bernd Roling, Freie Universitaet Berlin, Germany. Email: bernd.roling@zedat.fu-berlin.de.
PI 5: Prof. Dr. Outi Merisalo, Universit  de Jyv skyl , Finland. Email: outi.o.merisalo@jyu.fi.
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ASSOCIATED PARTNERS

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EOS Top 3 Outputs:

1

A database in the form of a map, which will locate all the places in early modern Europe where Arabic was taught, either privately or at an institution of learning, and document the biography and publications of all the Arabic teachers active between approximately 1500 and 1800.

2

A digital resource entitled 'The Arabian Nights in European Literature - An Anthology' which presents a survey in samples of European authors whose work has shaped the tradition of the Thousand and one nights in Europe during the 18th century. It includes fragments of Oriental tales and novels, and translations and pseudo-translations of various kinds, which reveal the deep influence of the Thousand and one nights on European literature in its formative phase in the 18th century.

3

A volume on The Teaching and Learning of Arabic in Early Modern Europe, edited by Alastair Hamilton, Jan Loop and Charles Burnett, originating in one of the project conferences and encompassing in a series of essays the experiences of teaching and learning Arabic in different parts of Europe and the Ottoman Empire, and in different fields such as poetry and anthologies of Arabic literature. This has been published online and in print, as part of a new monograph series at Brill, the "History of Oriental Studies" founded by Jan Loop and Alastair Hamilton, which will also be the venue for other outputs from the project.

"Working as a post-doc. researcher for the HERA-Project EOS was a rare privilege. It allowed me to concentrate on my research for three years, but crucially, unlike most funding-programmes, the collaborative HERA project offered my work a broader intellectual and institutional context and three years of intensive academic exchange."

EOS Postdoctoral Researcher, Dr. Asaph Ben-Tov.



Claes Jansz Visscher II and Pieter Bast, View of Amsterdam from the IJ, 1611
Rijksmuseum, Amsterdam.

Iconic Religion: How Imaginaries of Religious Encounter Structure Urban Space (IcoRel)

Materialized religion, in the form of icons in public space, is becoming increasingly important within ongoing processes of religious pluralization across Europe. Whenever religious icons, such as sacred buildings and sites, clothing, and public events, are associated with religions that beholders are unfamiliar with, they comprise or generate imaginaries about how different religions should co-exist. The main question of the project “Iconic Religion” (IcoRel) was: How do imaginaries of religious encounters—visually expressed in pictures, sculptures, symbols, graffiti, performances etc.—structure urban space and vice versa? The results of the project as well as their dissemination are vital considering increasing diversity across Europe. By way of a travelling exhibition as well as an open access publication, by way of the exhibition catalogue as well as the digital exhibition, the project team reached out to the public in the cities of Bochum, Amsterdam, Berlin, London, and at an international scale.

The project’s analytical research agenda concentrated on the questions of how religious experience and meaning correspond with material objects and their spatial arrangements, and how this correspondence might trigger encounters between different religions as well as between the religious and the secular. In order to contribute to answering these questions, the research design combined spatial, material-aesthetic and semi-communicative approaches with discourse analysis and reception studies. Special attention was given to the concept “icon”. First, it copes with the fundamental paradox of presentation, representation, and presence. Icons depict something which is not present (or even does not exist); they bring it to appearance (or even into existence) through bearing a resemblance with the depicted. A religious icon, however, is often contested, since the concepts, objects, feelings and actions which it refers to, triggers and attracts, are always polysemic and multivalent. This is enhanced in a context of high diversity, as in the cities of Amsterdam, Berlin, and London, where different religious groups with their own takes on the sacred as well as secular atheists and agnostics live alongside each other in strained configurations. Thus, likeness between the depiction and the depicted in the shape of a religious icon can only be realized via performative ascription. It only exists if a relation between an image and the depicted is called likeness and is authorized as such. What is made present (or even brought into existence) in socio-cultural reality through icons involves a condensation of concepts, physical objects, physiological perception, and feelings, while respective physical objects (such as buildings, bodily behaviour, and clothing) serve as “material anchors”. Religious icons are not essentially given—they are not revealed nor do they appear as an epiphany—but develop as authorized socio-cultural constructs. Once established, they foster religion in all its dimensions of experience, materiality, cognition, and action. Artificial and natural objects (or sets of objects) such as buildings, pictures, places, statues, pieces of clothing, texts, gestures, and bodily behaviour can be referred to as religious icons if they trigger religious communication, including action and experience that is attributed with religious meaning. Just as pictures are a medium of artistic communication, religious icons are a medium of religious communication. They have a high recognition value (like labels of economic products and company brands) and thus channel perception, behaviour, and communication into the direction of religion. Religious icons foster the self-referentiality of religion. Objects only function as religious icons if religion has comprehensive agency. Situated in the interface between matter and religious meaning, religious icons are not simply carriers of meaning, but constitute it and make it present.

Website: <https://iconicreligion.com/>

PROJECT TEAM

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IcoRel Top 3 Outputs:

1

Urban Sacred Exhibition

In order to give insights into the research on religious diversity, the IcoRel team organised the exhibition 'The Urban Sacred' that toured Bochum, London, Berlin and Amsterdam in spring and summer 2016. The project team decided to add an artistic dimension to the classic exhibition format, in which often mere research results are presented. The three photographers, Nina Gschlößl, Henriette Kreise and Tania Reinicke were invented to explore the sites of research in photographs and videos. Their works formed the visual part of the exhibition. To open the exhibition to a worldwide audience the displayed items and texts were eventually digitized and made available online.(www.urban-sacred.org).

2

Additionally, the most central research results of the team are presented in an own issue of the peer-reviewed journal Material Religion called 'Iconic Religion in Urban Space' (2/2016).

3

Project leader Volkhard Krech was also interviewed on the project research by one of Germany's leading radio station, the WDR (West German Broadcasting Cologne) in May 2016.

"For a relatively small subject like religious studies, collaborating in HERA leads to a more comprehensive integration both in the international and interdisciplinary research landscape."

IcoRel Project Leader, Prof.Dr. Volkhard Krech



IcoRel Urban Sacred Exhibition.



IcoRel Urban Sacred Exhibition.



Crossbones, London, photograph by Henriette Kreise.

Marrying Cultures: Queens Consort and European Identities, 1500-1800 (Marrying Cultures)

The project began with the observation that, in the period from 1500 to 1800, kings and princes, when they married, usually, for political and dynastic reasons, took a consort from another territory. Such a foreign bride often spoke a different language to that of her spouse and her new subjects, professed a different religion and had been brought up with different cultural norms, so that each such dynastic marriage brought about a meeting of two European cultures. When the foreign consort arrived at her new court, she was usually accompanied by ladies-in-waiting, maids and grooms, sometimes by a chaplain, artists, craftspeople, musicians, and actors, and she brought with her such objects as books, paintings, clothes, jewellery, and furniture. If she was interested in opera or theatre, she was often instrumental in establishing these art forms in her new country. She sometimes also brought with her less tangible intellectual baggage, such as religious, political, philosophical, or scientific ideas and influences. From the moment of her marriage, she belonged to the dynasty of her husband, but, at the same time, though she usually never saw her home court again, she remained a member of, and loyal to, the dynasty of her birth. She usually maintained an extensive correspondence with her own family and made her court a focal point for travellers from her home country. If her sisters also married into foreign courts, the network of transnational communication was further extended. The consort, therefore, was responsible for a transfer of culture from her natal to her marital court and sometimes back again. The *raison d'être* of the project was that, by better understanding the deep and on-going cultural connections between the various centres of dynastic Europe between the sixteenth and the eighteenth centuries, it might uncover the origins of our modern European identities. A second aim of the project was to show the role that elite women, often left out of the historical record, played in creating these important connections.

Two strategies were adopted in designing the project: individual team members chose specific contrasting case studies from across Europe to be investigated by means of detailed archival and library research; colleagues in historic houses, museums, art galleries and libraries were brought into the project as partners in order to consider properly both the material objects of all kinds stored in these institutions brought by foreign consorts and also to question the way in which history is conveyed to the present-day public.

www.marryingcultures.eu/

PROJECT TEAM

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Marrying Cultures Top 3 Outputs:

1

Frictions and Failures – Cultural Encounters in Crisis, Warsaw Poland, 21-23 April 2016.

The focus here was on points of conflict arising from the queen consort's presence in her new court. These may be religious (consorts were often of a different faith to that of their husband and new country); personal (rivalries with mistresses or favourites); diplomatic; or political. Elucidating what these frictions tell us a) about the specific context in which they occur; and b) about the problems, limitations and challenges of cultural transfer more broadly, were a central part of this workshop. This workshop also considered (in a broader sense) whether 'success' and 'failure' are adequate and helpful terms in assessing the impact of Queens consort.

2

'Frictions and Failures - Cultural Encounters in Crisis', ed. by Almut Bues, Deutsches Historisches Institut Warschau. Quellen und Studien 34, Wiesbaden (Harrassowitz Verlag) 2017, presents the papers of the third Marrying Cultures workshop (21-23 April 2016, Warsaw), which focused on those dynastic marriages which ran into difficulties of various kinds and examined a wide range of cases in order to determine what caused these frictions and failures.

3

Children's Competition 'Royal Couples'

In the competition primary school pupils were asked to create a picture in A3 size depicting a king of the Jagiellonian dynasty or one of the Polish elected kings together with his consort coming from outside Poland. The response was outstanding: it brought in 1,820 applications from all over Poland. Therefore, it was not an easy task for the jury, of whom Marrying Cultures PI Almut Bues was a member, to make a selection. The jury took into account the ingenuity, accuracy and originality of the depiction, as the attractiveness of the design and the selection of appropriate techniques. Prizes were awarded in two groups: group I (1-3 class) and group II (4-6 class). 37 prizes in total were awarded.



Exhibition Opening: Royal Marriages of Princes and Princesses in Poland.



Art work from Children's Competition 'Royal Couples'.



Friction and Failures – Cultural Encounters in Crisis.



Elizabeth of Austria.



Hedwig Eleonora.

Mediating Cultural Encounters through European Screens (MeCETES)

The MeCETES project is founded on the premise that our cultural encounters with, and our experience of, other Europeans are heavily mediated through cinema and television: our understanding of Europe and our sense of Europeaness is achieved partly through encountering representations of other Europeans on screen. The role of culture and the creative industries is now seen as central to the European project and to EU cultural and media policies.

The broad objectives of the project were to discover:

- The extent of co-production and transnational distribution of films and television drama within Europe; the degree to which this is enabled or thwarted by EU and national cultural and media policies; and the impact of new modes of dissemination, especially new digital platforms;
- How widely screen fictions produced by, set in or about particular European countries are watched in other European countries;
- How European others are represented in different media, different types of production and different genres, focussing on narrative, theme, character and aesthetic presentation;
- Whether cultural and media policies encourage stories about cultural exchange and diversity;
- How different European audiences respond to particular representations of European others, the role films and television drama play in negotiating a sense of European identity and of what it means to be European, and the extent to which this is about 'unity in diversity';
- How we can best contribute to the development of European, national and sub-national cultural and media policy initiatives that might improve co-production and cross-border distribution in the digital era, creating added value for European citizens and businesses alike.

There are three research teams contributing to the MeCETES project, each with its own focus:

- University of York, United Kingdom (UK), working on European cinema;
- University of Copenhagen, Denmark (DK), working on European television drama;
- and Vrije Universiteit Brussel, Belgium (BE), working on European audio-visual policy.

Over the three years, the project determined which European films and television drama actually travel well within Europe, how they represent other European nations, cultures and identities, and how audiences engage with such screen fictions. We have examined the funding, production, distribution, dissemination, reception, and policy circumstances that enable European film and television dramas to be made and to circulate, and analysed detailed national case studies for the period 2005- 2015.

Website: <http://mecetes.co.uk/>

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AP 4: Mr. Petri Kempainen, Nordisk Film and TV Fond

AP 5: Ms. Pil Gundelach Branstrup, DR

AP 6: Mr. Richard Paterson, British Film Institute

AP 7: Mr. Roberto Olla, Council of Europe EURIMAGES

AP 8: Mr. Ross Biggam, Association of Commercial Television in Europe

AP 9: Ms. Sally Joynson, Screen Yorkshire

AP 10: Mr. Lut Vercruyssen, VRT

AP 11: Ms. Jennifer Green, TV2

MeCETES Top 3 Outputs

1

European Cinema and Television, Cultural Policy and Everyday Life, edited by Ib Bondebjerg, Eva Norup and Andrew Higson (2015)

This book offers comparative studies of the production, content, distribution and reception of film and television drama in Europe. The collection brings together scholars from the humanities and social sciences to focus on how new developments are shaped by national and European policies and practices, and on the role of film and television in our everyday lives.

2

European Screens 2016: An International Conference on Film, TV Drama and Audiovisual Industries in Europe:

MeCETES organised this three-day event which brought together academics, policymakers and industry professionals, and provided a forum for researchers to discuss their latest research on contemporary European film, television and the audio-visual industries, as well as attend industry debates and keynote lectures on issues ranging from the impact of Brexit on the UK film industry in Europe to the future of public service broadcasting.

3

Bondebjerg, Ib (2016). "Transnational Europe: TV-drama, co-production networks and mediated cultural encounters". Palgrave Communications 2.



[Left to Right] Prof Andrew Higson, Prof Caroline Pauwels, Prof Ib Bondebjerg.



MeCETES Edited Book – Cultural Policy in Everyday Life.



MeCETES European Screens Conference Poster.

Music Migrations in the Early Modern Age: The Meeting of the European East, West and South (MusMig)

The investigation of music migrations offers insight into musico-cultural encounters, in spatial terms (European East, West and South), and in temporal terms (17th-18th c., i.e. Baroque and Classicism). It is expected to prove that music migrations have considerably contributed to the dynamics and synergy of the European cultural scene at large, stimulating innovations, changes of styles and patterns of musical and social behaviour, and contributing to the cohesive forces in the common European cultural identity. The basic investigation supplied concrete data on migrating musicians. Upon these facts, a theoretical framework emerged within which it was possible to form a network of migrating musicians (individuals or groups), their routes and goals; secular and sacral centres with centripetal attractiveness; the cultural transfer of certain musical forms and styles; individual and social migrational motives (ideological, economic, political etc.). Based on these general issues, concrete illustrations and argumentation have been developed through selected case studies. Consequently, these insights offer a deeper understanding of the relations between the musical universalism and individual, regional, and national particularities. The academic and scholarly circles have been supplied with new, hitherto unknown relevant and critically elaborated data and ideas, which will enable their implementation in the more general surveys in musicological and culturological areas. In order to keep the audience at large acquainted with the final research results, various public manifestations have been organized: a series of concerts and an exhibition; project meetings and workshops; on-line accessible database and interactive maps; open access and printed proceedings, monographs, critical editions of texts, articles in journals; and the publication of music material with introductory studies, mostly ready-to-play and record.

Website: <https://musmig.hypotheses.org/>



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MusMig Top 3 Outputs

1

Music Migrations in the Early Modern Age: People, Markets, Patterns and Styles, edited by Vjera Katalinić (2016).

2

Musicians' Mobilities and Music Migrations in Early Modern Europe, edited by Gesa Zur Nieden and Berthold Over (2016).

3

Public concert with a selection of arias (a fund originating from the Castle of Slovenska Bistrica), at the Castle of Slovenska Bistrica. This was organised in collaboration with the associated partners, Slovenian Musicological Society and Slovenian Society for Eighteenth-Century Studies.

"The MusMig project increased my/our reputation in my institution, in national and international scientific society as well as the recognition of musicology as a discipline in national and international relations."

MusMig Project Leader, Prof. Vjera Katalinić



MusMig Concert, HERA Closing Conference, Prague 2016.



MusMig Project Team Meeting, Mainz 2014.



A selection of published musical scores.

Making War, Mapping Europe: Militarised Cultural Encounters, 1792-1920 (MWME)

This project investigated the experiences of Western armies in Eastern Europe, Italy, the Balkans, and the Middle East, as well as the persistent impact these encounters had on the societies of their respective home countries. The project included studies led by four principal investigators in Berlin, Dublin, York and Swansea, all of which explored the extent to which military cultural encounters helped to shape collective perceptions of 'the self', 'the other', of Europe and of its borders in the period between 1792 and 1920. Besides the academic research, a central aspect of the project's output is an online exhibition which targets both scholars and the broader public.

The research topics of the individual projects were:

- German Soldiers in the Ottoman Empire, 1835-1918
- French Military Expeditions in Italy, 1796-99 and Egypt, 1798-1801
- British and French Expeditions to the Balkans and the Near East, 1915-1920
- The Visual and Material Culture of British Military Encounters with Egypt, 1798-1918
- German Military Encounters with Eastern Europe: Experience and Commemoration, 1812-1914

A central aim of the project was to tie the research of the individual projects into a common research agenda. The bilateral seminars, four project workshops (which included external researchers) and the final conference in Dublin aimed to discuss individual research results on the basis of common questions and to compare findings in order to learn more about the specific nature of cultural encounters in a military context, their evolving trajectories, and the cultural mapping that they generated. These discussions and exchanges more clearly delineated the project's general direction in terms of both content and method. The most important common research output of the team was the MWME conference 'Peripheral Visions: European Soldiers and Cultural Encounters in the Long Nineteenth Century', which took place in Dublin in June 2016. The results will be published in a conference volume that is currently in submission. The conference presented crucial parts of the research agenda and achievements of the project by combining the spatial and temporal dimensions with a comparative and thematic approach and by addressing them directly in an iconographic display. The central themes were: 'Encounters', focusing on the engagement with the people of the regions invaded or occupied; 'Patrimonies', dealing with the cultural and artistic content of the territories; 'Counter-encounters', posing the question of how the encounters were experienced by the invaded and occupied peoples; 'Capturing landscapes', addressing the iconography of encounters, and finally 'Perceptions and power', raising a more command-centred view of the encounters between European soldiers and the inhabitants of the 'periphery'.

Website: www.mwme.eu

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MWME Top 3 Outputs:

- 1 Peripheral Visions: European Military Expeditions and as Cultural Encounters in the Long 19th Century, edited by John Horne and Joseph Clarke (Forthcoming).
- 2 Final Conference in Dublin, June 2016 "Peripheral Visions: European Soldiers and Cultural Encounters in the Long Nineteenth Century".
- 3 Online Exhibition on the project's webpage www.mwme.eu

"I am certain that the collaboration in our HERA project will have a positive impact on the future career of those involved, particularly the young researchers, not least because experience of international collaborative research projects is increasingly becoming an important criterion when recruiting academic staff on all levels. Ultimately, the online exhibition that we have developed over the course of the project will remain in place (unlike conventional exhibitions), just like the functionalities and skills acquired in the process."

MWME Project Leader, Prof. Dr. Oliver Janz



Project MWME Project Team, Project Team Meeting, Berlin 2014.



MWME Conference, Dublin 2016.

Creating the 'New' Asian Woman: Entanglements of Urban Space, Cultural Encounters and Gendered Identities in Shanghai and Delhi (SINGLE)

HERA SINGLE analysed the new cultural geographies of gendered urban space in Delhi and Shanghai, focusing on 'single' women across their life-course. The context of neoliberal urbanisation in India and China is enabling the formation of new biographies and spaces for women. Single women are increasingly visible in public, be it through media representations or everyday practices and mobilities. Their presence is informed by repertoires of cultural encounter stemming from urban and national histories, globalised media landscapes and flows of capital, concepts and people. Single women in the city have also come to legitimise urban aspirations to cosmopolitanism and Global City-ness.

Rapidly transforming urban centres such as Delhi and Shanghai, the sites for this research, are the backdrop to changing family patterns and the unravelling of 'traditional' social contracts because of migration, new work opportunities, delayed marriage, divorce, open homosexuality, and a growing leisure and consumer society. These cities are cultural contact zones, shaping and being shaped by global, regional and national flows. Yet the resulting subjectivities are precarious, marked by asymmetrical power relations reflecting moral panics centred on discourses of 'westernisation' and associated perceptions of transgressions of normative gendered comportment and spaces such as the domestic and the public. Gendered imaginaries of emancipation are therefore contested in the light of a variety of cultural practices that impact women's multiple life worlds.

SINGLE used ethnographic, mobile and visual methodologies to explore these concerns, documenting the experiences of single women in Delhi and Shanghai that are indicative of wider social and demographic transformations, and set within wider debates of cultural encounter, world cities and globalisation. So 'Singleness' included temporal and spatial understandings. The research sites were linked by a conceptual framework centred on transcultural analysis and cross-cutting themes of class, governance, precarity and the shifting boundaries of public and private space. The project as a whole allowed for an exploration of the specific as well as similar trajectories and experiences of both cities, extending scholarship in comparative urban theory through interdisciplinary and multi-sited research. The project also extended work in the Digital Humanities, using a state-of-the-art online platform for both analysis and the creation of an interactive public gallery. Visual methods were central to this work and collaboration with artists in Shanghai and Delhi which culminated in public events in Shanghai, Delhi and Leiden.

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SINGLE Top 3 Outputs:

1

Art Exhibition at the Volkenkunde Museum, Leiden. By Guo Qingling, Lao Xiaofei, Sheba Chhachhi, Sept-Dec 2016.

In conjunction with HERA SINGLE's final conference Sexing the City at the Research Center for Material Culture in Leiden, NL, the Volkenkunde Museum opened an exhibition featuring artworks by three prominent artists from China and India.

2

Sexing the City – HERA SINGLE Final Conference

The final workshop of HERA SINGLE titled "Sexing the City" took place in Leiden and was organised in collaboration with the Research Center for Material Culture and the Rijksmuseum Volkenkunde. The event combined discussions, debates and keynote presentations from Prof. Raminder Kaur (University of Sussex, UK) and Prof. Jennifer Robinson (University College London, UK).

3

Production of a short film by artist Sheba Chhachhi

The short film titled "Moving the City #1" by Sheba Chhachhi produced with input by the HERA SINGLE team reflects "negotiations of body and subjectivity that single women in Delhi make as they traverse the city, crossing borders of class, caste and neighbourhood" (Sheba Chhachhi) and was presented for the first time at the final conference in Leiden.



Clothing Shop, Cheap Road, Shanghai.



Street art, women's empowerment project by Sreejata Roy, Delhi.



Q & A with the filmmaker Walker Lee after the screening of his documentary "Women" on feminism, the LGBT community, and art in Shanghai.



Museum of World Cultures – Leiden University.

Transnational Radio Encounters: Mediations of Nationality, Identity and Community through Radio (TRE)

The CRP Transnational Radio Encounters (TRE) enquired how radio as a medium that easily transgresses national borders has fostered trans-national encounters. Six individual projects examined how radio was shaped in and has shaped transnational arenas. The projects explored how infrastructures, sound aesthetics and archives reflect local identities and influence historical and present attempts to interact transnationally.

TRE aimed to research how radio, in history and present, mediates national identities amongst and across borders and structures cultural encounters beyond the limits of national and social entities. The central research question »How are transnational radio encounters structured by aesthetic, infrastructural and archival factors, and what forms of cultural identity and interaction do they support?« was elaborated firstly by a transnational comparative approach, combining IP-specific comparative methods foremostly in the research of radio sound aesthetics (IP1) and digitization of radio infrastructures and programming (IP2). These two conceptually-oriented IPs also took up cross-cutting questions related to aesthetic and infrastructural strands of research in the CRP, drawing from and contributing to the case studies developed in the historical IPs 3-6. Here, overarching comparative questions explored the connexion between aesthetics and territoriality as well as the relation between radio infrastructures and public sphere. With close involvement of the associated partners, all IPs explored the ways in which transnational radio encounters can be reconstructed and represented in the shifting archival environment. The four historically-oriented IPs (3-6) traced the evolution of vital phenomena of transnational radio encounters to explore how textual and contextual factors have structured these encounters, namely how the arts facilitated transnational radio encounters within and between established broadcasting organizations (IP3), the changing role of international radio services in constructing concepts such as European-ness (IP4) and the role of community radio for minority ethnic identities (IP5/6). Building on a range of case studies, each was particularly concerned with exploring key moments of technological, political and institutional transition.

TRE used the opportunity of the involvement of six international research teams combined with seven Associated Partners for developing, testing and evaluating new research methods in IP1 (sequence analysis of large program corpuses), IP2 (graphic-based interpretation of expert interviews) and IP5/6 (participatory action research in the context of community media). TRE showed that even in ostensibly national or local settings, radio is characterized by intricate transnational processes of production and programming, as well as transnational cultures of listening and identity formation.

Website: www.transnationalradio.org.

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TRE Top 3 Outputs:

1

Online Exhibition Radio.Garden

The TRE exhibition Radio.Garden was publicly launched in December 2016. The concept is based on a graphic representation of the globe (see illustration below). Users can navigate to any place on a map of the earth and look for different radio phenomena linked to this place: Section 1: radio live streams harvested from a range of reliable directories; Section 2: recordings of historical events relating to radio's transnationality; Section 3: comparative descriptions of radio jingles as auditive expressions of individual and national radio identities; Section 4: personal stories/oral history clips on the transnationality of radio. To date, the page has had over 52 million visits.

2

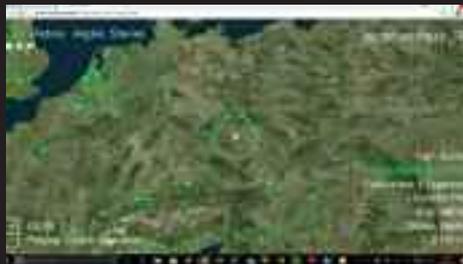
The Radio Conference: Transnational Encounters, Utrecht University, July 2016

This conference explored the way radio shapes transnational public spheres, in support or subversion of existing infrastructures and media ecologies; transnational perspectives on radio aesthetics and identities; and ways in which new forms of digital radio and archives can help to shape or resurrect transnational communities of memory.

3

Transnationalizing Radio Research: New Approaches to an Old Medium

This book is aimed not only at disseminating results from the TRE project, but acts more broadly as a methodological guide to doing transnational research with radio. The volume includes six thematic sections: 1: Opportunities and challenges of radio's transnationality in academia and practice; 2: Asserting identity: Minorities' use of Community Radio; 3: Transnational Communities of Aesthetic Practice; 4: Staging Encounters: Translating Places and Identities; 5: Doing Transnational Radio Research and the Digital Archive; 6: Technological transformations of radio and transnational infrastructures.



Radio.Garden interface.



Transnationalizing Radio Research:
New Approaches to an Old Medium.



HERA TRE Project Team.

"The not too common task to achieve an extremely broad knowledge exchange encouraged the TRE team to realize the extremely successful radio.garden online exhibition, combining a reach-out live radio main page with second-row content on academic findings"

TRE Project Leader,
PD Dr. Golo Föllmer.

Travelling Texts, 1790-1914: The Transnational Reception of Women's Writing at the Fringes of Europe (Finland, the Netherlands, Norway, Slovenia, Spain) (TTT)

This project studies the role of women in nineteenth-century literary culture by exploring what texts written by women were read where and by whom. To avoid a projection of today's literary preferences onto the past, the project is based on the systematic scrutiny of contemporaneous sources, such as library and bookseller's catalogues and the periodical press. The data gained through this process allow us to map with the help of a Virtual Research Environment, the transnational circulation of women's writings throughout Europe.

This mapping exercise prepares the ground for the analysis of cultural encounters that were mediated through women's reading and writing. It opens a quantitative dimension that makes it possible to identify broader patterns that shape the circulation of women's writing, to determine which texts or authors occupied particularly significant positions and to analyse up to which point cases can be considered to be representative for wider phenomena. The main objective of this approach is to work toward an analysis of women's participation in nineteenth-century European literary culture that goes beyond the accumulation of individual case studies, and therefore beyond a merely anecdotal understanding of the issues at stake. This project set out to establish a) to what extent and how women writers and their texts were received in the countries studied; b) which roles women played in cultural exchanges; c) what networks were created through reading and writing; and d) how the intersection of factors such as gender, nationality, class, religion or race influenced the outcomes of these cultural encounters. Any mapping necessarily implies a specific perspective. Travelling Texts looks at transnational exchanges from the perspective of five countries, Finland, the Netherlands, Norway, Slovenia and Spain, none of which belongs to those parts of Europe that were considered to be the most important cultural hubs of the time. By putting these fringes of Europe centre stage, the project also questions received knowledge about the relations between centres and peripheries and thus contributes to the development of new, transnational models of writing the history of European literary culture. The use of shared digital research tools is central to this project. Building on the database WomenWriters and the experience of the European COST Action Women Writers in History, Huygens Institute for the History of the Netherlands had the task to develop a Virtual Research Environment, with the aim of providing not only the possibility to work together in the virtual space, but also the possibility of using advanced technology for statistical analysis, charting and visualisation. Parts of it are open to the public, which allows interested user communities to engage with the research. Outputs include a conference, peer-reviewed articles and book publications. In future, enhanced online publication will directly link to the research data. These activities have been complemented by workshops and seminars organised together with our two Associated Partners, Chawton House Library (UK) and Turku City Library (Finland), sessions at international literary festivals in Norway and Slovenia inviting writers to meet their 'foremothers', and a travelling exhibition in The Netherlands.

Further information: <http://travellingtexts.huygens.knaw.nl/>, or follow @HPartzschTTT.

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TTT Top 3 Outputs:

1

Partzsch, H. (2014) The Complex Routes of Travelling Texts: Fredrika Bremer's Reception in the Nineteenth -Century Spain and the Transnational Dimension of Literary History, *Comparative Critical Studies*, Volume 11 Issue 2-3, Page 281-293.

2

International Conference: Cultural Encounters through Reading and Writing: New Approaches to the History of Literary Culture, Glasgow Women's Library, June 2016.

3

Exhibition "Because I had something to say", Atria, Institute on gender equality and women's history, Amsterdam.



HERA TTT Project Team.



HERA TTT Project Team.

"My experience as an intern during the Conference 'Cultural Encounters through Reading and Writing: New Approaches to the History of Literary Culture' has left me with so much: many, many new discoveries about 19th-c women authors and their legacy, a warm feeling of gratitude and enthusiasm for all the encounters I have made, a very long reading list, and quite a lot of footage taken during the days of the Conference."

María Moschioni,
TTT student intern



HERA Cultural Encounters/Uses of the Past Conference Prague – Sept 15th-16th 2016

The final conference for HERA JRP Cultural Encounters took place in the picturesque and historic Brevnov Benedictine Archabbey in Prague, Czech Republic, in September 2016.

Over the course of two days, the final conference provided the opportunity for Project Leaders, Principal Investigators and Associated (non-academic) partners to meet with members of the HERA Network and evaluation panel members to discuss the outcome of the HERA JRP 2 programme. There was also an opportunity to share ideas with the new Project Leaders and research teams from HERA JRP 3 Uses of the Past, which was officially launched in Prague. The event featured networking opportunities and knowledge exchange activities with previously funded HERA Project Leaders and included panel sessions, interactive poster presentations, musical performances, and installations from all 18 Cultural Encounters projects.



Dr Wojciech Sowa, Chair of the HERA Network and Prof Jane Ohlmeyer, Chair of the Irish Research Council, opened the conference by discussing the importance of humanities to the European Research Area and highlighted the increasingly significant role that HERA continues to play in cultivating transnational humanities research. Reflecting on the importance of the Cultural Encounters theme, Prof Sean Ryder, the former Chair of the HERA Network, pointed out that “to understand cultural encounters is to understand the history and meaning of Europe and the world, from the earliest periods of human settlement to the present day.”



Prof Ian Armit, Project Leader, ENTRANS project



Panel on Exhibitions and Dissemination

Chaired by BBC3 radio presenter and broadcaster, Fiona Talkington, a panel including Dr Santanu Das (CEGC), Prof Ib Bondebjerg (MeCETES) and Prof Golo Follmer (TRE) provided some useful tips for humanities researchers on engaging with the media. In this session, Prof Bondebjerg stressed the importance of having a dedicated HERA project website and of using social media to disseminate research findings, and to engage with academic and non- academic audiences.



Radio Garden Installation, TRE project

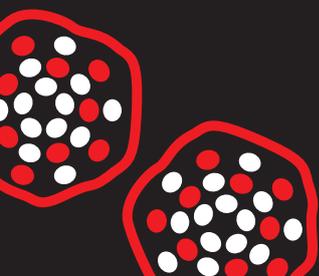


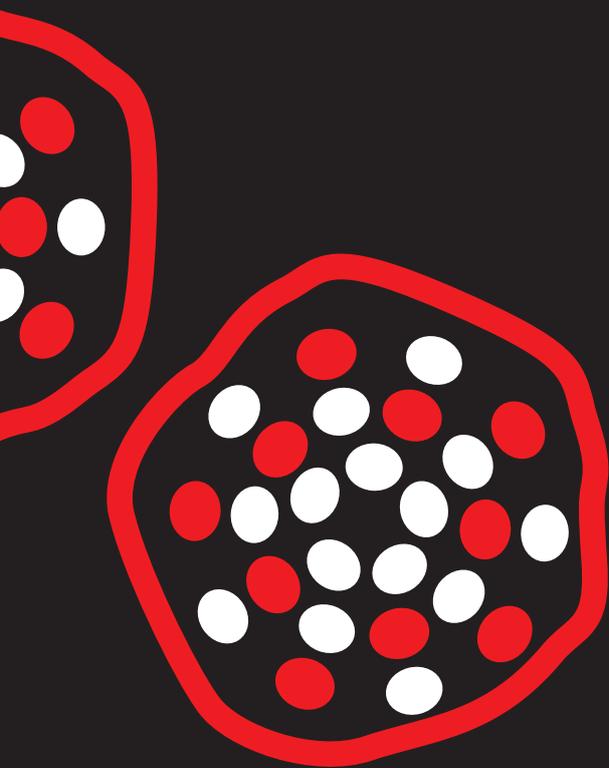
Fiona Talkington, BBC3 and Prof Ib Bondebjerg, Principal Investigator, MeCETES Project

As part of day two of the conference, Dr Ben Wubs (EOC), Prof Ruy Blanes (CURRENTS), Prof Graham Huggan (ENCARC) and Prof Maria Jose Magalhaes (CEINAV) outlined their thoughts on effective knowledge exchange practices when working on a multidisciplinary research project. Following this, Dr Roger Norum (ENCARC), Dr Huw Jones (MeCETES) and Dr Tessa Hauswedell (ASYMENC) outlined the positive outcomes of HERA Cultural Encounters on the research development and employment prospects of early career researchers.

Demonstrating the versatility and breadth of humanities research outputs, installations, and film screenings from many of the Cultural Encounters projects ran continuously throughout the conference. One such installation produced by the TRE project, called the Radio Garden, is an online radio platform that allows users to tune into any place on the globe to explore over 8,000 stations broadcasting live to your desktop or mobile phone. To date, the platform has received over 18 million users. To view see <http://radio.garden>.

In addition, each day of the conference was closed by musical performances from the CEGC and MusMig projects. The CEGC project explored cultural exchange during the First World War and combined the use of Punjabi folk songs, Western classical music composed during the First World War and narrations of colonial texts, to dramatize the sense of encounters during this period.





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