

The Dynamics of Exchange:

**A review of Knowledge Exchange activities for the
HERA Cultural Encounters Joint Research Programme**

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1. Executive Summary

Knowledge Exchange forms an integral part of the HERA Joint Research Programme (JRP). Since 2013, the 18 projects funded under the HERA Cultural Encounters JRP have established an impressive range of international partnerships both within and outside academia. High quality, world leading, research has been undertaken in collaboration with Associated Partners, and the breadth of collaboration demonstrates the potential of humanities research to have a significant impact on organisations and individuals operating within and beyond the cultural, creative and heritage sectors.

Between September 2015 and February 2016, Professor Tony Whyton and Dr Loes Rusch provided Knowledge Exchange support for the 18 Collaborative Research Projects (CRP) funded within the HERA Cultural Encounters programme. A period of desk-based research was followed by face-to-face interviews with HERA JRP Project Leaders (PLs), Principal Investigators (PIs) and project teams. We liaised with project teams and non-academic partners across Europe, captured Knowledge Exchange work undertaken within each consortium, identified common themes and models of good practice, and noted several challenges faced by projects when engaging with non-academic partners and the general public.

When we met project teams, we emphasised the fact that our approach was collegial and did not involve an assessment of the quality of KE activities, their value or potential impact. Our meetings focused on sharing ideas and experiences, as well as identifying examples of good practice and potential barriers to successful Knowledge Exchange.

Appendix 1 contains a list of questions and discussion points circulated to projects in advance of meetings. This list was not designed solely as a uniform method for data gathering but instead was used help project teams identify common themes, opportunities and issues, and to think about ways in which Knowledge Exchange could be supported in future.

Section 5 provides an overview of the types of KE activity undertaken within the 18 Collaborative Research Projects. These KE summaries are not designed to offer a comprehensive list of activities undertaken by projects but serve as a way of identifying common themes and suggestions for future support work. Appendix 2 provides a list of project descriptions, teams and Associated Partners. Appendix 3 lists all consultees from project teams.

Our review showed that Knowledge Exchange was regarded as valuable to the work of researchers, and the HERA Cultural Encounters programme had clearly opened up opportunities for new partnerships and modes of collaborative working. Although different types of Knowledge Exchange and engagement activities with non-academic partners were present within the Joint Research Programme, the majority of identified KE activities focused on traditional concepts of Knowledge Transfer, research dissemination activities, and Public Engagement events.

We also noted that a number of projects deliberately blurred roles between academic and non-academic communities, with project teams often including researchers who had strong links with other sectors. Research also formed a part of the work of several Associated Partners and the lines between academic and non-academic research were often considered irrelevant.

Project teams discussed barriers to effective Knowledge Exchange and at times, a frustration was expressed at not being able to reach politicians and policy makers through research activities. Several projects commented on the fact that the humanities are incredibly important but a lot of high quality research and KE work remains invisible. There was also a widespread suspicion of the media and the way in which humanities research is represented in everyday life, as well as reluctance to engage in current affairs and topical debates that could potentially be informed by project findings.

Common themes emerged both in relation to research content and the practical delivery and management of KE activities. Highlighted in section 6, these included themes around Migration and Conflict, Copyright, and Cultural Heritage, as well as support needs relating to media engagement, understanding different approaches to KE, and considering issues of sustainability and legacy planning.

In section 7, we outline some drawbacks and potential barriers to KE that were identified by projects. Some of these issues have been resolved during the current JRP programme, whereas others highlight ways in which KE presents an ongoing challenge for research communities.

Our recommendations provide suggestions for ways in which KE activities and support work could be enhanced in future. These are to:

- Improve the HERA online presence
- Develop a series of 'How to' toolkits/exemplars of good practice
- Provide mentoring support for HERA project teams
- Enhance networking opportunities and share experiences from previous JRPs
- Disseminate information about the flexibility of grant conditions and explore the possibility of follow-on funding support

Our review highlights how CRPs, disciplinary fields and national research cultures value Knowledge Exchange in different ways. However, in future, it would be advisable for HERA projects to think about involving non-academic partners at an earlier stage in the proposal writing process so that potential issues and barriers to KE could be addressed before the commencement of projects.

The wealth of Knowledge Exchange activities generated by the HERA Cultural Encounters programme demonstrates not only how humanities scholars are engaging and responding meaningfully to relevant cultural questions and societal needs, but also highlights the centrality and importance of humanities research to a volatile and ever-changing world.

2. Introduction

This report provides a summary of Knowledge Exchange activities within the HERA 'Cultural Encounters' Joint Research Programme (JRP) and focuses on individual projects that commenced work in 2013 and are due for completion in 2016. Our review and recommendations are informed by work undertaken by Professor Tony Whyton and Dr Loes Rusch between September 2015 and February 2016. We identify common themes and issues among projects, and conclude with suggestions for further support and development work, where appropriate. The scope of the brief did not include evaluation of work undertaken by JRP participants, but was based on a 'critical friend' model of working, with both researchers in analytical and supportive dialogue with project partners.

Knowledge Exchange forms an integral part of the HERA Joint Research Programme (JRP). Since 2013, the 18 projects funded under the Cultural Encounters JRP have established an impressive range of international partnerships and collaborations, and research has been undertaken in consultation with Associated Partners from different industries and cultural sectors. The breadth of collaboration is worth capturing as it demonstrates the scope of Knowledge Exchange activities and the potential of humanities research to have a significant impact on organisations and individuals operating within and beyond the cultural, creative and heritage sectors.

For example, projects working within the Cultural Encounters programme have developed meaningful relationships with museums, galleries, libraries and archives, media organisations (including local and national radio broadcasters, film and TV companies), the education sector, journalists and writers groups, business and industry (ranging from architects and private developers to companies working within the fashion, travel and tourism industries), policy makers, festivals and venues, military regiments, religious institutions, artist organisations and performing arts practitioners, heritage sites and historic buildings, professional networking organisations, activist groups, academic bodies and societies, legal and financial institutions, other funded research projects both within and outside the HERA programme, professional societies, public sector institutions, as well as voluntary and community groups, and charitable organisations. This list is by no means exhaustive but offers an indication of the breadth and potential impact of humanities research on different communities of interest.

3. HERA and Knowledge Exchange

Knowledge Exchange is crucial to the successful delivery of the HERA Joint Research programme, and the networking, partnerships, and collaborations created between Cultural Encounters projects and their Associated Partners offers the potential for the humanities to reach wider audiences and to demonstrate the societal benefit of research.

From our meetings, Knowledge Exchange was regarded as valuable to the work of researchers, and the HERA Cultural Encounters programme had clearly opened up opportunities for new partnerships and modes of collaborative working. It was also clear that, in the majority of cases, non-academic partners had had limited

involvement in the design and conception of Collaborative Research Projects but that organisations and individuals from outside academia were consulted and brought into projects, as primary research ideas, questions and academic partnerships were formed by academic teams. Although different types of Knowledge Exchange and engagement activity with non-academic partners were present within the Joint Research Programme, the majority of overt KE activities focused on traditional concepts of Knowledge Transfer (where knowledge is created in the academy and passed on to different stakeholder groups) and Public Engagement events. Indeed, within the majority of projects, concepts of Knowledge Exchange and public engagement were used synonymously, with non-academic partners most often being used as a means of reaching different audiences. Where ideas, insights, and expertise from non-academic communities were offered during the research process, project teams did not always capture the tangible benefits of Knowledge Exchange and, at times, it was difficult to determine how the influences of non-academic and Associated Partners had shaped research methods, activities and findings. On one level, this could be accounted for by the increasingly blurred roles between academic and non-academic communities, as several project teams drew on researchers who also had continuing relationships with industry or who performed roles in traditionally non-academic institutions. Equally, for several non-academic partners (museums, heritage sites and so on), research formed an integral part of their day-to-day activities and so the lines between academic and non-academic research were often blurred or considered irrelevant. On another level, the lack of acknowledgement of iterative processes by project teams demonstrated that the exchange of knowledge and interactions with non-academic communities is often taken for granted and rarely reflected upon. Some research teams questioned the nature of knowledge itself and expressed the view that KE happens as an integral part of the research process suggesting that all research is born out of knowledge exchange.

In addition to developing links with a range of non-academic stakeholders, HERA Cultural Encounters projects were keen to emphasise the value of Knowledge Exchange *within* academia, where consortia would draw on cross-disciplinary teams and engage in transnational networking through academic circles. Whilst public engagement and Knowledge Transfer tended to dominate approaches to KE, there were some good examples of non-academic partners being involved in shaping and developing research aims and objectives, where research was co-produced, and questions devised to appeal to both academic and non-academic partners and to address common problems.

For some projects, valuable relationships with new non-academic partners had emerged post-award and teams were keen to emphasise the need for flexibility in approaches to KE and related activities. Indeed, several Associated Partners had been subject to change post-award (either due to financial restrictions or an unforeseen change in status) and could therefore not retain the level of commitment as originally forecast, leading to some project teams finding alternative partners at short notice. In the majority of cases, changes to KE work

plans resulted in fruitful collaborations and afforded projects insights that were not anticipated at the project development stage.

The nature of KE activities were very much dependent on the disciplinary interest, although common formats for engagement with partners emerged. Conferences, workshops, public engagement events, focus groups and seminars provided typical platforms for the sharing of knowledge, however, some projects also explored alternative modes of Knowledge Exchange through creative practices, including the development of short films and artist-led workshops and responses.

Overall, the types of knowledge produced and exchanged have contributed significantly to the social and cultural landscape of Europe and demonstrated how humanities research can be informed by, and have a meaningful impact on, a range of stakeholder groups.

4. Methodology

Our Knowledge Exchange support work was carried between September 2015 and February 2016. A period of desk-based research was followed up by face-to-face interviews with HERA JRP Project Leaders (PLs), Principal Investigators (PIs), and project teams. A number of discussion points (Appendix 1) were circulated in advance of meetings in order to encourage project teams to reflect on their approach to Knowledge Exchange and the activities undertaken to date. The document was not designed solely as a uniform method for data gathering. It was primarily used to help project teams identify common themes, opportunities and issues, and to think about ways in which Knowledge Exchange could be supported in future. In addition to face-to-face meetings, telephone, Skype and e-mail correspondence was used to share information and to follow up on points raised during interviews. During the data gathering process, we also had the opportunity to attend some project meetings, thematic conferences linked to individual projects, public engagement activities, and Knowledge Exchange seminars. Countries visited were Denmark, Germany, The Netherlands, Portugal, Slovenia, and the UK.

When we met with project participants, we both emphasised the fact that our role was not evaluative and that the support process did not involve an assessment of the quality of KE activities or its potential impact. Instead, our work was aimed at capturing common themes and issues linked to the conception of Knowledge Exchange and projects were encouraged to be open in their appraisal of their work to date. As we were both involved in the first HERA JRP programme, discussions inevitably moved from approaches to KE towards broader themes linked to project management and legacy planning. Face-to-face meetings were welcomed unanimously as project teams had the opportunity to share their experiences, successes and anxieties in a time effective, non-judgemental, peer-to-peer environment.

5. Summary of KE activities

The following provides a snapshot of the types of KE activity undertaken by each CRP, alongside some of the challenges and issues encountered on the way. The summaries are not designed to offer a comprehensive list of KE activities undertaken by each project (these are ongoing and are listed in annual project reports) but serve as a way in to identifying common themes and suggestions for future support work.

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

ASYMENC maintains an ongoing collaboration with representatives from national libraries in The Netherlands, UK, Germany, Belgium and Luxembourg. The group had already been in contact with partners such as Europeana and the Common Language Resources and Technology Infrastructure (CLARIN). It has worked together with APs to develop a conceptual framework for studying digital resources and to develop a European network of Digital Humanities, consequently seeking to 'create a demand rather than respond to a demand'. The APs did not explicitly provide ASYMENC with new materials, as the collaborations were rather about creating (informal) international networks and engagements.

ASYMENC has worked with relatively small partners, rather than with large corporations such as Microsoft and Google, partly because of inherent conflicts between the academic and commercial worlds. ASYMENC works with open source materials and small start-ups, because funding conditions demand that all software outcomes should be open source. This presents a potential conflict when working with APs and generating co-produced knowledge, as large commercial companies often demand exclusivity. If seeking to capitalise on intellectual property and the commercial potential of research, the team discussed the possibility of selling knowledge and ideas rather than actual software.

In addition to continuous informal discussions and meetings, two formal meetings and a presentation took place with the purpose of exchanging ideas with the APs and with a wider audience. ASYMENC organised a conference at the Royal Library in The Hague that brought together publishers and libraries to discuss copyright issues and the use of Big Data. The group also organised a meeting with representatives of the British Library to discuss the possibility of integrating the ASINO tool with the British Library collections, with the long-term goal of introducing text-mining tools within the infrastructure of libraries.

The group also held a meeting in Trier with representatives from the Deutsches Zeitungsmuseum in Wadgassen and the Bibliothèque Nationale in Luxembourg. This meeting included a showcase of existing research on the historical newspapers research conducted by ASYMENC and sharing experiences with the libraries regarding the possibilities of multilingual text

mining in digital archives. Further, PI Ulrich Tiedau held a presentation the project on the Europeana Newspapers launch conference ‘Enabling access to digitised historic newspapers’ at the British Library, which included stakeholders from Europeana and numerous library representatives. The ASYMENC workshop ‘Beyond Methods of Mining’ offered an introduction into the fundamental principles and methods of digital research, and was aimed at a general public.

In addition to the ASYMENC website, Twitter has proved a useful tool for disseminating news about the project and events. The ASYMENC ‘Beyond Methods of Mining’ workshop with the [#beyondmining](#) hashtag generated user comments and debates, and topics and questions raised at the conference have resulted in discussions on blog postings. ASYMENC is currently hiring a web designer to help professionally design a virtual exhibition that will showcase the results of the ASYMENC project to the general public. The exhibition will showcase the process of digitising newspapers and explain how these processes change the way we read, access, store and preserve newspapers. In addition, it will contain case studies grouped around original newspaper material, especially advertisements and images.

The exhibition will be hosted on the free open source Omeka platform. In addition, together with the expertise of UCL’s Centre for Digital Humanities, ASYMENC will develop a freely available online learning course (MOOC). The main objective of this MOOC is to provide every learner with a comprehensive introductory grounding in the Digital Humanities and to lead them, step by step, through the possibilities of text mining of digital archives. The intended audience for this MOOC are learners from a wide range of backgrounds who are interested in humanities computing more broadly. ASYMENC’s final conference ‘Transnational Images’ (London, 22-24 June 2016) will include a public roundtable event with newspaper editors. While the focus of the ASYMENC project has been largely on *historical* digitised newspaper corpora, this roundtable seeks to discuss the role of newspapers today in circulating ideas, images and connotations in a transnational context.

In addition to discussing the partnerships and KE activities, the project team discussed some issues and logistical concerns that have emerged during the project’s lifespan. For example, software has taken longer to develop than first anticipated and access to repositories was also delayed for a number of reasons. Related to this, the team discussed the problems of obtaining copyright clearance when working across national boundaries and felt that some top-level discussion about the way in which current issues could be resolved at the transnational level would be welcome.

5.2 CARIB: Caribbean Connections: Cultural Encounters in a New World Setting

In developing KE activities, CARIB built on over 30 years' experience of working with local communities. The project team consulted local communities in numerous ways, for example, by hiring local PhDs and postdocs and by collaborating closely with the local director of a museum in Grenada. KE and research went hand in hand throughout most stages of the project as the project team engaged in excavations, workshops, and exhibitions. Engagement with different groups taught the team that these local communities have a totally different conception of the world and of time ('past is present').

CARIB worked closely with the local communities, partly to avoid neo-colonialist sensitivities and to capture experiences on the ground. Moreover, the group attempted to enhance external ownership by connecting to the local community and making sure the research group was aware of potential sensitivities within each setting. Although it was challenging to create a dialogue with local communities at times because of the language barrier, CARIB continuously tried to communicate with local groups about how the project's presence impacted on the community (moving beyond the assumption that the research group simply brings in money to the area etc.). CARIB focused on tangibility and sustainability of its project throughout the process. The CARIB project is embedded in a broader Caribbean project, which includes a large number of experts and locals. This broader context brings added value to CARIB, such as providing the team with a translator of old VOC texts. The wider Caribbean project also attracts PhD students who want to work in the CARIB environment.

CARIB organised an exhibit of a Kalinago/Garuna Village (a reconstruction of a 16th/17th century village) at Argyle, St. Vincent, which allowed the group to make their archaeological work more tangible and sustainable for the local communities. It also allowed group members to participate in local discussions about social cohesion. The islanders themselves requested the exhibition, which was organised as an open-air museum. Exchanging knowledge with local groups provided the project team with crucial insights not only into the processes of identity formation and how people relate to the past, but also in identifying meaningful places for excavation. Indeed, the CARIB team commented on the way in which conventional surveys did not lead to the right excavations and that appropriate sites were selected only after consultation with indigenous groups.

CARIB is very much aware of the social and political relevance of its aims and objectives, and its KE activities have also enabled the team to feed into current debates and initiatives. For example, the PL had a discussion with the Dutch ministry of Cultural Affairs on 'rewriting history' at 'De avond van de wetenschap en maatschappij' in The Hague. Moreover, the project team have been working alongside developers in St Kitts to explore

ways of integrating an experiential archaeological site into a new airport complex. Other outputs included the publication of the interviews in local papers with indigenous communities on St. Kitts, which was funded by different sources.

Discussions with the CARIB team included the need for guidance around website development and the relevance of social media, as well as the function of the current HERA website. The team would also have welcomed more discussion between HERA projects but concluded that the three-year period makes it very difficult to establish meaningful relationships. Project sustainability was also a pressing issue, as was finding ways of capitalising on the impact of KE activities. Overall, the CARIB team praised HERA for its emphasis on KE and consequently for its commitment to making research meaningful and relevant to different social groups.

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

The CEGC project has engaged in a diverse programme of KE activities; researchers working across four academic institutions in four countries have collaborated with seven Associated Partners. Ideas for CEGC were borne out of previous relationships, both in terms of academic partnerships and well-established links with non-academic partners. KE activities have included workshops, conferences, publications, lectures, as well as a travelling exhibition, and the project team has moved beyond its original plans for KE and exceeded planned activities. The project has received a large amount of media focus largely due to the project's relevance to broader commemorations of WWI, and the team has been involved in developing television and radio programmes informed by project findings.

The project has worked closely with the Imperial War Museum and has also facilitated co-operation between different museums in Flanders and the Netherlands. Non-academic partners have informed the development of research methods by advising the CEGC team on appropriate ways of disseminating information to the public and exploring formats for dealing with painful understandings of the past. Museums also advised the team on the content and tone of the CEGC travelling exhibition.

The Project Leader has developed strong links with the BBC and other media organisations, feeding into high profile broadcast programmes as both a researcher and presenter. The CEGC project also provided programme makers with primary source materials, and team members have served as advisors and media consultants. The PL was one of 12 academics selected by the AHRC to discuss ways in which academic content could feature in future programme content, and the project also worked with the Imperial War Museum to produce a short film entitled 'Whose Remembrance?' that served as a useful platform for showcasing the CEGC project and its activities.

Whilst high profile media dissemination of research findings has been of immense benefit to the CEGC project, engagement with media organisations has not been without its pitfalls. The PL described the way in which working with some media organisations has limited the project's ability to convey a sense of the critical depth and nuance found within humanities research. In some instances, media organisations had made use of project materials without full consultation and sensitive materials were presented out of context. The PL stressed that lessons had been learned from dealings with different programme makers and that the project team remained in control of subsequent broadcast and media outputs.

In addition to radio, television and film outputs, the project also hosted a musical concert built around project themes and will produce a digital sound book, which will contain c.200-300 materials, ranging from photos to letters and published works. Furthermore, regional and national broadcasters have interviewed members of the project team and articles have appeared in national broadsheet newspapers linked directly to the project.

In dealing with the general public, CEGC stressed the need to adopt the right forms of language and to think about the needs of contrasting audiences. The project team felt that the public should not be patronised; indeed, they felt that there is a genuine passion for nuance and complexity among different communities. Social media has been a central feature of the project and the PL stressed the importance of reaching out to different audiences, at the same time as recognising that stakeholders might only want to engage in certain aspects of the research programme.

Finally, the PL has been approached by the Heritage Lottery Fund to provide training on how to avoid unnecessary bias in the selection of applications based around themes of colonial commemoration. The findings from the CEGC project have fed into this process, encouraging an approach to funding that acknowledges the importance of conflict, contestation and the asymmetrical aspects of projects.

In terms of KE support, ways in which HERA projects could be sustained in the long term were discussed, as were problems around copyright, web-hosting and design. The PL discussed the potential for new support networks to emerge from the HERA JRP programme, ranging from thematised PL meetings to a network of doctoral and post-doctoral scholars. The PL was also happy to share his experience of working with media organisations in order to maximise the potential of post-doctoral research. Collaborations between other HERA projects had occurred and the CEGC team had made links with Professor Elisabeth Edwards, former PL for the PhotoCLEC project (HERA JRP1).

5.4 CEINAV: Cultural Encounters in Interventions against Violence

The CEINAV project collaborated with Associated Partners to establish a list of participants and professionals to empirically explore the cultural premises of intervention. The project was designed in collaboration with different cultural groups, including legal and political agencies, activists and artists, and the nature of Knowledge Exchange activities varied from country to country.

Art workshops were established as a way in to examining issues and encouraging subjects who might not be versed in the language of the country to express themselves and their experiences. The large number of APs and their changing representatives proved a challenge for the project, as some partners did not read the material that was disseminated in advance. The group, however, did receive crucial support from APs in tackling issues of terminology, for example on the different uses and meanings of terms such as 'minorities' or 'trust' in each country. Ethical issues (dealing with minors, vulnerable subjects etc.) were dealt with through consultation with counselling agencies, and the anonymity of subjects was maintained throughout.

In several instances, KE activities revolved around gaining trust, sharing experiences and co-creating work that would lead to the empowerment of subjects. The project team were keen to stress that their workshop and focus group activities did not function as a form of counselling but were forums where creative voices could emerge and critical questions could be explored. In addition to APs, CEINAV involved four artist-researchers who conceptualised the project's approach to participatory art. The collection of stories and work with participants proved a successful way for the project team to uncover the potential of narrative and to stimulate the need to hear different voices and to recognise the agency of victims.

The project organised a kick-off meeting attended by two or more researchers from each country and all eleven APs. Project members started off writing eight 'country context papers' that provided an overview of the sociocultural background of majority/minority patterns, economic inequality, and data on prevalence of the three forms of violence in each country, and these papers were used as a starting point for further discussion between members of the project and APs. Parallel to writing these papers, the methodology for in-depth discussions with professionals involved an empirical exploration of the cultural premises of intervention, as well as the establishment of a list of relevant professions from which interested participants would be sought in co-operation with APs.

During a total of 24 workshops, two per country on each form of violence, the PIs worked together with practitioners directly involved in casework from a wide range of professions to explore the ethical issues and dilemmas experienced by the participants when having to make difficult decisions.

The workshops used focus group methodology and paradigmatic narratives to encourage discussion among the different professional groups. The main impulse for discussion was a fictional 'case story' aimed to capture how situations of violence enter into the intervention system, as well as the subsequent pathways and responses. The stories were developed in discussion with co-operating practitioners to be realistic in all four countries, then translated and, if necessary, adapted to fit the institutional framework of the country. A further goal was to discover what ethical issues and dilemmas the practitioners experience when having to make difficult decisions, and what grounds they adduce for dealing with such challenges. The workshop idea proved very attractive, and in all countries nearly all of the professional 'categories' foreseen were filled for at least one, usually both, workshops. Numerous participants thanked the organisers afterwards for the opportunity to reflect on practice in a cross-disciplinary context.

The workshops resulted in 12 working papers, which were circulated in time for a five-day working seminar. All research teams were present, as well as APs. The seminar was a wonderful opportunity to discuss intersections, diversity, and overarching ideas among researchers, artists and practitioners. Also, in the interest of integrating the future artwork into the research, four artist-researchers (one in each country) were invited to attend the meeting, both participating in the meeting and having time to meet among themselves to discuss possible approaches to artwork in this context. An important discussion with APs at the seminar concerned ethically responsible ways to ask women and children to tell their stories of experiencing intervention (or the lack thereof). This resulted in a protocol for the methodology and selection of interview partners and guidelines for the qualitative interviews, conducted by CEINAV in 2015 with women and young people who have a personal history of violence and social interventions.

In 2015, the four artist-researchers extracted stories from these interviews to conceptualise participatory art during so-called 'creative dialogue meetings.' Artist-researchers, together with participants (women and young people who had experienced intervention due to domestic violence, trafficking or removal from the family due to neglect or abuse), made works of art, such as paintings, drawings, word pictures, poetry, a quilt, an audiotape and a peep-box. The artists themselves in return created works of art reflecting on themes that emerged from how the participants described their intervention experience. Organised in each of the four countries, CEINAV explored creative art and aesthetic education during these meetings as potential resources to create change and to hear the voices of disempowered minorities.

Other ways to include wider audiences into the research process included a cross-national comparative analysis, publications in journals and in online sites read by practitioners and policymakers, giving examples of how

participatory art work can be used in training for culturally sensitive intervention practice. A final report will be produced on the research, the ethical issues, and the considerations and principles that could guide frameworks for intervention.

5.5 CURRENTS: Currents of Faith, Places of History: Connections, Moral Circumscriptions and World-Making in the Atlantic Space

Knowledge Exchange forms a central part of the CURRENTS project, as the project team has sought to disseminate findings to different groups and produce knowledge collaboratively with a range of stakeholders. Although no Associated Partners were listed at the outset of the project, the majority of public engagement work was set up prior to commencing work and the KE plan has been delivered as expected.

The project has engaged in talks in non-academic environments, performance events and social media activities. However, some of the most effective examples of KE activities come from work in the field where team members engaged first-hand with local communities and religious groups. These interactions provided the team with new insights into the role of heritage in religious movements, as well as working examples of how top-down understandings of heritage - as often presented through the work of UNESCO and other agencies - can be contested on the ground.

The project team has developed an Open Access book publication in partnership with people and organisations outside academia, featuring perspectives from Europe and Africa. This work has been rewarding in terms of KE but resulted in tensions during the process, largely due to the politics of selecting contributors and the need to manage local tensions whilst not being considered neo-imperial in approach. The CURRENTS team has worked with archives to open up materials to a wider public and delivered talks for local media and television, in partnership with the Union of Angolan Writers. In some cases, these activities have also created tensions. For example, the project team felt that some partner groups had an unrealistic expectation of their potential involvement in activities. Equally, opening up materials to a wider public also created tensions between already polarised groups and the attempt to resolve disputes through displaying research findings and publically available materials continued to cause some problems on the ground.

The CURRENTS team developed partnerships with local groups and institutions and developed contractual arrangements on a case-by-case basis. In addition to KE through fieldwork and public engagement activities, the project team also worked in partnership with other HERA projects. For example, a PI from the IcoRel project also forms part of the CURRENTS project team, so insights and synergies have emerged as a result of the engagement between projects.

The PL stressed the importance of flexibility in terms of research and KE activities as certain planned routes of investigation had been curtailed whilst new avenues of enquiry had emerged. This flexibility has enabled the project team to work in diverse locations ranging from Rio to Angola, and this breadth of experience has led to the most meaningful interactions and engagement with local institutions.

KE support included a discussion of the best ways of finding meaningful links between HERA projects during the delivery of the JRP. The PL suggested that more time needed to be spent at the beginning (or end) of the JRP in order for connections to happen. Discussions also moved on to legacy planning and future potential collaborations; for example, the PL identified logical synergies between CURRENTS, IcoRel and the CARIB projects. Discussion moved on to exploring ways in which projects - and the broader JRP programme - could support an ongoing legacy; in effect, how projects and researchers could be supported beyond the duration of funding schemes. There was discussion of networking events and mentoring schemes, as well as the development of an online forum for showcasing the work of HERA projects past and present. An enhanced web presence would be useful in conveying the message of HERA as an umbrella for the JRP programme; the PL stressed that humanities are incredibly important but a lot of important work remains invisible.

5.6 DIMECCE: Defining and Identifying Middle Eastern Christian Communities in Europe

The DIMECCE project involved both APs and their advisory board in the development of questions for the guide for qualitative interviews within the project. APs helped translate academic research questions into accessible terminology and highlighted the political dimensions and sensitivities around uses of certain forms of religious terminology. At a later stage, APs also gave feedback on the project booklet, especially in making it more accessible for a non-academic audience.

DIMECCE's exploration of focus groups from different religious backgrounds provided a challenge for the project team, as some of the participants insisted on meeting in their specific building or were hesitant to meet on 'neutral' ground together with other communities. This made combined meetings difficult and complicated in terms of furthering cross-cultural dialogue. The project conducted interviews, organised workshops and focus groups with members of the communities to explore their cultural encounters on the official and everyday level. Attention was given to how identity is shaped and constructed and the impact this has on the subject's relations with the country of residence, homeland and other migrants. The project also involved interviews with state and local government officials, church representatives, and those involved with other civil society organisations, with the aim of developing an understanding of how Middle Eastern Christians are perceived by actors who interact with them either as

part of state integration policies or as a response to their presence in society.

An important KE output was the publication *Middle Eastern Christians in Europe: Histories, Cultures and Communities*, an illustrated, multilingual booklet presenting the overall findings of DIMECCE. The booklet not only continues to assist case study communities in their awareness of other experiences and responses of similar groups but, during the project, it also functioned as a starting point of discussion with non-academic audiences and partners. The production and publication of the booklet, however, was very time-consuming and thus compromised the time reserved for research.

DIMECCE organised several conferences and research workshops for a variety of audiences. Over forty scholars, community representatives, public and ecumenical actors met at the conference in St Andrews in May 2015 to discuss the experiences of Middle Eastern Christian migrants in various global communities and the project team invited a panel of church representatives to reflect on the issues discussed in the academic papers in relation to their own experiences. The aim of the first DIMECCE research workshop in Roskilde was to facilitate academic KE, bringing together international scholars to discuss empirical, conceptual and methodological questions of relevance to the study of faith-based communities and minorities in Europe, in order to prepare the project researchers for upcoming fieldwork. The second DIMECCE research workshop in Łódź brought together scholars working on issues relating to migrant experiences of Middle Eastern Christians in Europe. Team members found the collaborative field trips especially revealing, as they gave new insights into how similar situations within national contexts played out very differently. These new perspectives led to new, unforeseen publications.

Although political and privacy issues hindered the further organisation of KE events between different communities, the DIMECCE team did organise several launch and information events that engaged with and connected different religious communities in Europe. These included an information event in Brussels, launch events Södertälje and Botkyrka in Sweden and Arhus in Denmark, as well as an event in Copenhagen that was held in co-operation with the Tværkulturelt Center (The Intercultural Christian Centre). Altogether, hosts, partner groups, and the DIMECCE benefited from these events, especially in creating new networks.

The team members disseminated their research to a wider audience through interviews in (online) newspapers. The *Christian Dailey* interviewed post-doc Sara Lei Sparre about the political mobilisation of Middle Eastern Christians in Europe in the wake of the attacks by Islamic State in Iraq and Syria. The article for *Sameksistens.dk* focused specifically on the role of the young generations among Middle Eastern Christian in the three countries, and how priests and parents invest in youth. The Danish Christian Daily

Kristeligt Dagblad published an article based on an interview with the Danish team members. Furthermore, DIMECCE uses Facebook and their website as platforms for dissemination, although it is difficult to put the research material (interviews etc.) on the website, as most interviewees have not given permission to use their material on public platforms.

Altogether, DIMECCE has contributed to the public discourse on asylum seekers by raising the issue of the religious diversity of refugees. The team has given a voice to minority groups, some of whom felt they were being heard for the first time. At the same time, however, DIMECCE also faces the challenge of managing the expectations of these minority groups, as some of them have unrealistic expectations of the group's political reach. When DIMECCE presented the findings to the communities, for example, some of the community members expected DIMECCE to go to the European Parliament to get financial support on their behalf, which is beyond the reach of the project's scope. Also, DIMECCE experienced a lack of awareness and a lack of interest in the studied minority groups among politicians. With few exceptions, it has been difficult to get the interest of the policymakers and politicians. In an attempt to reach out to politicians, DIMECCE invited politicians to their event in Brussels, but none accepted the invitation. A possible explanation for this is that politicians generally demand simplified information, which contrasts with the complex and nuanced findings of academic research, and with the multi-voiced reality they are dealing with.

In terms of general discussion, the project would have welcomed meeting the other projects on a regular basis especially to discuss how the other groups were dealing with practical issues such as maintaining websites.

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

The ENCARC project was created out of alliances that had been established prior to the HERA 'Cultural Encounters' call. In developing the CRP, the project team collaborated with organisations linked to the tourism and travel industries, journalism and media sectors, agencies involved in supporting indigenous groups, and partners from the broader cultural and creative industries.

In studying the Arctic region, the project team has worked in partnership with the national tourist boards of Greenland, Iceland, and the Faroe Islands, although the commitment and time allocated to collaboration from partners varied from country to country. The project team set up a close working relationship with the critically acclaimed Leeds Film Festival, and the 2015 event showcased ENCARC within one of its retrospective thematic strands, programming a series of 12 films linked to the Arctic region. The partnership with the Leeds Film Festival highlighted the importance of collaboration and potential synergies of partnership working; in addition to

film screenings, the project also staged talks and public engagement events with filmmakers and travel writers, and the University of Leeds offered its Clothworkers' Centenary Concert Hall as a venue for Festival events. Moreover, the University of Leeds highlighted this collaboration as a model for engagement and the Vice Chancellor was present to introduce some Festival events.

In addition to public engagement activities, the project team has been keen to blur the boundaries between academic and non-academic practices. One output from the project will be a guidebook to the region that combines popular writing techniques with academic approaches, including ethnographic methods. In addition, the guidebook author offered guest lectures for holidaymakers and staff on an arctic cruise, outlining some of the facts and sensitivities about the cruise tourism industry and the politics of the region.

In terms of the politics of the Arctic and the influence of academic research on broader industries, the team has developed a sensitivity to the needs and agendas of different stakeholder groups within the region, borne out of a heightened awareness of the competing issues linked to tourism, environmental concerns and the protection of indigenous groups. This has meant that, in order to gain the trust of certain stakeholders, the team has had to develop alternative ways of working with different groups and organisations in order to offer advice and guidance on existing practices. Where some industries might be suspicious of academic intervention and their ethical stance (e.g. whale watching industries), the ENCARC team has sought to develop engaged relationships with partners in order to raise awareness of issues and to explore collaborative solutions to problems.

Members of the project team have been involved in consultation with travel writing networks and travel companies, and the project has brokered relationships between different constituencies and stakeholder groups. A particular success was the bringing together of the Society of American Travel Writers with the ecologically-aware travel company Intravel. Indeed, the relationship with Intravel developed after the proposal stage but has materialised into a very strong partnership. Arctic Encounters is working alongside Intravel to learn about how tourism companies that operate in the Arctic might work better in order to help ensure a positive future for tourism in the region. In addition to setting up a short film competition, the ENCARC team worked with the company to promote an Intravel Photography prize, encouraging members of the public to send in images of the region.

One key project partner was Snowchange, and the project team sought out this organisation at an early stage. Snowchange works closely with indigenous communities across the European Arctic region, where one of its main aims is to close the gap between site-specific academic research -

involving both indigenous and non-indigenous scholars - and the various itinerant Northern indigenous communities whose traditional knowledge and cultural autonomy it supports.

In general, ENCARC has encouraged participation from different stakeholder groups and encouraged multiple voices to emerge and comment on the Arctic region. The team has sought to introduce different communities to the experience of writing and has provided new outlets for writing where research themes and writing practices merge. The team has hosted writing workshops, including sessions on becoming a travel writer, and the project's online media presence has been geared towards celebrating the pleasure and enjoyment of writing, sharing knowledge and exchanging ideas.

In terms of support issues and themes, the PL and post-doctoral researcher discussed the sensitivities of different groups, competing interests of partners and some of the barriers to KE. Discussions also included strategies for resisting myth-making within the region and effective ways of staging public engagement events. There was also discussion of the sensitivities of working with different groups and discussions of the politics of post-colonial encounter. The ENARC team were conscious of the need to make a range of indigenous voices heard within an English speaking context but were also aware of the politics of language and representation. Finally, ideas for future funding and new projects were discussed, alongside ways of supporting KE in future and showcasing the HERA programme.

5.8 ENTRANS: Encounters and Transformations in Iron Age Europe

In terms of KE, ENTRANS has blurred the boundaries between academic and non-academic communities, as Associated Partners and many collaborators outside the university sector regard research as an integral part of their daily life.

Plans for KE had been mapped out during the development of ENTRANS, as the project team had been working on the proposal over some time and had staged a networking event in Ljubljana prior to applying for HERA funding. This event identified the significance of the research among non-academic stakeholders, including the Institute for the Protection of Cultural Heritage of Slovenia, museums, and Institute of Archaeology in Zagreb. ENTRANS was conceived as a cross-disciplinary project that would bring together expertise from different universities and professional organisations, and the employment of and use of new methodologies and new techniques - such as the use of 3D data capture - has had a clear impact on the sites of study and organisations involved.

The project has encouraged different forms of collaboration between academic and non-academic groups and iterations have ranged from non-academic partners advising the project team to identify two previously unidentified locations for study, to academics enriching activities and

helping to develop infrastructure for research within the region of study. Within this context, ENTRANS has helped to raise the profile of collaborative research among heritage agencies in Slovenia and Croatia.

ENTRANS has vastly enhanced the research work within the region by challenging the notion of research and existing methods used, and by encouraging stakeholders to collaborate and work in new ways. The project has delivered a themed session at the European Association of Archaeologists conference, which is one of the premier events within the field, enabling academic and non-academic communities to feed into the project. The ENTRANS team has worked to ensure that research findings and data have a life beyond the project and researchers have been working with museums and curators to explore new ways of presenting and interpreting materials.

The project team has also made links with other funded research projects such as the AHRC-funded 'Fragmented Heritage' consortium, based at the University of Bradford, which has helped the ENTRANS team make use of new technologies for data capture and analysis. The quality of image capture offers the potential for new forms of engagement with the project findings for both academic and non-academic audiences. The project team has collaborated with other HERA projects, as one member of the ENTRANS team delivered a presentation at a MusMig event.

Despite the success of academic and non-academic partnerships, KE activities have also presented some challenges for the ENTRANS team. For example, planned collaborations with a Slovenian TV agency were delayed due to conflicts with the partner's scheduling and the production process. Equally, as APs were not funded as part of the HERA project, cuts or changes to external budgets meant that partner involvement was limited in some instances. The ENTRANS team felt that non-academic partners were hungry for new knowledge and extremely keen to engage in partnership working. However, the three-year timescales of the JRP meant that delivering impact and developing new methods of collaborative working were limited within this timeframe.

The PL suggested that it would be good for HERA projects to work together to discuss overarching thematic elements and that this should be arranged at the end of - or post - the award cycle. Time pressures of the three-year timescale were also discussed and the need to balance project management, research time and partner engagement activities. The PL reinforced the value of the HERA programme and stressed how the JRP encourages equality and collaboration. ENTRANS draws heavily on scientific methods but has to work in both an interdisciplinary and transnational capacity; this highlights the strength of the HERA programme.

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

Original APs for the EOC project were contacted at an early stage of writing the proposal but they did not actively contribute to the content at a formative stage. The idea to engage with non-academic partners naturally followed from the background of the researchers. For example, the PL previously owned her own business and worked as a museum curator, and PI-2 is well connected with the industry.

The EOC team has organised an impressive number of workshops, conferences, and public lecture series to engage with professionals, curators, archivists, and policy-makers, and to disseminate research among the general public. The project team also encouraged further engagement with industry by organising conferences at relevant sites (such as the M&S Company Archive and Denim City) and by combining these events with visits to fashion-textile trade fairs. EOC officially launched the project to the public during the public conference *Unpicking the fashion business* in Leeds in 2013. The event included talks from a panel of European researchers alongside fashion professionals, curators and archivists, who offered insights into the business history of fashion. The afternoon conference was followed by a visit to the M&S Company Archive, where delegates networked and toured the permanent exhibition on the history of M&S. EOC members also served as judges for *Sustainable Fashion: Next Generation Student Challenge*, a competition for design and business students at the University.

EOC worked alongside curators at the V&A's Research Department to organise a study day on the business history of fashion, Italian style. The day featured presentations from business historians, fashion historians and curators from the UK and Europe, and provided an opportunity for participants to meet researchers working to connect fashion studies with economic history and curatorial practice. The day also included a chance to see one of the V&A's latest fashion exhibitions, *Club to Catwalk: London Fashion in the 1980s*.

A project conference at the Swedish Centre for Architecture and Design focused on aspects of the fashion industry during the latter half of the twentieth century and included speakers from the fashion business, archivists and academics in the field of business history. Another one-day public conference, *The History and Future of Fashion Prediction: University meets Industry*, was held at the Erasmus University, Rotterdam, and explored the different forms and evolutions of fashion prediction worldwide since the interwar period. In addition, EOC organised two public events at the James Watt Conference Centre at Heriot-Watt University that engaged with multiple perspectives around the concept of entrepreneurship in fashion and the team welcomed thoughts, ideas and debate from the public, the industry, and the museum sector. Public conferences held at the University of Oslo and Denim City Amsterdam brought together academics,

fashion industry practitioners, professionals, students, archivists, museum curators, and the general public.

The Amsterdam event, *Denim on stage: University meets industry at Denim City in Amsterdam*, was combined with a presentation by the host House of Denim and a visit to the Denim Lab, and ended with a roundtable discussion on the future of denim. Participants of this discussion included members of EOC, representatives of the House of Denim, HTNK, G-Star, Japan Blue and Candiani Denim, and the founder of Diesel and AG Jeans and the CEO of Kingpins.

EOC organised a series of public talks entitled *Understanding Fashion* in partnership with the M&S Company Archive. Events included an exploration of different parts of the M&S clothing collection to examine what ‘fashion for the masses’ reveals about our society and a talk that encouraged audiences to consider how changes in lingerie over time can help us to gain a bigger understanding of history. In partnership with *Rethinking Textiles*, a two-year EU-funded project led by the PL, the EOC workshop *War of the Fibres* examined local history contributions to the traditional story of the Industrial Revolution.

KE activities of project members raised new opportunities for research and KE that were not anticipated at the beginning of the project and which impacted on subsequent planning. New partnerships included members of the Japanese denim industry and fashion-textile trade fairs *Première Vision*, *Bread & Butter*, and *Messe Frankfurt*. This latter partner came up with the idea of shifting the research towards studying decentralised trade fairs for the fashion industry, as they are central to the European fashion system and have become essential to fashion prediction. The M&S Company Archive, which was supposed to provide the research material for a monograph on high street retailing, did not turn out to be as rich as anticipated, whereas a local vertically integrated woollen mill in Leeds wanted to find out more about its history and invited the PL to collaborate. The PL used this small local textile mill as a platform to engage with the project’s research questions, resulting in ‘The Moon Heritage Project’. Within this context, it was much easier to work with a small, entrepreneurial company, than having to deal with the legal department of a big company like M&S. The planned conference at the *Bread&Butter* Show in Berlin was cancelled because of financial issues at the show. The team worked their way around this by organising the event at *Denim City* in Amsterdam instead. This turned out better, because it enabled the team to organise a larger event that attracted a more varied audience (journalists, students, people from the industry and academics). EOC has engaged with unexpected non-academic partners to such an extent that the project has diverted from the original proposal. The team were keen to stress that, although previous reviewers have questioned these diversions, the team remains very satisfied with the new direction of the project.

Future KE plans include a pilot oral history programme on the history of the European fashion business, policy briefings and participation in an advisory thinktank on restructuring of fashion education for the Dutch minister of Education, Culture and Science (OCW).

- 5.10 EOS: Encounters with the Orient in Early Modern European Scholarship**
EOS team members had collaborated successfully with their APs during earlier projects so established partners were brought on board in the development of the HERA Cultural Encounters proposal. This minimised the risk and enabled the project team to hit the ground running.

EOS organised several conferences, workshops and a symposium, with academic speakers for an audience mainly of scholars. The opening event was an exhibition on 400 years of teaching Arabics (*Voortreffelijk en Waardig. 400 jaar Arabische Studies in Nederland*) at the Leiden Museum of Antiquities. For the exhibition, EOS selected paintings and wrote the catalogue, but for the technical part they relied on the expertise of colleagues at the museum. The opening event was followed by a conference on 'The Learning and Teaching of Arabic in Early Modern Europe', also at the National Museum of Antiquities. The event attracted a large (general) audience and received a lot of media exposure (on radio and in the newspapers). Furthermore, EOS produced a book on this topic, accessible for a broader audience, that was published both in Dutch and in English. In addition, EOS organised a conference at the Forschungszentrum Gotha on the founder of European Ethiopian studies, Hiob Ludolf (1624-1704) and his student, Johann Michael Wansleben (1635-1679).

EOS staged a series of workshops and symposiums linked to different aspects of the project. The workshop at the Central European University in Budapest was dedicated to the '*Christian Turks*' - *Religious and Cultural Encounters in the Ottoman-Hungarian Contact Zone* and brought together a number of outstanding scholars and experts in the field from Hungary, Germany, the UK and the US. The workshop 'Apotheosis of the North' at the Finnland-Institut Berlin involved international scholars from various disciplines to trace the phenomenon of Goticism beyond Olof Rudbeck the Elder. The one-day workshop 'Studying God's Languages: Scholars of Hebrew and Arabic in Early Modern Europe' at The Warburg Institute in London looked at the two faces of scholars of Hebrew and Arabic and examined how and if their approaches to the two languages differ. The symposium 'Sharing the Holy Land: Perceptions of Shared Sacred Space in the Medieval and Early Modern Eastern Mediterranean', also at The Warburg Institute, explored how both Western pilgrims, and the indigenous Christian, Jewish, and Muslim Levantine populations, perceived the sharing of religious shrines with other faiths.

On the occasion of the 300th anniversary of the death of Antoine Galland, the first translator of the *Thousand and one nights*, the Literaturhaus Berlin, in co-operation with the European research programme *Encounters with the Orient in early modern Europe*, organised a public event to discuss the place of Galland's *Mille et une nuits* in various traditions and its multifarious afterlives. The programme included an academic workshop, a roundtable discussion with translators, readings by contemporary novelists who were inspired by *Thousand and one nights*, and several musical performances of pieces inspired by the *Thousand and one nights*.

There are sensitivities around the EOS's research topic that the members need to take into account when discussing their research with a wider audience. When speaking to Islamic audiences, for example, they have to be careful in the use of particular translations from Arabic. There is a also controversy between Western scholars and the people who are responsible for the exhibitions, as the latter tend to simplify matters for the sake of making it accessible for particular audiences. In terms of the public debate, EOS is often confronted with a tension between the agenda of, for example, curators (who tend to focus purely on the influence of Arabic culture on the West) and the aims of the EOS (to explore the mutual interest between Oriental and Western culture as 'pure research').

Planned KE activities include an exhibition themed around Arabs in the West at the Allard Pierson Museum in Amsterdam. This will give an impression of the life and work of native Arabic speakers in Europe and illustrates their co-operation with scholars in the Dutch Republic. While as translators, teachers, researchers or collectors they contributed to the studies and manuscript collections in the learned circles of Leiden and Amsterdam, their part in the efforts has long been hidden to modern scholars. The exhibition will address the nature of their co-operation with scholars in the Dutch Republic, showing personal documents (letters, travelogues) of men such as Ahmad b. Qasim al-Hajari, Niqulaus Petri and Shahin Kandi, and paintings and artefacts to illustrate their life and work. The aim of the exhibition is to bring some of these 'native speakers' to life and let them speak to museum visitors, including specialised scholars and the general public.

At the heart of the EOS project is the *Arabic Teacher Repository*, a database that maps the learning and teaching of Arabic in early modern Europe. The database will be based at the Warburg Institute, London and the University of Kent, and is being developed together with the Centre for the History of Arabic Studies in Europe. The database will give name and life dates of the teachers, details about institutions where they learned and taught Arabic, names and dates of students, and details of publications and bibliographical information. It will be linked with an interactive map that illustrates the spread of Arabic studies in early modern Europe.

Among the highlights of the outputs of EOS is an anthology of literature inspired by the translation of *The Arabian Nights*, which will contain fragments of works influenced by the *Thousand and one nights* written by 18th century authors writing in French, English and German. The material will be introduced and published digitally, accessible for the general public. Other planned outputs directed towards general audiences include podcasts and online documentations. The final conference (July 2016) intends to bring together the different individual research projects. Only slight changes have been made to the original proposal; one of the proposed monographs will be an edited volume with a selection of articles by the project members.

5.11 IcoRel: Iconic Religion. How Imaginaries of Religious Encounter Structure Urban Space

IcoRel has engaged in different forms of Knowledge Exchange, including engagement with local communities, hosting conferences and exhibitions, and artistic commissions and collaborations. The project team's work has been informed by the new museology in viewing knowledge generation as a collaborative process.

IcoRel organised four academic conferences, in Bochum, Berlin, Amsterdam and London. In order to maximise knowledge exchange and transfer, IcoRel set up a travelling photographic exhibition alongside these conferences. The exhibition included c.100 photos and texts from interviews, illustrating religious encounters, and was complemented by a catalogue with additional information on religious diversity in Europe. The interviews provided added value as they gave insight into the social reality of iconic religions. Consequently, IcoRel implicitly supports local communities by raising awareness of religious icons, by promoting the visibility of iconic sites and by giving a voice to diversity. In return, the project uses the feedback of visitors to the exhibition to create new knowledge.

The project team collaborated with three photographers and two designers to reflect on the project's scholarly approach. Photographers were invited to produce artistic responses to sites of study that would subsequently be showcased in the project exhibition. Whilst a range of artistic responses were produced, the collaboration with photographers was not a straightforward process, mainly due to tensions in finding a good balance between the artistic and documentary value of images for exhibition. As part of our discussion, we discussed the need to clearly define commission briefs to ensure that all parties are clear about deliverables.

Although it remains a challenge to bridge the gap between the nuanced findings of academic research and the demands within in a non-academic context, IcoRel members are regularly invited to present their research on different occasions, such as the museum of religious arts or at meetings that involve inter-religious dialogue. Whilst the PL and project team have

lots of insights into contemporary politics and religious discourses (such as widespread Islamophobia in society), it was strongly felt that these insights should be disseminated via academic audiences. The PL had received several invitations to speak out on religious themes and political issues within the media but felt that there was a potential for journalists to ignore or downplay the subtle nuances that humanities research brings. Equally, the project team has avoided engaging in social media for similar reasons. The team discussed the possibility of offering seminars to academics who have media partners to talk about the processes/timelines/timeslots of their media productions in order to deal with the incongruence between academic and media processes.

In addition, discussions focused on finding a balance between KE activities and research time, and there was some debate about ways in which KE is compatible with conventional academic work. The team agreed that some advice and guidance on best practices for KE - including support in writing for non-academic audiences - would be beneficial to projects. IcoRel proposes to develop a toolkit that explains how KE and KT works, and which addresses questions such as 'what does and does not work and why?' and 'how do you define and cope with 'artistic research?'

Throughout the project, IcoRel was forced to make slight changes to the original proposal, mainly as a result of administrative issues, such as missing formats and equipment, forms, and different contractual arrangements at different universities. In a broader context, the project team expressed concern about the different regulations and reporting mechanisms imposed by regional, national and European bodies and wondered if there was any way around dealing with different regulations as imposed by HERA, the EU, the University, and the (federal) state level. IcoRel would be interested in finding a way of putting these differences on the agenda, and to seek more liaisons between funding agencies in order to show the political will to change things.

The planned outputs of IcoRel have been hindered at times by the differences in approach to scheduling work between academic and non-academic communities, and the project team has consequently struggled with competing demands. IcoRel was concerned that reflections on the changing relationships between project team and Associated Partners would not be adequately taken into account as part of the annual review process. The team has also experienced frustration in planning and delivering outputs due to different timeframes for academic and non-academic activities. For example, the process of securing peer-reviewed publications takes a long time, and can easily exceed the duration of the project. This research process can therefore interfere with the obligations of delivering an exhibition within the timeframe of the project.

Finally, the project team discussed the possibility of securing additional funding for further public engagement work, taking the exhibition to other cities. There was a discussion about national funding schemes for public engagement, as well as the possibility of requesting a no-cost extension to the current funding period.

5.12 **MARRYING CULTURES: Queens Consort and European Identities 1500-1800**

MARRYING CULTURES has involved its APs from the planning stage. The representatives from partner museums, for example, have been taking part in all the international workshops, by giving papers and by contributing to the third (of three) major publications: *Telling Objects* (to be published by Harrasowitz, Wiesbaden).

The CRP members met eight times at four workshops and four research labs, with a pre-project meeting funded by Oxford University. Besides the website, the project outcomes include a special issue of an academic journal, an edited book, refereed articles by each of the CRP members, two doctoral theses, a public concert, an educational game, museum and school modules, an exhibition and, under negotiation, a television series. MARRYING CULTURES uses different social media to disseminate its knowledge and, in addition to their website, it has a Facebook page and has posted material on YouTube.

The Swedish PI was the expert adviser for the exhibition *Den dolda kvinnomakten* (The Hidden Power of Women). At the opening of the exhibition, members of the team gave public talks to visitors in Skarhult Castle, Sweden. The organisers of the exhibition *Frauensache: Wie Brandenburg Preußen wurde* (Women's business) at the Charlottenburg Palace in Berlin took part in the MARRYING CULTURES workshop in Wolfenbüttel to discuss their approach. Team members Alfred Hagemann, Nadja Greißler and Kristin Bahre prepared the exhibition. The German PI has also written an article for the catalogue and other contributors in the edited book are to be published by Ashgate Press in 2016.

The first workshop in Wolfenbüttel brought together an international group of experts on court culture, both from university and museum sectors, in order to discuss approaches to object-based research relating to the cultural impact of consorts in the early modern period. The format of the conference, with short talks on a single object, relevant consort or collection, was designed to provide ample time for general discussion on methodology and approaches to working on the history of cultural contribution of dynastic consorts. Terms such as 'foreign' and 'national', for example, are not terms that translate well across the centuries. Further, discussions focused on the problems involved in identifying and interpreting individual items from museum collections or archival sources in terms of cultural exchange. The second workshop in Oxford again brought

together historians of court culture and colleagues from museums in the UK, Sweden and Poland. The focus was on the impact that consorts had on their new courts and the extent to which they were active agents of cultural transfer or mere instruments or catalysts.

The team organised a lunchtime seminar with curators from the Victoria and Albert Museum in London to discuss ways in which the project could contribute to the opening of new exhibitions. The group members also gave several public lectures, including a lecture on cultural transfer between Saxony, Naples and Spain at the Institute for Historical Research, Warsaw, a lecture on dynastic marriage in Wolfenbüttel Town Hall, and a talk on a Polish Princess who became Duchess of Finland and Queen of Sweden in Turku, Finland. The project team included professional musicians, who collaborated with music ensembles to develop musical programmes that connected to the project themes. These programmes were, and will be, performed during project events at the Exeter College, Oxford (2015), the Warsaw Castle, (2016) and the Herzog August Bibliothek, Wolfenbüttel (2016).

The Polish PI worked together with colleagues from the Museum of Polish History to organise the exhibition *Royal Marriages in Poland*. It will open in Warsaw Castle at the third international workshop in Warsaw in April 2016 and will travel later to the Vilnius in Lithuania. Associated with the exhibition is a competition for children. The competition is an alternative to the planned school modules, which should have been organised by the initial AP from the Museum of Polish History. Unfortunately, the initial AP was forced to quit the collaboration due to illness.

MARRYING CULTURES is organising a Museums Forum in Stockholm for colleagues from museums and historic palaces in Poland, Sweden and the UK, to discuss the presentation of historical objects and collections, and the role of museums as guardians of cultural memory and museum techniques for conveying historical information to the general public. Further, the Swedish, German and Polish PIs are advising the Royal Armoury in Stockholm on the redesign of their permanent exhibition to open in 2017, so as to include more information about the Swedish queen's consort. Since this is *the* major historical museum in the centre of Stockholm, it will permanently alter the general public's perception of these Swedish queens. The planned television series, although still under negotiation at the time of our meeting, has not materialised to date. One of the main reasons for this is the different time and theme schedules/windows the BBC works with. For pitches, the project depends on certain windows given by the BBC.

MARRYING CULTURES has benefited from collaborations with the Music Migrations project in particular and group members have visited each

other's conferences. The PL has promoted the HERA programme by giving a talk on the JRP to a large number of Humanities scholars in Oxford in 2015.

5.13 MeCETES: Mediating Cultural Encounters through European Screens

KE activities were integrated into work packages at the design stage of the MeCETES project and the thematic focus of KE activities breaks down into three distinct areas: 1) exploring film and TV as a collaborative European venture 2) exploring the role of policy and its impact on the industry and 3) connecting research to industry through collaborations with trade associations and film institutes.

In general, the project team found that better connections were made when dealing with smaller institutions and regional organisations, and new formats for engaging with industry have been developed by combining team meetings with workshops and industry focused conferences. Similarly, the MeCETES team facilitated KE activities by encouraging team members to work collaboratively with APs. This included the Danish PI working as the Chair of the Danish Film Institute and a MeCETES PhD student co-producing work with a national media agency as part of their research studies.

The MeCETES project developed a series of policy position papers led by the Brussels-based team and KE activities have revolved around workshops, focus groups and an impressive web and social media presence. The study of the reception of television drama provided a primary means of engaging audiences, and KE in this context revolved primarily around focus groups in Denmark with follow-ups in Germany and the UK. The findings and analysis of this material will inform the future practices of programme makers. Project findings also presented challenges for the MeCETES team in terms of their potential impact on national institutions and policymakers, and the project team had to develop subtle and sensitive approaches to sharing information that, in other circumstances, could have been interpreted as running contrary to current media policies - and the current work of APs - in Europe. The MeCETES website offers a platform for KE through blog posts and news items, and several members of the project team have written non-academic pieces for publications such as *Sight and Sound*. Despite the successes of KE activities and the range of engagements with different stakeholder groups, the PL expressed frustration with the limitations of time and the ability to undertake research during the project. Indeed, KE activities had often revealed new avenues of research enquiry that were difficult to follow up, especially given the limitations of funding and the balance between research activities and other institutional commitments.

Whilst MeCETES has had limited engagement with other HERA projects, the range of KE activities has stimulated further ideas for collaborative research projects and partnerships going forward. The PL was keen to stress how collaboration and partnership had added value to the MeCETES project and that KE between academic institutions had yielded positive results. As a

sign of the added value of the project, two additional PhD students were supported by the lead University, to work in association with MeCETES.

Support issues fed into a discussion of collaboration within the HERA programme and the JRP's broader remit. The team suggested that, whilst the breadth of research scope is impressive, it remains difficult to get a sense of what the HERA programme represents within the wider public. It was felt that national research funders have a clear identity but something is lost currently at the European level. It would be good to engage more with celebrities as a way of widening access to humanities research.

There was some discussion of HERA toolkits that could be valuable to project teams and potential applicants. For example, documents on 'How to make the most of KE' or 'How-to guide to web design' would also be useful, especially given the contrast in media presence for HERA projects. The PL felt that the current AHRC website offered a model of good practice in terms of communicating and showcasing research work. It would be good for HERA to develop a curated website that includes exhibitions, articles and news items.

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

MusMig has engaged with a range of stakeholders in undertaking KE activities. The project team has arranged public events including a series of concerts and a travelling exhibition based on project findings. In addition to project meetings, workshops and conferences, an online accessible database is in development, with interactive maps that will enable stakeholders to search and compare data on migrating musicians within the period of investigation. Several materials will be available on an open access basis.

KE activities have involved dialogue with music publishers and professional performing groups, and the project team has developed close working relationships with baroque orchestras seeking to add new materials to their repertoire. In addition to staging concerts based on the music of migrating musicians, the MusMig project has also played a crucial role in bringing repertoire to the concert stage that has previously remained hidden. The impact of this work is evidenced by the way in which the internationally acclaimed choir The Sixteen requested one of the pieces of music that had been unearthed through the MusMig project. The educational benefits of MusMig have enabled the team to develop new teaching materials, to rethink pedagogical practices and to work with music schools (such as the Ljubljana Music School) in the development of specific education projects and additions to the curriculum.

In terms of partnerships, the project team has worked closely with the Slovenian and Croatian Musicological Societies and the Slovenian Society for

18th Century Music, as well as museums and archives, historic buildings and private collectors. The project team has also looked to work in partnership with external stakeholders in disseminating findings; music societies, for example, comprise scholars, musicians, librarians and amateur enthusiasts, and are keen to publish and disseminate scores emerging from the MusMig project. Exhibitions have been staged in a range of partner countries, including Slovenia and Poland, and several members of the project team have been invited to give public lectures.

The subject of migration has provided a challenge for the project team in terms of KE, as it has been difficult to establish ways of making people think differently and to engage in meaningful dialogue, especially given the current refugee crisis in Europe and the dominant news agenda. The project has emphasised the need to challenge convention and to offer alternative interpretations of migrant history that can shed light on current formations and understandings of music today. Whilst engaging with different media organisations, the complexity of the role of migration in the development of European culture has not fed into broader discourses. Despite these challenges, the project team has been involved in delivering media interviews and radio broadcasts including phone-ins that placed the project in direct conversation with the general public. One project member was interviewed on Radio Slovenia to discuss the creation of an exhibition on migrant organ builders.

Once completed, the database will offer a tool for the identification of different migrant composers working within the timescales of the project. The database was initially inherited from a previous project and has been modified and extended to fit with the objectives of MusMig. It will provide scholars and enthusiasts with an important clarification tool for identifying composers and analysing music as a transnational practice through time.

In addition to discussing primary KE activities, discussions covered topics ranging from subject capacity building and engaging with different academic and non-academic networks, advice about funding and legacy planning, and exploring ways of encouraging new audiences to engage with musical research.

The project team has struggled to build in time to develop an ongoing web and social media presence and some advice and guidance about how to do this (and the benefits of such activities) would have been useful.

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

MWME has worked extensively with archives and museums as part of its Knowledge Exchange activities. Knowledge Exchange has included liaison with military museums which have had a history of representing the past in a particular way. Within this context, the MWME project has sought to

convey the complexity and contradictions of military history, and has encouraged museums and archives to engage in the critical and multi-dimensional aspects of military encounter. Equally, the project has explored the humanitarian role of the military and the similarities and differences between military encounters at different times and places.

The MWME project features contrasting workpackages with distinctive research and Knowledge Exchange activities. KE activities have included workshops delivered in partnership with Associated Partners, teaching and research seminar exchanges, collaborations with museums and archives and private estates (including inviting directors of archives to contribute to project publications), public engagement activities including lectures and contributions to television documentaries (ARTE), and features on the project web-page.

One of the primary KE activities for MWME has been the development of an online exhibition that both reflects and complements the research project (some of the exhibits featured move beyond the parameters of the original CRP) and which provides both academic and non-academic audiences with access to key objects and research data. The project team were keen to stress that KE is not always borne out of a research need in terms of partners - indeed, some military regiments are not asking to provide multidimensional insights into their historical campaigns - but that, by engaging directly with non-academic institutions, new insights into the way values and perspectives have changed through time can emerge. The project is keen to understand how lessons have been learnt (or ignored) over time, as historical conflicts evolve and return.

The project has raised important questions about the uses of different types of knowledge and partnerships with a variety of stakeholder groups, including the problem of dealing with materials that were designed for private consumption, and considering ways of conveying contradictory messages to broader audiences without the complexity being lost. In addition to working with museums and archives, external partnerships have also included collaborations with private collectors.

The MWME team discussed the benefits of KE activities, and the unintended consequences of research and engagement with different communities of interest that have led to new avenues of enquiry and dissemination. For example, working with photography collections has opened up a new line of enquiry to a history of photography piece and the project team has been in contact with former HERA Project Leader Professor Elisabeth Edwards to explore new collaborations. In addition, a member of the project team has won a tender to deliver workshops on behalf of UNESCO under their mission to protect cultural property. Workshops will bring together academics with the military to discuss the importance of cultural property and its centrality

to war. It is anticipated that workshops will feed into teaching programmes at NATO schools and the defence academy.

In terms of support for KE, discussions included ways of maximising the impact of the project through education and workshops. The MWME team was keen to use the project as a means of exploring the nature of knowledge itself and to encourage HERA projects to think beyond the confines of Europe or existing data on offer. The discussion of the online exhibition also included a detailed conversation about copyright and the best practices of working with a range of stakeholder groups across national boundaries.

The team discussed the potential long-term impact of its research project, synergies with other projects (including HERA funded CRPs past and present) and potential funding opportunities going forward. One challenge for project members revolved around finding ways of involving overseas scholars/partners in national funding programmes. There was also a discussion of ways in which the MWME project could shed light on current forms of military encounter, including the legacy of military campaigns in North Africa and the Middle East.

5.16 SINGLE: Creating the ‘New’ Asian Woman: Entanglements of Urban Space, Cultural Encounters and Gendered Identities in Shanghai and Delhi

SINGLE organised several workshops throughout the duration of the project. The kick-off workshop took place at the Karl Jaspers Centre in Heidelberg. During this workshop all individual projects were presented, common key terms were defined, and publication strategies and possible co-operation with individuals and institutions were discussed. It was also the start of the collaborative research and development endeavour between SINGLE and the Heidelberg Research Architecture (HRA), and served to introduce the HRA and SINGLE members, and for the latter to get familiar with tools such as the HRA’s metadata framework Tamboti, a multimedia database which can be used to annotate and cross-reference video, audio, image and text material.

In 2014 HRA trained the SINGLE Project members in using the metadata framework Tamboti, in annotating images and videos, and in using multimedia libraries. During these three days every team member was provided with the technical means to access shared data and to upload, annotate, and share video, image, and textual materials. In order to slightly control the quality of collected image material during these times of fieldwork, a member of the HRA gave an introduction to the basics of photography.

The research of the project was organised around three collective fieldwork periods, in Shanghai (December 2014), New Delhi (October 2015) and

Amsterdam (2016), all of which are combined with an exhibition, film screenings and visits. SINGLE collaborated with artists in Shanghai and Delhi, which have and will culminate in public events in Shanghai, Delhi and Amsterdam. The SINGLE workshop *'Precariously Yours: Gender, Class, and Urbanity in Contemporary Shanghai'* took place in Shanghai in December 2014. The topic 'single women' served as a prism to explore the complexities that surround precarity, urbanity and class. Invited speakers included feminist groups, Oxfam, artists, representatives of the gay movement and scientists. The keynote address attracted a large crowd and the workshop coincided with a visit of the feminist Love Club, and an art exhibition at the Fei Contemporary Art Centre in Shanghai, curated by project associate and artist Yiu Fai CHOW. For this exhibition, SINGLE collaborated with three artists, who were commissioned to produce works on the notion of gender in the city. The collaboration was a prime example of KE, as the Chinese artists reflected on the themes of the research project, while the Dutch PI wrote an essay based on these artworks. This essay was published in the catalogue for the exhibition in Shanghai. The whole process proved fruitful, but also very time-consuming.

In terms of the success of partnerships, the collaboration with artists went smoothly because of their way of thinking in abstract terms, whereas activists tended to work more from a clear-cut agenda. From the project's perspective, it was easier to create a dialogue with artists than with activists. The communication with the Goethe-Institut Shanghai did not go according to plan and was replaced by the Dutch Consulate, who proved a good partner in terms of PR and extra sponsorship. The collaboration with the Goethe Institute in New Delhi, on the other hand, worked very well.

The SINGLE workshop *'Solo-cities: Representations of the "Single" in Urban Spaces'* took place in Delhi in October 2015. The workshop included public keynote lectures, panel discussions and film screenings. In India, the team invited academics, artists and NGOs to participate. During these events, the mixed group of speakers, combined with a varied programme of talks, film screenings and exhibits, combined well to engage with the research themes from a variety of angles. The workshops, especially in India, provided an excellent forum to receive feedback on research. Altogether, the collaborative fieldwork worked surprisingly well, as the comparisons with other fields afforded team members new insights into the differences between countries being investigated.

SINGLE members organised several meetings with individual scholars to discuss particular research themes. For example, SINGLE members met with Prof. Aparna Rayaprol to discuss the different waves of feminism in India and shared her concerns about the current gender politics. Team members also met with Prof. Arunava Dasgupta who talked about issues of safety in and identified 'problem areas' in Delhi. A meeting with Prof. Saraswati Raju elaborated on the entanglement of employment, space and gender and the

role of location for gendered practices. Team members at Heidelberg University invited anthropologist Sanjay Srivastava for a doctoral workshop in July 2015, during which they had the chance to engage with his work on urban India and to discuss their own projects. Professor Srivastava provided targeted advice for individual PhD projects, concluding with a discussion on the manifold challenges of fieldwork, such as access to informants, the issue of anonymity, and the need for reflexivity in the anthropologists' relationship to informants.

Media coverage of the project in China has increased the visibility of single women in China. The creation of international networks is another important result of the project, as it creates a dialogue between similar groups in different Asian countries. SINGLE also organised film screenings to engage with the research topics. Project members, together with the South Asia Institute (SAI) of Heidelberg University, organised an event around the movie "*The Gulabi Gang*" (2014) by Indian filmmaker Nishtha Jain at the Karlstorkino in November 2014. The film screening was introduced by Roos Gerritsen, lecturer at the Institute of Anthropology at Heidelberg University and was followed by a question and answer session with the filmmaker.

HRA SINGLE is developing an online platform for analysis, which also functions as an interactive public gallery. However, the development of this database has moved more slowly than expected; getting used to the complicated digital tools from the Heidelberg Institute, together with the upload of images, is very time-consuming. Except for some informal contact with TRE, SINGLE hardly had any contact with other HERA projects. Collaboration would also be difficult because the field of research is geographically very distant from other research projects.

5.17 TRE: Transnational Radio Encounters. Mediations of Nationality, Identity and Community through Radio

The TRE consortium was created by a team of scholars who each had proven links with non-academic partners. In seeking to explore public service broadcasting, preservation and heritage, and copyright issues from a transnational perspective, the team recruited an impressive list of APs drawn from national and European media organisations.

However, like other HERA projects, TRE found it easier to work with relatively small organisations than with bigger institutions. The Dutch *Beeld en Geluid*, for example, was very willing to share their new Wereldomroep-archive because it was just new in their collection. The BBC was more difficult to work with as an official partner. However, the British Library, a non-official partner, was very willing to cooperate. Further, TRE's aim of studying radio as a transnational medium and as an international service was hindered by the fact that most radio archives are organised on a national level, which in some cases meant they were difficult to access.

TRE organised workshops, each addressing one of their three research themes (Infrastructures, Aesthetics and Archives), inviting APs. The Infrastructures workshop in Geneva turned out to be problematic for the project as an AP associated with policy making presented a position that was summarised as ‘we can offer you a lot of things, but you can offer us none’. This highlighted a problem for the TRE team - and HERA research projects more broadly - of having meaningful contributions to make but being excluded from policy-making processes. Failure to engage in the exchange of knowledge in this way is linked to outmoded perceptions about academic research, and current infrastructures and practices that prevent universities from engaging meaningfully with some sectors. Despite these challenges, the workshop did establish some interesting new contacts, and included a Swiss contact that introduced the group to community services.

During the Aesthetics workshop in Berlin, the members mainly listened to presentations and perspectives from invited APs. This included a session with radio artists who use montage techniques to produce works of art. The TRE ‘Archives’ workshop in Copenhagen was the largest and most open of all events and included a panel with state broadcasters who talked about copyright issues (who fed back that the event was ‘thought-provoking’ and ‘very useful’). It also led to new partnerships with archive holders who have networks of community radio partners. Throughout the process, TRE came to understand the value of workshops, which, on reflection, could have been better thought through. Also, TRE could have done more to keep all the partners involved throughout the whole project, for example, by placing discussions online and attempting to keep a dialogue going between partners and participants.

Meetings with engineers provided opportunities to share knowledge and ideas and it is expected that interactions will lead to new forms of networking and collaborations. Linked to this, TRE has commissioned a radio sound art piece based on interactions with industry. The piece will be based on recordings of an entire day of recordings from German radio and will help the project team to engage critically with established radio codes and formats.

Surprisingly, TRE hardly used radio as a medium to disseminate and discuss their research output (‘It was mostly about gathering material, rather than distributing’) and support discussions revolved around the potential for the project to feed in to future programming ideas. Likewise, the planned podcasts had not materialised at the time of our meeting and there are plans to replace this with a MOOC. The planned TRE exhibition at *Beeld en Geluid* in Hilversum had moved very slowly as the archives had already planned another exhibition. The exhibition is supposed to be both physical and digital (mostly I-pad based) and interactive for a general public. The launch has been postponed to Spring 2016 (Utrecht), and will be organised in combination with the final conference organised by TRE. Again, this

highlights the problems of scheduling and competing interests when working with external partners.

In terms of thematic links between HERA projects, TRE expressed an interest in getting different projects involved in workshops. For example, a symposium around heritage and copyright would have been beneficial for the team and for other HERA projects. General discussions included suggestions about enhancing HERA's web presence. It would be good to develop a meaningful platform where upcoming events could be advertised and the project team would welcome more specific and direct communication (not just reminders of reports). In terms of website development, there was a suggestion that HERA could run the website more like an online journal, allowing for the upload of podcasts, short interviews, etc.

Finally, the discussion moved on to financial support and whether some HERA resources could be reserved for overarching HERA promotions or, perhaps, that there could be more flexibility in terms of funding once projects are up and running.

5.18 TTT: Travelling Texts 1790-1914: the Transnational Reception of Women's Writing at the Fringes of Europe

TTT was developed as a transnational project to study the role of women's writing during the 19th century and two Associated Partners were included in the original submission. In terms of KE activities, the project team has engaged with a wide range of stakeholder groups from national and regional institutions, including museums, libraries and archives, to informal writers groups and individuals.

TTT outputs include a conference, peer-reviewed articles and book publications. These activities were complemented by workshops and seminars organised together with the Chawton House Library (UK) and Turku City Library (Finland).

TTT developed a Virtual Research Environment (VRE), building on the database *WomenWriters* and the experience of the COST (European Co-operation in Science and Technology) Action *Women Writers In History*. The VRE provides not only advance technology for statistical analysis, charting and visualisation, but also the possibility to work together in the virtual space. Parts of it will be open to the public, which will allow interested user communities to engage with the research. The use of (exclusively) digital archives rather than physically visiting the archives broadened the possibilities for further research. However, the lack of contact with people at archives also means a missed opportunity for the further dissemination of research output.

The exhibition of *“Omdat ik iets te zeggen had”*: *Nederlandse schrijfsters uit de 19e eeuw* (*“Because I had something to say”*: *Dutch woman authors from the 19th century*) at the Royal Library was a beautiful example of a research outcome that resulted from intensive knowledge exchange between different fields of academic and non-academic expertise. Indeed, the collection of materials was drawn together from a variety of sources and demonstrated the reach of the project in terms of collaborations and partnerships. Several archives and libraries had contributed to the exhibition, however, authors’ families had also donated memorabilia and personal stories that provided contrasting perspectives on the objects being displayed.

The project team presented some compelling stories about how family members had been discovered, and some had only developed an awareness of their connection to 19th century authors through engagement with the TTT project. In addition to the exhibit, the artist Ingeborg de Groot had designed jewellery based on the stories and artefacts on display.

Whilst highlighting the transnational literary field of the 19th century, the TTT project has also fed into contemporary debates about women writers and has established workshops that use historical case studies to inform present day practices. The project team is planning exhibitions in all five countries involved in the project.

Support discussions revolved around the educational benefits of this project and ways of feeding into contemporary debates around empowerment of women, giving voices to different authors, and providing general support for women’s literature. There was discussion of the potential to feed into literary festivals and prizes, as several awards and arts organisations offer support seminars and workshops as part of their offer. The project team has established and been involved in public engagement events and provided an innovative example of how research projects can engage meaningfully with the cultural sector. In particular, the team staged events in partnership with international literary festivals in Norway and Slovenia in which contemporary writers were invited to meet their ‘foremothers’. These sessions took the form of commissions where contemporary writers would engage with, and respond creatively to, historical writings. The results not only produced new forms of knowledge (in the form of new literary works) but also enabled audiences to reflect on the project themes and consider how the past relates to the present day.

General discussions revolved around the sustainability of the project and the prospect of follow-on funding to support further public engagement work and KE activities.

6. Common themes, issues and support needs

Following discussions with HERA project teams, common themes emerged both in relation to research content as well as the practical delivery and management of KE activities. These are outlined as follows, not in order of priority:

6.1 Migration and conflict

For many projects, the content of their research had profound things to say about the politics of encounter or understanding the present through past events. For a large proportion of projects, the current refugee crises impacting on Europe had a direct relevance to research content, as individual projects reflected on the social, political and historical ramifications of forced migration and the displacement of people. This ranged from projects that deal specifically with concepts of migration and cultural exchange to studies of the conflict and political encounter. Several projects highlighted the fact that historical insights could have a significant bearing on the present day, both in terms of understanding the nature of current events and offering alternatives to dominant media representations of the crisis. However, despite these valuable insights, the majority of projects did not feel able - or were not willing - to engage in public discussions about the current situation in Europe, either through frustration that the media is not interested in alternative perspectives or for fear of being misrepresented. All projects were keen to stress that the humanities had a crucial part to play in responding to contemporary issues and making sense of the world. Despite this commitment, in the majority of cases, there remains a separation between project activities and broader engagement with European social change and political issues.

6.2 Copyright

Several projects discussed problems of obtaining copyright clearance and dealing with partners in different national contexts. Copyright issues had clearly taken up a lot of project time and created delays in the delivery of some outputs. In other contexts, copyright restrictions had provided a barrier to research and the dissemination of findings. The need for copyright agreements has also caused problems in terms of the generation of contracts between CRPs, universities and Associated Partners. An opportunity to share experiences and to offer advice for future projects was suggested.

Related to copyright, the emphasis on Open Access publishing was welcomed on the whole but was also seen as a potential barrier to commercialisation and partnerships with industry. This was particularly relevant to projects that had developed new platforms or technologies that could have a wider application beyond academia.

6.3 Heritage: working with libraries, museums and archives

The majority of Cultural Encounters projects have dealt with libraries, museums, or archives as part of their programme of work. Several projects

suggested ideas for collaboration between HERA projects based on themes of cultural heritage and archival studies. This ranged from overarching themes linked to data mining, to creating common platforms between archives, to making uses of big data in the development of research projects. Several projects had been involved in designing and developing project databases with broader interactive features and public facing exhibitions attached. This knowledge and experience could usefully be shared among CRPs.

More broadly, the relationship between tangible, intangible and digital heritage also emerged as a common theme, as several accounts of KE activities included discussions of intangible and unquantifiable benefits of partnership and collaboration. Equally, several projects had made use of archives (some only in their digital form) but had not capitalised on face-to-face relationships or perceived these institutions as a potential source of broader Knowledge Exchange and/or public engagement.

6.4 Post-colonial encounters and transnational experiences

The HERA JRP programme has presented new insights into different forms of cultural encounter. Some projects identified logical synergies between other consortia as well as research themes that suggest deeper collaborations at the theoretical or philosophical level. Two project teams suggested that HERA meetings could be organised around meta-themes which encourage higher level dialogue and exchange. Topics could be published in advance, thus encouraging a broader engagement. Themes raised by project teams included studies of post-colonial encounters, the role of the Caribbean and Atlantic in humanities research, the politics of indigenous cultures, and approaches to transnational scholarship, and these were presented as ideas for future meetings and collaborative work.

6.5 Engaging with the media

CRP engagement with different forms of media varied from project to project. Where some projects had achieved a lot of success in terms of media coverage, others felt limited in their access to programme makers and journalists or were suspicious of broadcasters and the wider media industries. Some projects suggested that some support for CRP projects in terms of media engagement, dissemination and training would be beneficial.

Website development and social media profiles varied significantly among Cultural Encounters projects and some CRPs questioned the relevance of engaging in social media. There was a perception among some projects that website development was a costly and time-consuming enterprise and that the value of social media for projects was yet to be fully determined. Other projects clearly attempted to reach a wider public through social media and have developed, and continue to maintain, dynamic websites

that feature regular blog posts, coupled with Facebook and Twitter accounts.

Within this context, the interface between project media profiles and the central HERA website was discussed by the majority of projects. There was a general consensus that the HERA website would benefit from redevelopment, perhaps adopting a magazine style format that could provide a way of co-ordinating the activities of projects and respond to current issues, offering a high profile window through which to understand the Joint Research Programme. Some projects cited other comparable platforms; the AHRC website was named as a model of good practice and magazine style websites such as TheConversation.com were cited as intelligent and engaging platforms whose models could be adopted by the HERA JRP with some editorial input.

6.6 Understanding different approaches to KE

All projects wanted to share their experiences of working with partners, both in terms of positive and negative outcomes. There were significant differences in the attitudes and approaches to KE among project teams. Whilst every project acknowledged the importance of KE for individual projects and the HERA programme as a whole, there were contrasting attitudes in terms of the place of KE within research projects. Some projects presented KE as an integral part of their research activities whilst other projects viewed KE and public engagement as a necessary 'add-on'. Indeed, several projects suggested that, as rewarding as KE work was for team members and APs, these activities remain incredibly time consuming and leave project teams with less time to undertake research.

Although limited in terms of discussion and coverage, feedback from APs on working with academic partners varied. Some APs had clearly benefited from working with researchers and had been provided with opportunities to raise the profile of their work and to network with new industry partners. Other suggested that projects needed to do more in terms of reaching a general audience with their work whilst one AP suggested that a public engagement event was not challenging enough critically and philosophically.

Several projects commented on how KE activities had helped them to address the challenges of making academic work more appealing and relevant to general audiences. There was also a call for more help and advice on this from HERA.

Some examples of good practices and definitions of KE were called for among projects; this is especially important given the fact that the majority of projects viewed KE as either a form of Knowledge Transfer activity or as a forum for public engagement and dissemination.

6.7 Sustainability and legacy planning

Understandably, most projects were concerned with the legacy of their projects, post-project plans, and the potential for future funding. In terms of KE, several projects were concerned that the meaningful relationships developed with APs would be lost following the end of funding periods and that potential opportunities for future partnership and collaboration would not come to fruition. The lack of follow-on funding for HERA projects limited projects in their plans beyond the duration of the JRP and several projects sought advice about the sustainability of activities and the potential for future funding.

Some discussions revolved around examples of previous projects which have become more sustainable and how relationships with APs could develop longitudinally.

Several project teams had been formed out of previously formed consortia, whereas other projects were involved in the delivery of related transnational projects supported through other agencies. Whilst project teams draw on additional resources and networks through other funded programmes - and this clearly provides added value for researchers - there was a danger that the distinctive identity of HERA projects could be lost when individual projects are placed among other funded initiatives. On several occasions, HERA projects provided compelling examples of KE activities that had been delivered as part of related projects. Working within a portfolio of funded projects obviously provides some CRPs with a means of sustaining their activities beyond the HERA JRP. However, the identity of project aims and objectives needs to be preserved.

6.8 Communication, support and networking

Perspectives on the extent to which HERA projects should collaborate varied significantly among projects. Some project teams felt entirely overworked and were unable to contemplate any additional networking activities, whereas other projects were eager to know what was happening in other CRPs, alongside a keenness to bring projects and researchers together more regularly.

Whilst projects differed in their view of the value of regular meetings, several teams suggested that a HERA network (or related conference) for doctoral and post-doctoral researchers would be a beneficial use of resources. By bringing together doctoral, post-doctoral and early career researchers, a platform could be created where a future generation of research leaders could come together to share their knowledge and research experiences. Project teams suggested that previously funded HERA projects could be involved in these initiatives or researchers who had come through the HERA programme as an ECR, and were now at a different stage in their careers, could give presentations.

6.9 The identity and remit of HERA programme

Through consultation with project teams, there seemed to be a significant contrast in expectations about HERA and what can and cannot be achieved through the work of the Joint Research Programme.

Some projects were keen for the HERA programme to play more of a centralised role in supporting research and working as advocates for the humanities in Europe, whereas others felt that this was clearly beyond the remit of the HERA JRP given its current funding and organisational structure. In general, it was felt that greater communication about the HERA programme and its potential remit would be valuable to projects.

7. Knowledge Exchange: drawbacks and potential barriers

As well as providing research teams and APs with unique insights and opportunities for collaboration, it is worth noting ways in which KE activities have presented problems and additional challenges for some research teams. Through our consultation with HERA projects, it is clear that Knowledge Exchange activities present a host of issues for researchers and teams both logistically and conceptually. Through our work, we noted the following drawbacks and barriers that have presented themselves within projects. Some issues have been resolved, whereas others highlight ways in which KE presents an ongoing challenge for research communities.

7.1 Partner advocacy versus academic objectivity

Several projects expressed the concern that partnerships with Associated Partners came with restrictions. There was, at times, an expectation by APs that particular positions or perspectives would be adopted and that project teams would, on the whole, serve as advocates for partner organisations. Within certain contexts, this proved problematic as scholars felt a loss of critical insight and a pressure to present findings in a simplified or unproblematic form. Projects understood that the engagement of APs is crucial to effective Knowledge Exchange and yet there remained a concern about academic integrity and critical objectivity being lost at times.

7.2 Changing attitudes

The desire for broader engagement with Associated Partners was not welcomed wholeheartedly among scholars within the HERA programme. Indeed, some researchers felt that KE activities were a necessary add-on to research activities but that the emphasis on KE had the potential to undermine the value of 'pure research'. There is clearly an attitudinal shift and ongoing tension within the HERA research community and it would be good for the JRP to discuss the purpose and value of KE more openly.

Whilst debate about the centrality of KE surrounds CRPs, several APs were clearly restricted in their understanding of the potential of academic research. Indeed, some APs did not appreciate the value of KE and did not appreciate the perspectives that university research could afford. HERA

projects - and the wider humanities community - have a role to play in challenging non-academic attitudes towards research. For example, the majority of projects that included a policy dimension had to change their plans following liaison with policy-making bodies. There was both a limited engagement with policy makers - who didn't recognise research teams as relevant to their work - and a perceived expectation among teams that a policy dimension was crucial to the success of HERA CRPs.

7.3 Volatility of other sectors and partner organisations

Several projects faced challenges when the status of APs changed during the delivery of projects. For example, some APs faced funding cuts and so could not commit to projects in the same way as originally planned. Some projects encountered frustrating delays to their workplans due to the contrasting schedules of APs. The competing interests and needs of academic and non-academic partners present a frequent challenge to Collaborative Research Projects.

7.4 Recognising the value of academic knowledge exchange

Project teams were keen to stress the importance of *academic* KE, especially as the HERA programme is a primary platform for interdisciplinary and transnational enquiry. Research teams really valued the opportunity to network with different communities of scholars and to develop new modes of communicating ideas. However, there was a general feeling that academic knowledge exchange was not valued in the same way as engagements with non-academic partners.

There was also a sense among some projects that some research is not designed to be exchanged with those outside academia, and that specialist knowledge needs to be retained and celebrated.

7.5 Misrepresentation/(mis)communicating with audiences

When researchers engage wider publics in their work, there is the potential for the nuances of research findings to be lost or for projects to be misrepresented. Some projects expressed anxiety about engaging with broader publics and media organisations due to a fear of misrepresentation and a 'watering down' of academic content. Other projects expressed a desire to want to communicate more effectively with the general public and welcomed the opportunity to receive some training around engaging and communicating with different audiences.

7.6 Working with national institutions

In recruiting APs, projects expressed a pressure to include national institutions at the proposal stage in order to impress evaluators and to demonstrate the international dimension of their work. However, in practice, partnerships with some national institutions proved problematic, given the inflexibility of large organisations and competing demands on their time and resources. Several projects commented on the way in which

meaningful relationships had developed through local and regional partnerships where organisations were much more responsive and adaptable to change.

7.7 Funding restrictions

Funding restrictions and a commitment to Open Access content offered additional barriers to effective Knowledge Exchange, particularly in relation to commercial partnerships and industry collaborations. For example, some projects were involved in software development with designers, however, conditions of funding meant that partnerships could only go so far and commercial companies did not offer themselves as ideal APs.

8. Recommendations and next steps

Following conversations with project teams, the following suggestions and recommendations would serve to enhance support to projects and future JRP initiatives:

8.1 Improve the HERA online presence

Improving the online presence of the HERA programme should be a priority. Developing the online presence of HERA with the creation of a new website would be welcomed unanimously by CRP teams, especially if the new web interface allowed for topical content drawn from the JRP programme, blog posts, interviews and other useful information. The HERA JRP board should consider adopting a magazine style format that could be administered by an editor or small editorial team. Websites such as TheConversation.com provide models of engaging different audiences through commissioned articles, reviews and interviews. Such a development would only require a small investment but would enable the HERA website to become more dynamic and responsive, making connections between projects, JRP programmes and everyday news items. A topical, magazine-style format would also help to relieve the anxiety felt by project teams over current affairs issues and engagement with the media.

8.2 Develop 'How to' toolkits/exemplars of good practice

'How to' toolkits would provide significant help to existing projects, future participants and potential applicants. Toolkits could range from general documents that provide exemplars of good practice to practical guides on managing projects and overcoming potential barriers to the successful delivery of projects. Toolkits could be developed and amended on a regular basis and could include themes such as:

- Best practices in Knowledge Exchange
- Developing effective project websites and/or the benefits of social media
- Understanding copyright and intellectual property
- Open Access publishing
- Engaging with the media/new audiences

8.3 Provide mentoring support for HERA project teams

An effective mentoring programme would help address several issues raised by project teams. For example, effective mentors could offer project teams advice on sustainability and future funding options. They could also play a role in advising researchers on career development and successful project management delivery. If drawing on researchers from previous JRP programmes, mentors could also provide experience of working within the HERA JRP and offer guidance and advice on life beyond the HERA programme.

Although some CRPs draw on a wealth of experience in terms of project management and are currently integrated into other funding programmes, some HERA CRPs currently function as start-up research projects that aim to build capacity and make new contributions to emerging fields of enquiry. These research teams in particular would benefit from ongoing support and mentoring opportunities.

8.4 Enhance networking opportunities and share experiences from previous HERA JRPs

Effective communication is important to projects and several teams requested clarity about the remit of the HERA programme and opportunities for development going forward. In addition to a mentoring scheme mentioned above, JRP meetings would be welcomed particularly if they were structured around meta-themes that could bring projects together in meaningful ways. The suggestion of developing an ECR network/conference is a good one and could pave the way for future support initiatives aimed at nurturing the next generation of research leaders.

8.5 Disseminate information about the flexibility of grant conditions and explore the possibility of follow-on funding support

As an immediate action, it would be good for the handling agency to provide projects with further clarity on flexibility of budgets (including the possibility of no-cost extensions to the current grant period), expectations in relation to completed outputs, and the long term monitoring and impact of HERA research and KE activities.

In the longer term, it would be good for the HERA board to explore the possibility of future support for KE and whether current restrictions on JRP spending could be modified to include the development of a follow-on funding scheme. Small amounts of additional support, post-project delivery, would have a significant impact on project teams and their potential impact on and engagement with audiences.

9. Conclusion

Feedback from HERA Cultural Encounters CRPs suggests that they valued the face-to-face visits to discuss Knowledge Exchange and found the support process constructive, non-intrusive, and time efficient.

Our review demonstrates how CRPs, disciplinary fields and national research cultures value Knowledge Exchange in different ways. Equally, the potential for KE to lie at the heart of research activities was not always readily understood and there often remained a separation of 'pure research' and Knowledge Exchange. As we have seen, some academic communities are keen to engage in KE but are equally aware of some of the drawbacks and pitfalls to different types of collaboration. The notion of co-production is obviously suited to some subject areas more than others, however, it would be advisable for projects to think about involving non-academic partners at an earlier stage in the proposal writing process, so that potential issues and barriers to KE could be addressed at an earlier stage.

Overall, HERA projects have developed an impressive list of networks, Associated Partners and collaborators that will inevitably grow over time as the HERA Joint Research Programme moves into its third funding cycle. The work undertaken to date demonstrates the potential of research groups to make a significant difference to European society, and how research work is both informed by and has the potential to influence the work of top-down and bottom-up agencies. The wealth of Knowledge Exchange activities generated by the HERA Cultural Encounters programme demonstrates not only how humanities scholars are engaging and responding meaningfully to relevant cultural questions and societal needs but also highlights the centrality and importance of humanities research to a volatile and ever-changing world.

Professor Tony Whyton & Dr Loes Rusch
Birmingham City University
February 2016

Appendix 1

HERA KE questions and discussion points

- KE is often interpreted in different ways, from the idea of Knowledge Transfer (how Universities reach different audiences) to KE (how academic research is informed by wider communities). How does your project frame the idea of Knowledge Exchange (simple interaction with non-academic partners, sharing information, public engagement work, co-production activities)?
- What was the relationship between academic and non-academic partners in the development of your project?
- Are there any tensions between your research and non-academic communities?
- Can you provide examples of Knowledge Exchange activities - how have these activities added value to your research?
- Can you say that your research has had an impact on other communities or has the potential to do so?
- How much has your project been informed by ideas/people outside of academia?
- What opportunities for KE have cropped up during the project?
- Have you had any other opportunities for collaboration, within the HERA programme and externally? This could include interaction with other academic projects and/or involvement with industry.
- Can you envisage ways in which your research will be used by different communities of interest? How can you tell? Has a need been demonstrated for this research? Have these communities been involved in your work on an ongoing basis? Give examples
- How have you managed the sharing of information during your project? Has your research changed in any way following engagement with different stakeholder groups?
- Suggestions for future work in this area? How would you like HERA to support KE further?
- Public engagement, advocacy and promotion of the HERA programme internationally - how are you contributing to this?

Appendix 2

Cultural Encounters project summaries

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

Project Leader and Principal Investigators

Prof Joris van Eijnatten (PL), Utrecht University, NL; Prof Dr Caroline Sporleder, Universität Trier, DE; Dr Ulrich Tiedau, University College London, UK

Associated partners

AP-1) Mr Ray Abruzzi, Cengage Learning-Gale, US; AP-2) Mr Hans Jansen, Koninklijke Bibliotheek (National Library of the Netherlands), NL; AP-3) Dr Monique Kieffer, Bibliotheque Nationale de Luxembourg, LU; AP-4) Dr Roger Muench, Deutsches Zeitungsmuseum, DE; AP-5) Mr Johan Oomen, Nederlands Instituut voor Beeld en Geluid (Netherlands Institute for Sound and Vision), NL; AP-6) Mr Niels Beugeling, Persmuseum Amsterdam, NL

Project summary

<http://asymenc.wp.hum.uu.nl>

ASYMENC explores 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 Maastricht (1992). It investigates how these reference cultures have been established in public debates during this period. Innovative text mining techniques enable researchers to mine and analyse large collections of digitized newspapers and magazines currently made available by national libraries. This allows the researchers to discover long-term developments and breakpoints in public debates, but also to map the vectors of cross-cultural influences. This quantitative approach to the history of mentalities is used to study the nature of 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, Universität Trier and University College London is to push boundaries of multilingual text mining beyond their current state and illustrate how important questions about European culture and identity can be asked and answered using the large corpora of digitized materials that are increasingly available in our libraries and archives.

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

Project Leader and Principal Investigators

Prof Corinne Hofman (PL) Leiden University, NL; Bert Neyt, KU Leuven, BE; Prof Ulrik Brandes, University of Konstanz, DE; Tom Brughmans, University of Konstanz, DE; Samantha de Ruiter, Leiden University, NL; Prof Patrick Degryse, KU Leuven, B; Jimmy Mans, Leiden University, NL; Becki Scott KU Leuven, BE; Mereke van Garderen, University of Konstanz, DE

Project summary

<http://heranet.info/carib/index>

The cultural encounters between the Old and New Worlds are among the most infamous in human history. The Caribbean was the center stage for interactions between cultures of dramatically different backgrounds, which after a turbulent colonial period eventually laid the foundations for the modern-day, multi-ethnic societies of the region. The universities of Leiden, Leuven, and Konstanz will combine archaeology, history, archaeometry, and network science to study the transformations of Amerindian culture and society as a result of these encounters. Through collaborations with local experts, the involvement of local communities, and the organisation of workshops and museum exhibitions, this project contributes to capacity building and historical awareness. In a geopolitically diverse island landscape, with an archaeological record that is under threat from natural disasters and the growing tourism industry, CARIB stimulates the valorisation of Caribbean cultural heritage.

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

Project Leader and Principal Investigators

Dr Santanu Das (PL), King's College London, UK; Prof Geert Buelens, Utrecht University, NL; Dr Heike Liebau, Zentrum Moderner Orient, DE; Prof Hubert van den Berg, Adam Mickiewicz University in Poznan, PL

Associated Partners

AP-1) Mr Rommy Albers, EYE Film Institute Netherlands, NL; AP-2) Dr Suzanne Bardgett, Imperial War Museum, UK; AP-3) Prof Dr Wolfgang Schäffner, Humboldt Universität Berlin, DE; AP-4) Mr Dominiek Dendooven, In Flanders Fields Museum, BE; AP-5) Mr Frank Herrebout, Stichting De Jazz Van Het Bankroet, NL; AP-6) Ms Anna Kinder, Deutsches Literatur Archiv Marbach, DE; AP-7) Dr Elisabeth Tietmeyer, Museum Europäische Kulturen, DE; AP-8) Mr Dorian Van Der Brempt, deBuren Vlaams Nederlands Huis, BE

Project summary

<http://www.cegcproject.eu>

How did the First World War create new spaces for as well as put new pressures on encounters between peoples and cultures from belligerent, colonised and politically neutral countries and what were the lasting consequences (in terms of social, cultural and literary memory) for Europe? This research project illuminates and examines this question during the centennial years of the war's commemoration. The First World War has often been defined as the 'clash of empires' but CEGC argues that it could equally be defined as a watershed event in the history of cultural encounters. Simultaneously, a different kind of 'cultural encounter' was being engineered within Europe: 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 such as Georg Brandes from Denmark and Albert Verwey from the Netherlands. What is the relation between the personal, 'direct' encounters in wartime and these state-sponsored, ideologically motivated 'indirect' encounters? Do encounters necessarily involve exchange and what were the structures of power - asymmetries and hierarchies - in these processes? How did exchanges occur across linguistic, national, legal, religious, ethnic and social barriers and what are their traces and legacies in today's Europe? This project seeks to explore these questions by investigating a complex range of material - archival documents, newspapers, journals, literary texts, book trade practices, films, photographs, paintings, and sound-recordings.

CEINAV: Cultural Encounters in Interventions against Violence

Project Leader and Principal Investigators

Prof Carol Hagemann-White (PL), University of Osnabrück, DE; Associate Prof Vlasta Jalusic, Mirovni institut, Ljubljana, SI

Associated Partners

The project works with 11 associated partners in the fields of domestic violence (1-4), trafficking (5-7), and child abuse and neglect (8-11):

AP-1) Ms Ute Zillig, Bundesverband Frauenberatungsstellen und Frauennotrufe, Frauen gegen Gewalt, DE; AP-2) Ms Katarina Zabukovec Kerin, Association for Non-violent Communication, SI; AP-3) Ms Sumanta Roy, IMKAAN, UK; AP-4) Dr Ilda Afonso, União de Mulheres Alternativa e Resposta, PT; AP-5) Ms Eva Kueblbeck, Koordinierungskreis gegen Frauenhandel und Gewalt an Frauen im Migrationsprozess, DE; AP-6) Ms Polona Kovacs, Society Kljuc - Centre for Fight Against Trafficking in Human Beings, SI; AP-7) Dr Mwenya Chimba, Black Association of Women Step Out Ltd. (BAWSO), Cardiff, UK; AP-8) Dr Monika Weber, German section of the Fédération Internationale des Communautés Educatives (FICE), DE; AP-9) Ms Erica Kovacs, Association against sexual abuse, SI; AP-10) Ms Catherine Doran, Childrens' Services, Harrow Council, London, UK; AP-11) Ms Leonor Valente Monteiro, Associação Projecto Criar (APC), PT

Project summary

<http://ceinav-jrp.blogspot.de>

CEINAV explores how different institutional structures and traditions of law, policy, and social welfare intervention are contextualized in the history of colonialism, democracy, migration and diversity. It entails a comparative study of the situations in Germany, Portugal, Slovenia and the United Kingdom and looks specifically at three forms of violence for which state responsibility is well established: intimate partner violence, child abuse and neglect, and trafficking for sexual exploitation. The project aims to 1) contribute to dialogue among the discourses on multiculturalism and diversity in the different European languages and disciplines; 2) clarify the implications of European norms, national legislation and practices of protection and prevention for cultural encounters; 3) 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; 4) frame an intersectional approach to intervention that recognizes the voice and agency of diverse victims; and 5) build a transnational foundation for ethical guidelines for good practice.

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

Project Leader and Principal Investigators

Dr Ruy Blanes (PL) University of Lisbon, PT; Dr David Berliner, Université Libre de Bruxelles, BE; Prof Birgit Meyer, Utrecht Universiteit, NL; Prof Ramon Sarró, University of Oxford, UK

Project summary

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

Through a partnership between institutions in Portugal, Belgium, Netherlands and the UK, CURRENTS has developed a network of research themes across the Atlantic space, combining concepts and methodologies springing from social anthropology, history and religious studies. The project's goal is to rethink creatively theories of Atlantic history by focusing on 'religious Diasporas' via the concepts of 'connections', 'moral circumscriptions' and 'world-making'. The project engages in an interdisciplinary collaboration in order to synthesize an empirical ethnographic methodology with a historical approach, exploring 'meaningful histories' in their cultural and religious manifestations. It charts historical directionalities, or 'currents', between Europe (Netherlands, Portugal), Africa (Angola, RD Congo, Ghana, Guinea- Conakry), North and South America (USA, Cuba, the Caribbean, Brazil, Peru) and distinguish contemporary logics of presence, by which certain territories become 'heritagised' and thus more socially and politically meaningful than others. In so doing, CURRENTS questions politics of identity and heritage, mobility and memory, as well as Europe's place in the Atlantic world.

DIMECCE: Defining and Identifying Middle Eastern Christian Communities in Europe

Project Leader and Principal Investigators

Dr Fiona McCallum (PL), University of St. Andrews, UK; Dr Lise Paulsen Galal, Roskilde University, DK; Dr Marta Wozniak, University of Łódź, PL

Associated partners

AP-1) Ms Doris Peschke, Churches' Commission for Migrants in Europe, General Secretary, BE. Non-listed AP's include the Freden Kirke and the Tværkulturelt Center (Intercultural Centre) in Copenhagen and the Chaldean Catholic Church in Aarhus.

Project summary

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

DIMECCE explores 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 European context is central to understanding the similarities and differences of these experiences and can add to current understandings of the categorisation of migrants and its implications on integration and the construction of identity within migrant groups. The case studies of the Coptic Orthodox (sub-state but global identity), Suryoye (Assyrians/Syrians - transnational supra-state identity) and Iraqi Christians (state identity) offer several strategies of identity construction including diasporic, particularistic and national. The fieldwork sites for the project are London and Kirkcaldy in the UK; Copenhagen and Aarhus in DK; and Södertälje and Stockholm in Sweden, which allows a cross-country comparison of these cultural encounters, while exploring the transnational nature of the communities. This project addresses Middle Eastern Christian migrant experiences from a social and cultural perspective 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.

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

Project Leader and Principal Investigators

Prof Graham Huggan (PL), University of Leeds, UK; Dr Simone Abram, Leeds Beckett University, UK; Astrid Andersen, Roskilde University, DK; Dr Kirsten Hvenegård-Lassen, University of Roskilde, DK; Dr Lars Jensen, University of Roskilde, DK; Dr Britt Kramvig, University of Tromsø, NO; Dr Berit Kristoffersen, The Arctic University of Norway NO; Michael Leonard, University of Iceland, IS; Prof Kristín Loftsdóttir, University of Iceland, IS; Dr Katrín Anna Lund, University of Iceland, IS; Dr Roger Norum, University of Leeds, UK

Associated Partners

PA-1) Intravel, UK (PA-2) The Snowchange Cooperative; PA-3) The Leeds International Film Festival, UK

Project summary

<http://www.arcticencounters.net>

Arctic Encounters is an international collaborative research project that looks at the increasingly important role of cultural tourism in fashioning twenty-first century understandings of the European Arctic. The project's general objective is to account for the social and environmental complexities of the High North, as these are inflected in the mutual relationship between a wide range of recent travel practices and equally diverse representations of those practices framed in both verbal and visual terms (e.g. travel writing and documentary film). The project enquires into the Arctic as 1) an internally differentiated space of cross-cultural entanglement and encounter, and 2) a postcolonial space in which locally articulated desires to decolonise the region are seen in cultural-political and environmental terms. More specifically, its interlinked case studies make the case for a European Arctic that gauges the imaginative as well as geopolitical boundaries of Europe. These case studies also add to continuing debates on EU Arctic cultural policy; provide advanced understandings for European Arctic travel industries; and contribute to the deperipheralisation of the Arctic in an expanding European cultural and economic zone. Particular attention in the project is given to the recent consolidation of environmentally oriented forms of travel (ecotourism, 'green' travel writing) in a region whose improved infrastructure and transportation networks, as well as the local effects of climate change, have resulted in a flourishing of tourism (especially nature tourism and aboriginal tourism) across the region.

ENTRANS: Encounters and Transformations in Iron Age Europe

Project Leader and Principal Investigators

Prof Ian Armit (PL), University of Bradford, UK; Dr Matija Cresnar, University of Ljubljana, SI; Dr Hrvoje Potrebica, University of Zagreb, HR

Associated Partners

AP-1) Dr Philip Mason, Institute for the Protection of Cultural Heritage of Slovenia, SI

Project summary

<http://entrans-arch.com>

ENTRANS examines the nature and impact of cultural encounters in the highly fluid social world of the European Iron Age. The programme focuses on encounters between Mediterranean and temperate European societies and examines zones of primary contact where material culture, bodily treatments and patterns of landscape inhabitation provide new insights into the construction and negotiation of identity. Through new field and laboratory work, including osteological and isotopic analysis, geophysical, topographic and Lidar survey, as well as archaeological excavation, ENTRANS develops and actively promotes integrative methodologies applicable to the study of past cultural encounters. By doing so, it examines the impact of cultural encounters at the more local level of the individual, kin-group or lineage, exploring identity as a more dynamic, layered construct.

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

Project Leader and Principal Investigators

Prof Regina Lee Blaszczyk (PL), University of Leeds, UK; Prof Robert MacIntosh, Heriot-Watt University, UK; Prof Alan McKinlay, Newcastle University Business School, UK; Dr Véronique Pouillard, University of Oslo, NO; Prof Barbara Townley, University of St Andrews School of Management, UK; Dr Ben Wubs, Erasmus University Rotterdam, NL

Associated Partners

AP-1) Sonnet Stanfill, Victoria and Albert Museum, London, UK; AP-2) Mr Alexander Husebye, Centre for Business History Stockholm, SE
Other, non-listed AP's include the Marks and Spencer Company Archive in Leeds, and the sponsors of fashion-textile trade fairs throughout Europe, including Première Vision, Bread & Butter, and Messe Frankfurt.

Project summary

www.enterpriseofculture.leeds.ac.uk

EOC seeks to explore the relationships in fashion as a cultural phenomenon and a business enterprise, and examines 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 behind this project is how Europe rose from the ashes of World War II to rebuild and reshape its fashion industry, and how that industry has defined a European identity in modern times. The creation of fashion ecosystems, as embodied in the branding of so-called fashion cities and a network of fashion weeks and fashion fairs, has contributed to the rebuilding of nations. This project seeks to deepen our understanding of these developments using an interdisciplinary approach that explores the relationships among enterprise and culture. EOC breaks new ground, using the fashion business to examine how various types of cultural encounters - between 'core' fashion cities such as Paris and London and 'peripheral' areas such as Sweden and Scotland, between style labs and the high street, and between fibre makers, clothing manufacturers, and retailers - stimulated innovation, and created a new and competitive industry.

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

Project Leader and Principal Investigators

Prof Charles Burnett (PL), University of London, UK; Prof Outi Merisalo, University of Jyväskylä, Finland; Prof Martin Mulsow, University of Erfurt, DE; Prof Bernd Roling, Freie Universität Berlin, DE; Prof Gerard Wiegers, University of Amsterdam, NL

Associated Partners

AP-1) Mr Wim Weijland, Rijksmuseum van Oudheden/National Museum of Antiquities, Leiden, NL; AP-2) Mr Ernest Wichner, Literaturhaus Berlin, DE
In addition, EOS collaborated with Dr Arnoud Vrolijk, Curator of Oriental Manuscripts and Rare Books, Leiden University Libraries, NL; Dr Richard van Leeuwen, Lecturer in Islamic Studies, University of Amsterdam, NL; Prof Alastair Hamilton Centre for the History of Arabic Studies, London, UK.

Project summary

<http://www.kent.ac.uk/ewto/>

EOS aims 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. 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 are 1) to describe the scholarly and religious incentives for the encounter between Europe and the Orient in the early modern period; 2) to document how this encounter stimulated the exchange of knowledge, ideas, values and material objects, and 3) to explore the institutional, conceptual and religious transformations that the encounters 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 objectives of EOS are pursued in four complementary subject areas: The Learning of Oriental Languages; Encounters with Islam and the Oriental Church; The Bible as a Place of Cultural Encounters between Europe and the Orient and; Encounters with Arabic Literature and Poetry.

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

Project Leader and Principal Investigators

Prof Volkhard Krach (PL), Ruhr-Universität Bochum, DE; Prof Kim Knott, Lancaster University, UK; Prof Birgit Meyer, University of Utrecht, NL

Project summary

<http://iconicreligion.com>

IcoRel focuses on religious icons and icons of religious encounter in the metropolises of Amsterdam, Berlin and London. In order to consider the complex nature of icons and to analyze how the religious dimension may become dominant over other dimensions of meaning, Iconic Religion combines spatial, material-aesthetic, visual analysis, and communicative-semiotic approaches with discourse analysis and reception studies. The project expects to achieve research results on the mechanisms of how religious images in the urban space construct either stereotypes or concepts of successful cultural encounter.

MARRYING CULTURES: Queens Consort and European Identities **1500-1800**

Project Leader and Principal Investigators

Professor Helen Watanabe-O’Kelly (PL), University of Oxford, UK; Dr Jill Bepler, Herzog August Bibliothek, DE; Dr Almut Blues, German Historical Institute, PL; Prof Svante Norrhem, Umeå Universitet, SE

Associated partners

AP-1) Julius Bryant, Victoria and Albert Museum, UK; AP-2) Dr Malin Grundberg, Livrustkammaren (The Royal Armoury), SE; AP-3) Professor Igor Kakolewski (initially), Monika Matwiczuk, The Museum of Polish History, PL; AP-4) Dr Catharine Macleod, National Portrait Gallery, UK; AP-5) Dr Joanna Marschner, Kensington Palace, UK. Another, non-listed partner includes prof Susanna Rode-Breyman, University for Music, Media and Drama in Hannover, DE

Project Summary

<http://www.marryingcultures.eu>

MARRYING CULTURES investigates the transnational cultural encounters that took place between 1500 and 1800 whenever a monarch took a foreign bride. The CRP will examine these consorts’ influence in a series of case studies that reveals the interconnection between European territories and their cultural symbiosis and demonstrates how Denmark, Finland, Poland, Portugal and Sweden are vital agents in the construction of European identities together with Britain, Germany, Italy, and Spain. The CRP’s objectives are: 1) to elucidate the distinctive cultural contribution of early modern consorts; 2) to demonstrate the resultant lasting and reciprocal cultural influences between the territories concerned; 3) to peel back the modern map of Europe with its discrete nation states to reveal an earlier one with different linguistic, cultural and political borders to those of today; 4) to investigate to what extent the cultural encounters the CRP charts led to cultural innovation; 5) to discuss the place of the consorts studied in national cultural memory; and 6) to develop with colleagues from museums, libraries and palaces ways of conveying an understanding of these cultural encounters to the general public.

MeCETES: Mediating Cultural Encounters through European Screens (MeCETES)

Project Leader and Principal Investigators

Prof Andrew Higson (PL), University of York, UK; Prof Ib Bondebjerg, University of Copenhagen, DK; Prof Caroline Pauwels, Vrije Universiteit Brussel, BE

Associated Partners

AP-1) Mr Ross Biggam, Association of Commercial Television in Europe, BE; AP-2) Mr Henning Camre, European Think Tank for Film and Film Policy, DK; AP-3) Ms Sandra De Preter, VRT, BE; AP-4) Mr Christian De Schutter, The Flanders Audio-Visual Fund, BE; AP-5) Ms Sally Joynson, Screen Yorkshire, UK; AP-6) Ms Nadia Kløvedal Reich, Danmarks Radio, DK; AP-7) Dr André Lange, Observatoire Européen de l'Audiovisuel - European Audiovisual Observatory, FR
AP-8) Mr Roberto Olla, Council of Europe EURIMAGES, FR; AP-9) Ms Ulla Ostbjerg, TV2, DK; AP-10) Ms Hanne Palmquist, Nordisk Film and TV Fond, NO; AP-11) Mr Richard Paterson, British Film Institute, UK; AP-12) Mr Lene Petersen, Danish Film Institute, DK

Project summary

<http://mecetes.co.uk>

The MeCETES project explores how Europeans engage with screen fictions from or about other European nations, cultures and identities, and investigates the role those fictions play in constructing a sense of Europeaness. The project determines the extent to which European screen fictions are produced and which travel most readily within Europe or between European nations. It will thus look at the policy framework and industrial context that enable those fictions to be made and to circulate. Further it examines the reception of European screen fictions by looking at how audiences engage with those fictions, and the role they play in establishing a sense of European identity, cultural integration and diversity. It will produce an overview of European film and television production, distribution and dissemination, as well as case studies of selected films and television dramas emanating from, set in or about the United Kingdom, Denmark and Belgium, where the three research teams will be based.

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

Project Leader and Principal Investigators

Prof Vjera Katalinic' (PL), Croatian Academy of Sciences and Arts, Croatia; Martin Albrecht-Hohmaier, Berlin-Brandenburgische Akademie der Wissenschaften, DE; Dr Metoda Kokole, Scientific Research Centre of the Slovenian Academy of Sciences and Arts, Slovenia; Prof Barbara Przybyszewska-Jarmin'ska, Polish Academy of Sciences, PL; Prof Alina Z órawska-Witkowska, University of Warsaw, PL; Prof Gesa zur Nieden, Johannes Gutenberg-Universität Mainz, DE

Associated Partners

AP-1) Dr Grozdana Marošević, Croatian Musicological Society, HR; AP-2) Prof Jörg Rogge, Johannes Gutenberg Universität, DE; AP-3) Professor Martin Baumeister, Deutsches historisches Institut in Rom, IT; AP-4) Mr Piotr Maculewicz, Fundacja Concentus, PL; AP-5) Dr Gregor Pompe, Slovenian Musicological Society, SI; AP-6) Dr Boris Golec, Slovenian Society for Eighteenth-Century Studies, SI

Project summary

<http://www.musmig.eu/>

The investigation of music migrations offers insight into musico-cultural encounters in spatial terms, and in temporal terms. It explores how 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 will supply concrete data on migrating musicians. Based on these facts, a theoretical framework will emerge within which it will be possible to form a network of migrating musicians, and 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. Based on these general issues, concrete illustrations and argumentation will be given through selected case studies. Consequently, these insights will offer a deeper understanding of the relations between the musical universalism and individual, regional and national particularities.

MWME: Making War, Mapping Europe: Militarised Cultural Encounters, 1792 to 1920

Project Leader and Principal Investigators

Prof Dr Oliver Janz (PL) Universität Berlin, DE; Prof Dr John Horne, Trinity College Dublin, Ireland; Dr Leighton James, University of Swansea, UK; Dr Catriona Kennedy, University of York, UK

Associated Partners

PA-1) Bayerisches Hauptstaatsarchiv, Munich, DE; PA-2) Deutsches Historisches Museum, Berlin, DE; PA-3) Militärgeschichtliches Museum, Dresden, DE; PA-4) National Army Museum, London, UK; PA-5) Preußen-Museum Nordrhein-Westfalen, Wesel, DE; PA-6) 1914-1918-online, International Encyclopedia of the First World War, Berlin, DE

Project summary

<http://www.mwme.eu>

MWME examines one of the most significant forms of mass cross-cultural contacts in Europe and its borderlands by analysing militarised cultural encounters. The project focuses on Western, i.e. British, French and German armies and explores their experiences in Eastern Europe, Italy, the Balkans and the Middle East as well as the persistent impact these encounters had on the society of their respective home countries. The central question is: to which extent did military cultural encounters help to shape collective perceptions of 'the self' and 'the other', of Europe and its borders in the period between 1792 and 1920? The research project uses a comparative and synthesising approach as well as interdisciplinary methodology. This allows for the comparison of conditions, forms and impact of cross-cultural contact on three different levels: synchronically by comparison of different armies and nationalities in a given time span; spatially by comparison of different cultural spaces and zones of contact; and, finally, diachronically by comparison of different periods within the 'long 19th century', from the Revolutionary Wars to the First World War. In view of the forthcoming centenaries of 1813/15 and 1914. The CRP's research topic is particularly likely to attract a great deal of interest as well as public attention outside academia.

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

Project Leader and Principal Investigators

Prof Dr Christiane Brosius (PL), University of Heidelberg, DE; Dr Melissa Butcher, Open University, UK; Prof Dr Jeroen de Kloet, University of Amsterdam, NL

Associated Partners

AP-1) Dr Claus Heimes, Goethe-Institut Shanghai, CN; AP-2) Mr Xiaofei Li, Fei Contemporary Art Center, CN; AP-3) Mr Heiko Sievers, Goethe-Institut New Delhi, IN; AP-4) Dr Peter Verdaasdonk, Royal Tropical Institute/Tropenmuseum, NL

Project summary

<http://www.hera-single.de>

SINGLE examines how urban transformation in India and China has enabled the formation of new cultural geographies and biographies for single women. Cities such as Shanghai and Delhi are the backdrop to changing family patterns and the unravelling of ‘traditional’ social contracts as a result of migration, new work opportunities, delayed marriage, divorce, open homosexuality, and a growing leisure and consumer society. As a result, single women are becoming 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 aspirations to cosmopolitanism and Global City status. Yet the resulting subjectivities are precarious, marked by asymmetrical power relations reflecting opposition to ‘westernisation’ and associated perceptions of transgressions of normative gendered comportment and spaces such as the domestic and the public. Gendered imaginaries of emancipation are contested in the light of a variety of cultural practices that impact women’s multiple life-worlds. SINGLE uses 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.

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

Project Leader and Principal Investigators

Prof Dr Golo Föllmer (PL), Martin-Luther-University Halle-Wittenberg, DE; Prof Dr Sonja De Leeuw, Utrecht University, NL; Associate Prof Per Jauert, Aarhus Universitet, Dk; Assistant Dr Jacob Kreutzfeldt, University of Copenhagen, DK; Dr Peter Lewis, London Metropolitan University, UK; Ms Caroline Mitchell, University of Sunderland, UK

Associated partners

AP-1) Mr Bas Agterberg, Nederlands Instituut voor Beeld en Geluid, NL; AP-2) Ms Tina Buchtrup Pipa, Danmarks Radio, DK; AP-3) Ms Susanne Hennings, Deutsches Rundfunkarchiv, DE; AP-4) Mr Simon Rooks, British Broadcasting Corporation, UK; AP-5) Mr Michael Mullane, European Broadcasting Union, CH, AP-6) Mr Marcus Gammel, Deutschlandradio Kultur, DE; AP-7) Ms Helen Shaw, Athena Media, IE

Project summary

<http://www.transnationalradio.org>

This project investigates how radio structures cultural encounters. TRE looks for the aesthetic, institutional and material features of transnational radio encounters and asks what sorts of cultural identities and interactions they support. The project further queries to what extent the national orientation of archives obscures or preserves transnational contexts, and how archive materials might be used to reflect or create new transnational encounters. Combining historical and contemporary analyses TRE ultimately seeks to contribute to future broadcasting policy, research and archival practice as well as rights management across borders. The project is organized in six work packages that are structured according to the following crosscutting themes: 1) Aesthetics & Territoriality, investigating the intersections between auditory expression and feelings of belonging evoked by radio; 2) Infrastructures & Public Spheres, investigating how radio infrastructures help structure public and counter-public spheres; 3) Archive & Cultural Memory, investigating how and where transnational encounters in and through radio have been archived and re-circulated, and how broadcasting archives have been used in transnational radio encounters. TRE aims at establishing a new transnational agenda in radio research. Moving through and beyond national and comparative paradigms in order to investigate radio's transnational structures and forms, TRE will place radio research within contemporary discussions about migration, cultural identities, encounters and memories by generating new knowledge about the meaning of radio and listening in the age of globalisation and digitisation.

TTT: Travelling Texts 1790-1914: the Transnational Reception of Women's Writing at the Fringes of Europe

Project Leader and Principal Investigators

Dr Henriette Partzsch (PL), University of Glasgow, UK; Prof Päivi Lappalainen, University of Turku, Finland; Dr Katja Mihurko Poniž, University of Nova Gorica, Slovenia; Dr Marie Nedregotten Sørbo, Volda University College, NO; Dr Suzan van Dijk, The Huygens Institute for the History of the Netherlands, NL

Associated Partners

AP-1) Dr Gillian Dow, University of Southampton, UK; AP-2) Dr Ritva Hapuli, Turku City Library/ Kaupunginkirjasto, FI

Project summary

<http://travellingtexts.huygens.knaw.nl>

TTT studies the role of women's writing in the transnational literary field during the 19th century, and explores these in terms of gendered cultural encounters through reading and writing that contributed to shaping modern cultural imaginaries in Europe. The systematic scrutiny of reception data from large-scale sources (library and booksellers' catalogues, the periodical press) forms the basis for the study of women's participation in this process. By tracing and comparing the networks created through women's writing from the perspective of five countries (Norway, Finland, Slovenia, Spain, the Netherlands) located at the fringes of 19th-century Europe TTT questions the relations between centre and periphery from a gendered point of view. The CRP will thus contribute 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 the implementation and coherence of this CRP.

Appendix 3

List of HERA project consultees

Prof Ian Armit, ENTRANS
Dr Alexander Badenoch, TRE
Dr Ruy Blanes, CURRENTS
Prof Regina Lee Blaszczyk, EOC
Dr Maarten van den Bos, ASYMENC
Prof Charles Burnett, EOS
Dr Joseph Clarke, MWME
Dr Santanu Das, CEGC
Dr Sheona Davies, MWME
Prof Suzan van Dijk, TTT
Prof Joris Eijnatten, ASYMENC
Dr Paul Fox, MWME
Dr Lise Paulsen Galal, DIMECCE
Dr Bianca Grafe, CEINAV
Prof Carol Hagemann-White, CEINAV
Prof Corinne Hofman, CARIB
Prof Dr John Horne, MWME
Prof Andrew Higson, MeCETES
Prof Graham Huggan, ENARC
Dr Leighton James, MWME
Prof Dr Oliver Janz, MWME
Prof Vjera Katalinic' (PL), MusMig
Dr Catriona Kennedy, MWME
Prof Jeroen de Kloet, SINGLE
Dr Metoda Kokole, MusMig
Prof Volkhard Krach, IcoRel
Dr Susanne Lanwerd, IcoRel
Dr Fiona McCallum, DIMECCE
Dr Jimmy Mans, CARIB
Dr Mahon Murphy, MWME
Dr Roger Norum, ENARC
Prof Dr Toine Pieters, ASYMENC
Prof Barbara Przybyszewska-Jarmin'ska, MusMig
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Dr Marie Nedregotten Sørbo, TTT
Dr Oliver Stein, MWME
Dr Daniel Steinbach, CEGC
Dr Maribel Adame Valero, CARIB
Dr Jaap Verheul, ASYMENC
Prof Helen Watanabe, Marrying Cultures
Dr Marta Wozniak, DIMECCE
Dr Ben Wubs, EOC