# HERA

# Knowledge Exchange & Impact

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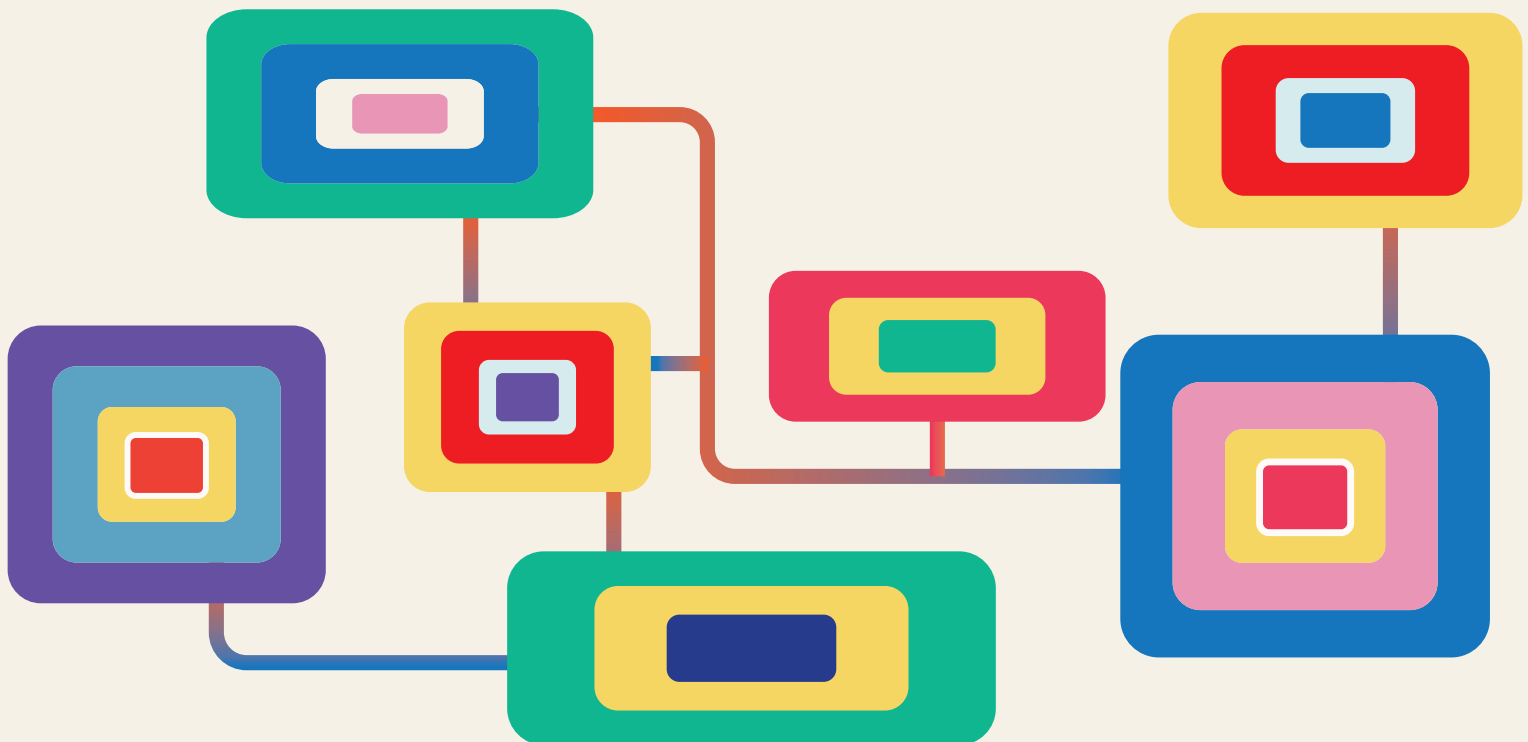**HERA**

Humanities in the European Research Area

# Contents

# Introduction

Humanities in the European Research Area (HERA) is a multilateral network established in 2004. Its mission is to promote and support European Humanities research through funding, collaboration and advocacy. It is committed to leading and developing funding opportunities for humanities researchers in Europe, and sharing excellence in research management practices and outcomes. Since its inception, HERA has grown from 14 to 26 national research funding organisations with 25 participating European countries currently members of the network.



Joanna Sofaer

To date, HERA has funded four Joint Research Programmes (JRPs) representing a total investment of 76.4 million Euros. Its first thematic Joint Research Programme, Cultural Dynamics: Inheritance and Identity; Humanities as a Source of Creativity and Innovation, was launched in 2009. This has been followed by Cultural Encounters (2012), Uses of the Past (2015) and Public Spaces: Culture and Integration in Europe (2019). HERA has supported 75 humanities-led research projects and funded a total of 706 scholars, including 238 postdoctoral researchers and 124 PhD students. All funded projects have included both academic and associated (non-academic) partners. Across all the JRPs, HERA researchers have worked with 537 associated partners from 22 different sectors.



Tony Whyton

HERA has been at the vanguard of knowledge exchange and impact in the humanities for more than a decade The network's unique transnational structure offers the potential to capitalise on research excellence, extensive networks, and critical mass in delivering novel, thematic, Humanities-based contributions to society beyond the national level. Through the exploration of JRP themes, researchers have developed new ways of both conceiving and addressing research challenges that are central to realizing the European Research & Innovation agenda. This publication seeks to recognise and celebrate the role and contribution of HERA research to public engagement, knowledge exchange and impact.

**Prof. Joanna Sofaer**
**Prof. Tony Whyton**
(HERA Knowledge Exchange and Impact Fellows)

# Embedding Knowledge Exchange and Impact into HERA

The significance of humanities research to stakeholders outside the academy, variously referred to as 'impact' and 'valorisation', is of growing significance and importance throughout Europe. There is also increased expectation from humanities funders that projects articulate and demonstrate the impact of their research. Public engagement and knowledge exchange are considered to be core components of cultural, social and economic impact. Whilst the multiple European partners involved in HERA have differing national approaches to their definition, communication, capture and assessment, the HERA network is committed to maximising public engagement, knowledge exchange and the impact of research activity across Europe.

HERA does not seek to impose any one model of impact but embraces innovation, experimentation, sensitivity to the needs of project research and national contexts; there is no 'one size fits all' approach. HERA values diversity and acknowledges the importance of basic research whilst encouraging researchers to identify the relevance of their work within contemporary Europe and beyond.
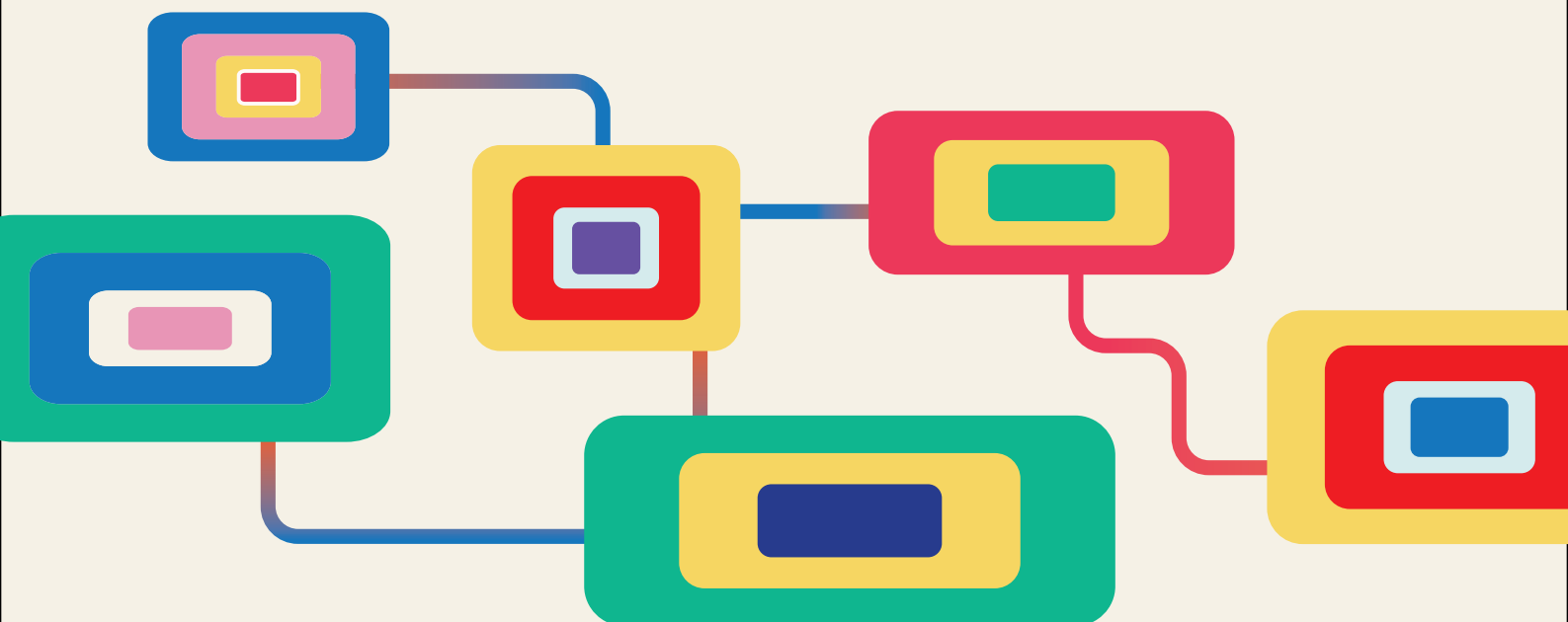
# Knowledge Exchange and Impact

Knowledge exchange (KE) is a dynamic, reciprocal process whereby researchers and external organisations come together to exchange ideas, data, experiences and expertise in order to create new knowledge for mutual benefit. It involves partnership and collaboration in research. It is sometimes also known as valorisation, knowledge utilisation or knowledge mobilisation. It may include public engagement, also known as outreach, which refers to the wide range of ways that researchers can share their work with the public outside the academy. It is a two-way process involving interaction, listening and developing understanding that aims to generate mutual benefit. This two-way dynamic distinguishes it from the one-way process of dissemination.

Impact is the change, effects or benefits arising from research via public engagement and knowledge exchange. It is therefore their outcome. However, whilst knowledge exchange and public engagement activities often lead to impact, collaborations with partners and different audiences should not necessarily be viewed as impact in and of themselves. Impact is an umbrella term for the contribution that research makes in two potentially linked areas: i) non-academic impact (the impact of research beyond academia), ii) academic impact (the research knowledge contribution to a field of enquiry or influencing the career development of project members). Impact can take place at a range of scales from the individual to the global.

Developing best practice in public engagement, knowledge exchange and impact has been a key feature of HERA from its beginning. The HERA network has a unique set of expertise in supporting and galvanising knowledge exchange and impact in the humanities in a transnational European context.

All HERA projects include plans for impact and knowledge exchange and identify non-academic partners. The distinctive nature of the JRP means that projects may be confronted with multiple local definitions of impact and researchers' differing familiarity with its understanding. A challenge for HERA has therefore been to establish structures and policies that are flexible enough to embrace national variation whilst encouraging and promoting impact through transnational working. **HERA embraces the diversity of impact and identifies it as a focus for exploration, research and innovation.**

**HERA gains insight data into the range, reach, depth, beneficiaries, nature and longevity of impacts** generated by HERA-funded transnational humanities research, through post-project reflection, including conferences, conference sessions, webinars specifically dedicated to impact, strategic consultations, interviews and impact reports.[1]  Their data is both qualitative and quantitative.

**HERA proactively stimulates impact** through 'top-up' impact awards and the appointment of 2 HERA Knowledge Exchange and Impact Fellows in 2017.  The Fellows have supported funded projects and developed a scheme-wide culture of impact, creating a sustainable infrastructure for impact through events (including for Early Career Researchers) and toolkits.[2]

**HERA monitors impact** through its Knowledge Exchange Strategy Group (KESG) which oversees the strategic implementation of new structures and policies linked to impact, works closely with the Fellows and supports impact-focused events. KESG reports to the Board and Management Team, and is thus able to draw on insights about impact from national research and funding organisations across the continent. It also monitors projects' self-reporting of impact via their annual and final reports.

Together, these HERA structures promote both stimulus and synthesis of impact to generate critical mass across the network. They enable the HERA JRP to reflect upon a wide variety of knowledge exchange processes, methods and audiences, as well as reach, depth and longevity of impact effects.
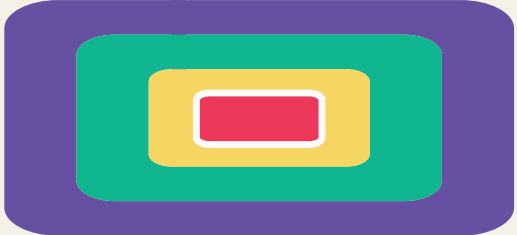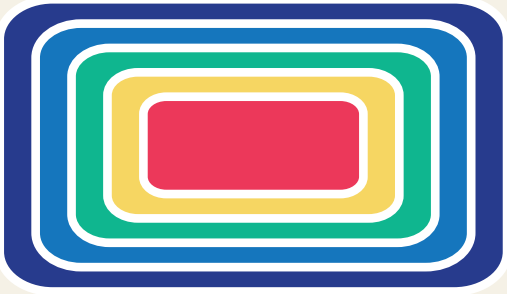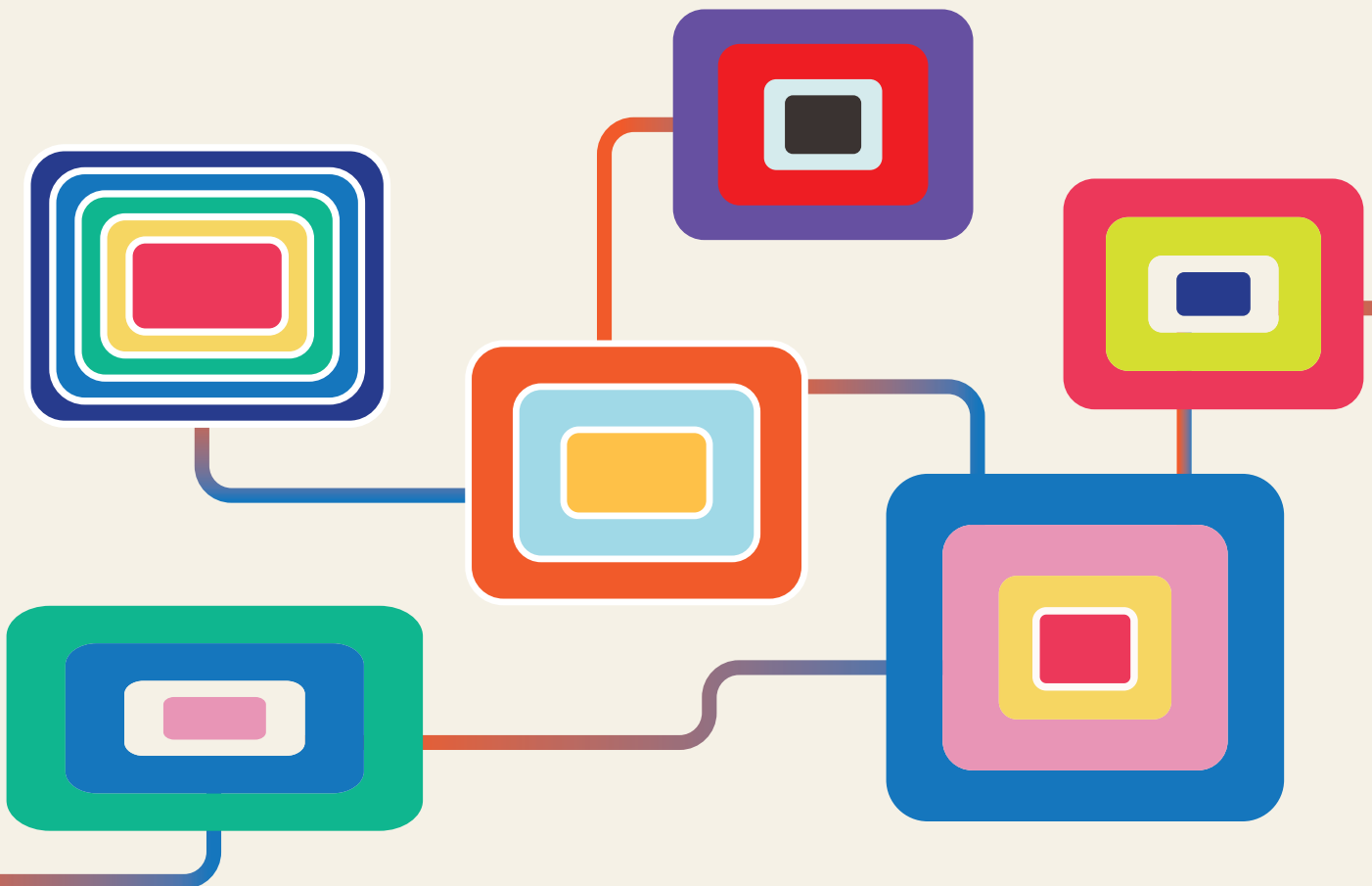
# Knowledge Exchange Awards

Within three JRPs (JRPI, III and IV), HERA established a Knowledge Exchange Award Scheme to fund additional Knowledge Exchange and/or public engagement activities that would have a significant impact on the reach and dissemination of individual projects.

Awards facilitated interactions and creative engagements between arts and humanities researchers and diverse user communities including third sector groups, businesses and the commercial sector, policy makers, education institutions, museums, artist, festivals, and the general public. Projects could apply for funding mid-programme and awards were made for new activities that did not form part of original project plans that would add significant value to project outcomes.

Funded activities included the creation of an animation (CEMI, JRP IV) and educational resources (HERILIGION, JRP III) for religious institutions, the delivery of new programming and public engagement events within festivals (POPID, JRP I; VICTOR-E, JRP IV), the curation of new exhibitions and events involving marginalised communities, from refugee artists (EEYRASPS JRP IV) to Romani musicians (Rhythm Changes, JRP I), the creation of new technologies to assist data gathering and community engagement (GONACHI, JRP IV), and development of new policy frameworks and stakeholder consultations (MELA JRP III).

1   Brockhurst, R. and Sofaer, J. (2015) Creativity and Craft Production in Middle and Late Bronze Age Europe (CinBA). Assessing the Impact of a HERA Research project. Humanities in the European Research Area; Whyton, T. and Rusch, L. (2016) The Dynamics of Exchange. A Review of Knowledge Exchange Activities for the HERA Cultural Encounters Joint Research Programme https://heranet.info/assets/uploads/2018/02/The-Dynamics-of-Exchange-HERA-JRP-report-Feb-2016-copy.pdf; Sofaer, J., Sowa, W. and Whyton, T. (2018) Impact Within Transnational Humanities Research: Reflections on the HERA JRP 2009-2018. Austrian EU Council Presidency Conference, 'Impact of Social Sciences and Humanities for a European Research Agenda – Valuation of SSH in mission-oriented research'; Sofaer, J., Whyton, T., Tsoraki, C., and Greenway, E. 2023. HERA Leverage 2010-2022. University of Southampton.

2   Sofaer, J., Wyton, T., Hamilton, C. and Greenway, E. (2020) Public Engagement, Knowledge Exchange and Impact: A Toolkit for HERA Projects https://heranet.info/assets/uploads/2021/10

# Interview with Prof. Helle Porsdam
# University of Copenhagen

The right to science is a human right. This creates a powerful legal and ethical argument for knowledge exchange and public engagement with research. Prof. Helle Porsdam, UNESCO Chair in Cultural Rights at the University of Copenhagen talks to HERA Knowledge Exchange Fellow Prof. Joanna Sofaer and Dr Christina Tsoraki about how the right to science is integral to cultural rights, knowledge exchange embedded in her work with the UN, and how her current work has its origins as leader of the HERA-funded project Copyrighting Creativity: Creative Values, Cultural Heritage Institutions and Systems of Intellectual Property (CULTIVATE) (2010-2013).

**Article 15 International Covenant on Economic, Social and Cultural Rights (United Nations, 1966)**

*1. The States Parties to the present Covenant recognize the right of everyone:*

   *(a) To take part in cultural life;*

   *(b) To enjoy the benefits of scientific progress and its applications;*

   *(c) To benefit from the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.*

*2. The steps to be taken by the States Parties to the present Covenant to achieve the full realization of this right shall include those necessary for the conservation, the development and the diffusion of science and culture.*

*3. The States Parties to the present Covenant undertake to respect the freedom indispensable for scientific research and creative activity.*

**JS:** Tell us about your scholarly background

**HP:** I've always had two different parts of my intellectual life which manifested in my being a Professor of History teaching American history (my background is in American studies) and as a Professor of Law where I teach Human Rights.

I've always been interested in legal discourse and the ways in which the Americans use law as a discourse to solve cultural, social and economic conflict. Historians and political scientists have talked at great length about why the role of law is so important in the multicultural, American context. People agree on absolutely nothing and they come with so many different backgrounds, so they had to find a language venue in which to meet to create 'rules of the game' and places to voice.

I think there's also a version of that in the human rights system as it is one of the few global ethical languages we have today. When I discovered that there was a new special rapporteur in the field of cultural rights, it was like, wow, that's precisely what I've always done! That's where the two parts of the equation came together for me.

**JS:** What is the right to science? Where does it come from and how does it relate to cultural rights?

**HP:** Within the UN system the idea was always to have one legal instrument drawn up, a treaty or a convention, that would make all those rights outlined in the Universal Declaration of Human Rights legally binding on states. For all kinds of reasons that didn't happen until 1966 and then we got two different conventions or covenants as they're called. One is the International Covenant on Civil and Political Rights and the other one is the International Covenant on Social and Cultural rights, so very unhappily the whole spectrum of human rights that's together in the Universal Declaration got split up. Ever since, people have talked about what's the core, what are the true and real human rights. But we know from the drafting of all three documents that the drafters thought that cultural rights were about forming the whole human person. They thought that science was a part of culture, broadly speaking, and that those cultural rights were about furthering human creativity and human learning. Hence culture and science are part of the same thing.

When we talk about cultural human rights - not just cultural rights – most people tend to agree that these are the right to education, which as far as I'm concerned is the queen of all human rights, the right to participate in cultural life, the right to benefit from scientific progress and its applications, and author's rights. Author's rights are the right to be recognised as the author of a work and to have control of what happens to your work after it leaves you.

What is interesting in terms of cultural human rights is that although author's rights are human rights, intellectual property is not. That has all kinds of implications because around the world today there are two groups who want to expand intellectual property (IP). The first is big companies who want to have more influence over what they produce. The second is indigenous peoples who, for very obvious and understandable reasons, want to say, 'traditional knowledge is ours and you have to give us some credit in the form of financial recognition'. This means privatising knowledge but has nothing to do with science and culture as a global public good.

An alternative approach is to reduce intellectual property and to talk about open access. My hope is that a cultural human rights approach can minimise commercialisation by saying IP is manifestly not a human right but is a matter of commercial rights. The idea is that a cultural rights approach allows focus on the human and less on the commercial element, so it could be a tool to move against the worst commercialisation of knowledge.

**JS:** What are the implications of the right to science for society?

**HP:** I'm interested in the right to science at a time of post-truth where there is little faith in science. How do we get science back in, so that it doesn't become part of what has happened in the US where it is part of an identity debate and viewed as elitist. In the context of American history, my interests come together beautifully and scarily right now in the sense that large parts of Republican electors do not believe in science whatsoever.

How do we manage that at a time where we have climate change and where we really need to believe in science? I think the best way to approach some of those problems is to say that we need every voice in the world to solve climate change. We need indigenous knowledge. We need all the knowledges that are out there, otherwise we're not going to get anywhere.

The very fact that science is seen as a part of culture and that you have this cultural human rights approach means that it is possible to view science from an ethical perspective. We can also talk about dual use science. We can talk about democracy, democratic debate, the general citizen, science, and people participating in all of that.

**JS:** Could you say a bit more about the work that you're doing with cultural rights and how you're interacting with the UN?

**HP:** The UN and its various parts such as UNESCO have symbolic rather than actual power but many of my students, both in history and in law, want to join those international systems, which is very encouraging.

I'm in my fifth year as a UNESCO chair. For the first four years I was working on all of the cultural rights but now I'm zooming in on the right to science because it's often totally forgotten. If people know anything about cultural rights, they know about the right to participate in cultural life. They have absolutely no idea that the right to science is a cultural right. UNESCO is very interested in working with me on this, which is great.

Science diplomacy is central to global dynamics, from the trade wars between the US and China to Arctic Greenland still being a part of Denmark. In terms of the global picture, it was originally the South American countries that were interested in the right to science and in having that become part of the big legal instruments. A key

issue today is that there is not enough science by Africans for Africans, or in parts of the global south. This is devastating in terms of world foreign policy, so supporting the generation of knowledge should be of the utmost importance to all of us all over the world. UNESCO is interested in promoting the right to science particularly in the African context.

There are about 250 UNESCO Chairs around the world and right now I'm working with UNESCO figuring out who is interested in the right to science. We want to delve into this against the background of post-truth, populist lack of trust in science, and need for science because of climate change.

**CT:** How do you engage the public in this discussion?

**HP:** I was asked to moderate the US national Academies of Science webinar series this past fall. It was called 'Silencing scientists and public health workers during the COVID-19 pandemic'. I moderated a panel with the chief editor of the Boston Globe and the head of the Duke Hospital who was involved in COVID data monitoring. It was utterly fascinating to have that discussion with the two of them. I'm not sure whether it was fellow academics who watched, but that was one way of doing it.

I've also been involved in a conference on the Danish physicist Niels Bohr and his open letter to the UN in 1950 about the importance of openness in science. The world of science is obviously very international and he believed that scientists already had networks that could be utilised for this. During the second part of his life, he became more and more of a science diplomat and believed in openness with the Russians about the atomic bomb. Bohr was briefly a part of the Manhattan Project.

But the interesting thing for me and what I'm writing about right now is that the particular article that talks about cultural rights in the covenant that is legally binding has four parts. It's a bit technical but the first part simply says everybody has the right to benefit from science and to participate in cultural life. The second part of that article concerns dissemination and conservation of science and culture. The third part is about scientific freedom and its importance for scientific research. And the 4th part is about openness and the importance of international co-operation. There is fascinating wording there to work with. I am more and more convinced that the second part concerning dissemination is really, really important.

The important thing to communicate with the public about is that a vital part of the right to science is participation in science itself and also in policymaking concerning science related issues. This means that we in the Academy need to talk to the general population about this and shouldn't be elitist about it, because otherwise people will simply repudiate everything we say. Communication is absolutely critical. We're in the same boat and need to cooperate – not work against each other – on major contemporary challenges such as climate change.

I've been reading a fascinating article about Justice Kagan on the US Supreme Court who has been called 'the dissenting voice'. She is using her dissenting opinions to talk directly to people. Not just to say I dissent for this and that legal reason, but to say guys, when the majority says this, it actually means this, and what I tried to say is something else. She's engaging in direct communication with the people because she thinks the way in which the trust of the American people in the US Supreme Court has been lost is terrible. There's something important about trust and communication that the cultural rights approach allows, if we do it right.

**CT:** You resist the division between science and humanities, but there is a widespread idea that science is important and the humanities are secondary.

**HP:** When we talk about academic freedom, it comes out of the German tradition of Wissenschaft which encompasses all parts of knowledge, but when the German concept of Wissenschaft is translated into the English 'science' what is normally meant is the natural sciences. Each of the UN treaty bodies publishes its interpretations of the provisions of its respective human rights treaty in the form of so-called General Comments. These Comments, which are one of the most authoritative things in the legal world, are not binding law but they are important soft law. With regard to the right to science, a 2020 General Comment uses a definition of science which says that science is that which can be tested and verified. In this understanding, the natural, technological, and health sciences, but also the empirical parts of the social sciences, constitute science. Opinions and traditions are instead protected by the right to culture.

So the legal documents do make the distinction between science and opinions, but the interesting thing, and this is really my son's PhD, is that several of the drafters of the Universal Declaration and the two Covenants saw 'science' as including all the sciences in the sense of Wissenschaft. So, provided a bona fide attempt is made to search for truth and not only voice personal opinions, the drafters wanted to include

natural sciences, social sciences and the humanities in the legislation but something unfortunate happened in the translation to English. You know, when you translate Wissenschaft to Danish we have the same word which also means all of the academic disciplines but English doesn't, so we have to be careful with those definitions.

**JS:** Your insights as a humanities scholar are playing an important role in driving conversations to support a global agenda which is of significant importance for diplomacy and development work. You're creating a really powerful argument for the humanities as an analytical method.

**HP:** That's exactly what I'm hoping to do, furthering knowledge as a whole. The frame is climate change and that we are at a critical juncture where we need all the knowledges in the world to come together and push in the same direction and not get stuck in the kind of interdisciplinary fights that we've had that are just not conducive to finding of new knowledge.

The kinds of questions that we raise as humanities scholars and of being curious come out of our background in the humanities. We've all talked for years about interdisciplinarity, but this is founded on some disciplinarity. There's a golden thread to all we do because it comes out of our training.

**JS:** Is the training of inquiry and the rigor of humanities scholarship about understanding what the limits of knowledge actually are?

**HP:** This and what we see because we are trained in a certain way. We see things that you know others don't with a different kind of training. It's fun to do in so many different ways, but I notice it with new students from different backgrounds that I haven't taught before. It is so interesting to see the kinds of questions that they raise. You can spot, that's a lawyer. That's a historian. There's somebody in literature.

**JS:** CULTIVATE was amongst the first joint research projects to be funded by HERA under the Humanities as a Source of Creativity and Innovation Programme. Ten years on from the end of the project, how has that experience informed your current thinking about the right to science?

**HP:** I think a great deal. It's always difficult to say where it started but CULTIVATE focused on things that we were all interested in, but from different angles. It got us interested in each other's research and in some underlying questions. We talked about some of this in CULTIVATE especially IP and copyright.

'Who owns this' was very much an issue in that project. Two out of five people in the group were intellectual property lawyers. One from the British common law system and the other from Dutch civil law. So that focus on who owns culture was very much there.

Copyright became a much more interesting, much more pivotal topic than it had been when I started because of that interdisciplinarity. And we didn't agree among each other. I think that's an important thing to say about the kind of discussions we had. The project opened my eyes to things that I was interested in from different angles and different questions were asked than I would have had from my immediate circle. My interest in interdisciplinarity was furthered, I think, by CULTIVATE. The international nature of the project was also important. I saw that there was much more to the topic of copyright and cultural rights than I had thought. It set me on a journey.

*(Interview, November 2022)*
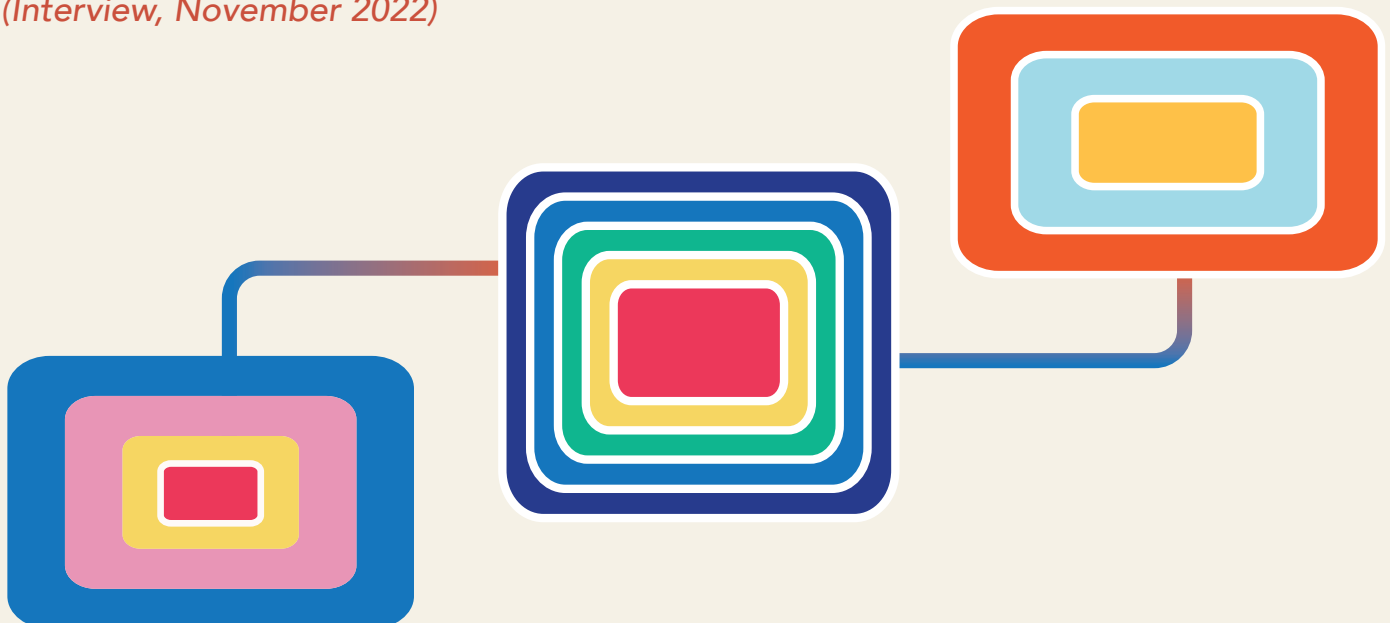
# Knowledge Exchange and Network Development

HERA projects include both academic and non-academic partners, thereby creating opportunities for knowledge exchange. Projects frequently enlarge their partnerships by bringing in new co-operation partners, generating a dynamic, outward-facing knowledge exchange culture (Table 1).

| JRP | Number of Initial Academic Partners | Number of Initial Non-Academic Partners | Number of Additional Academic Partners | Number of Additional Non-Academic Partners | Total |
|---|---|---|---|---|---|
| HERA I | 78 | 22 | 45 | 44 | 189 |
| HERA II | 80 | 77 | 20 | 47 | 224 |
| HERA III | 82 | 103 | 9 | 15 | 209 |
| HERA IV | 99 | 154 | 29 | 107 | 389 |
| TOTAL | 339 | 356 | 103 | 213 | 1011 |

*Table 1.  Number of academic and non-academic partners involved in HERA projects in HERA I-IV.*

HERA projects have impressive geographical reach across Europe and beyond. Figures 1-8 show the distribution of initial and additional academic and non-academic partners for each JRP . These networks reveal the extent of transnational knowledge exchange. They often include countries beyond the original project configuration, as well as links with countries outside the HERA network, both within and outside Europe

**HERA I**
Academic Partners

★ Initial Academic Partner

● Additional Academic Partner
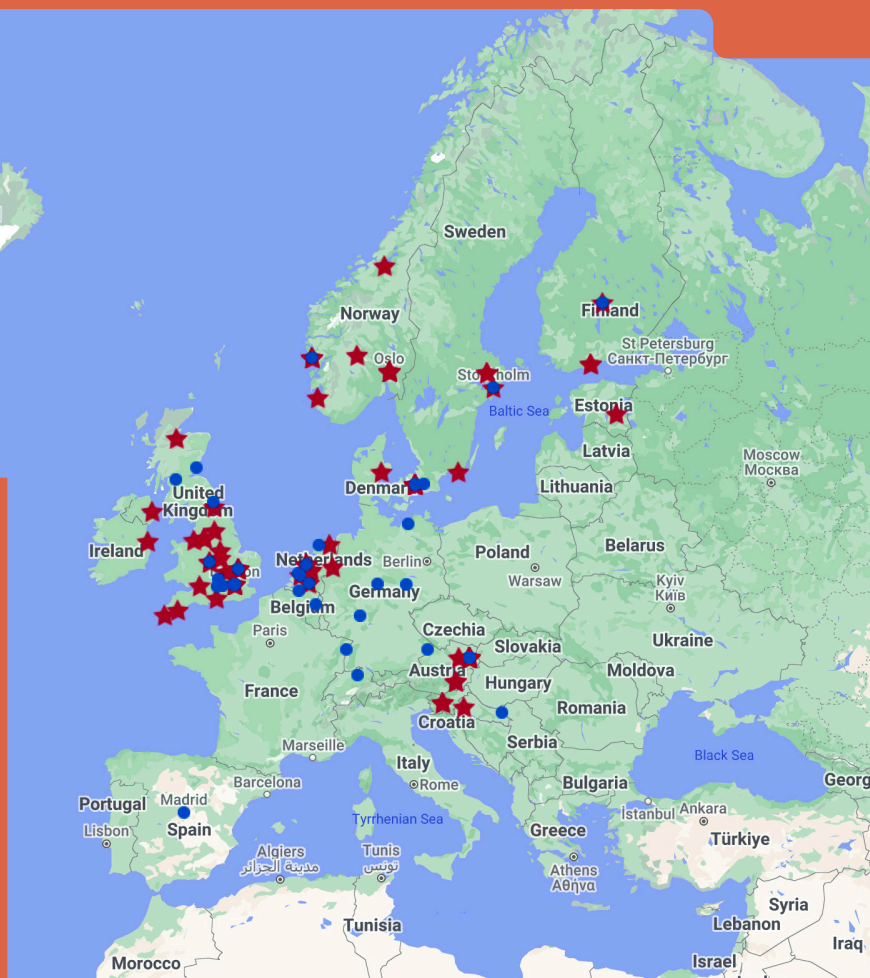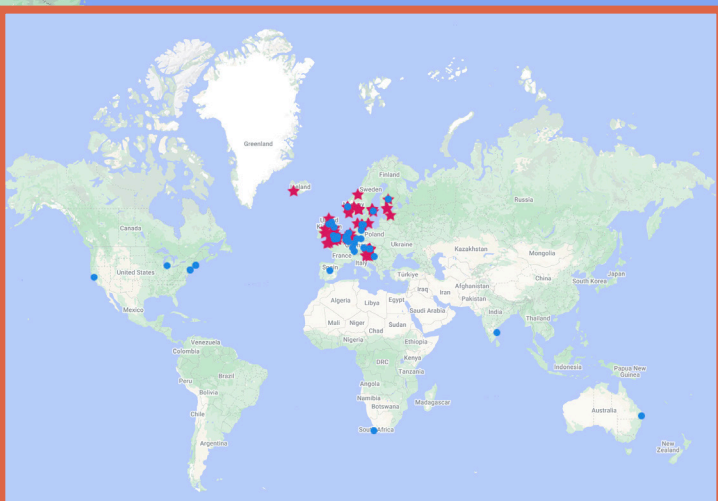
*Figure 1. HERA I - Academic Partners*



**HERA I**
Non-Academic Partners

★ Initial non-Academic Partner

● Additional non-Academic Partner

*Figure 2. HERA I - Non-Academic Partners*
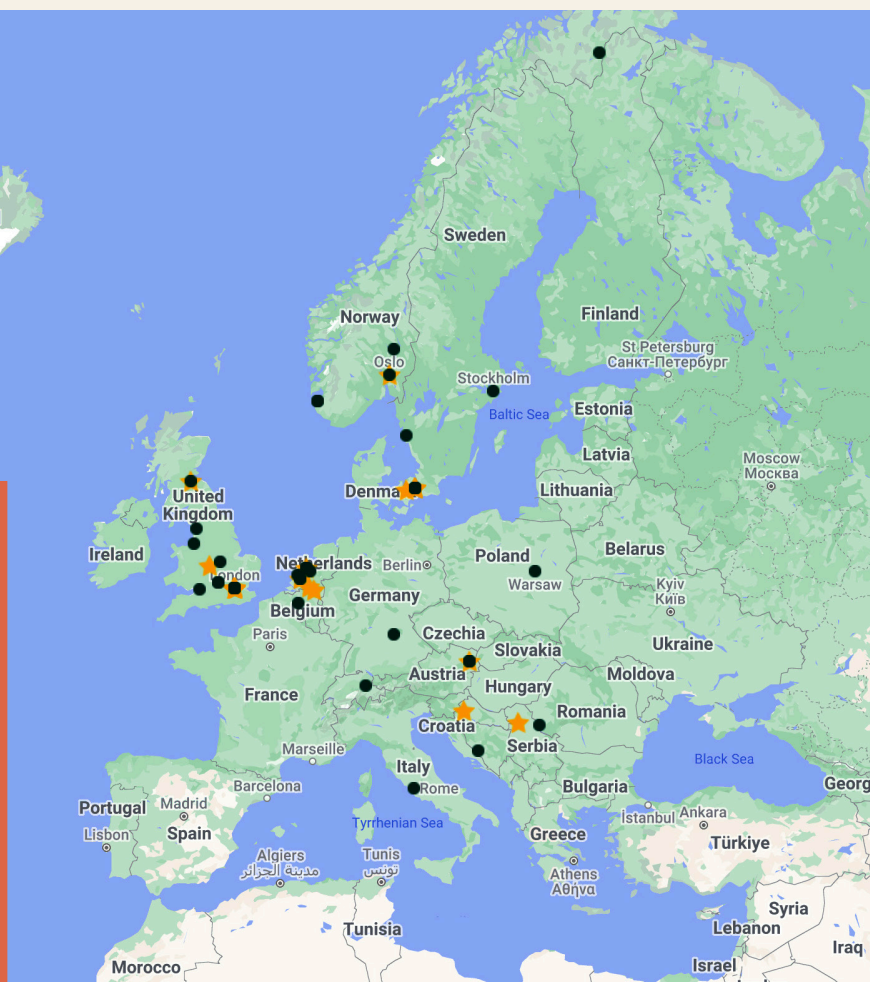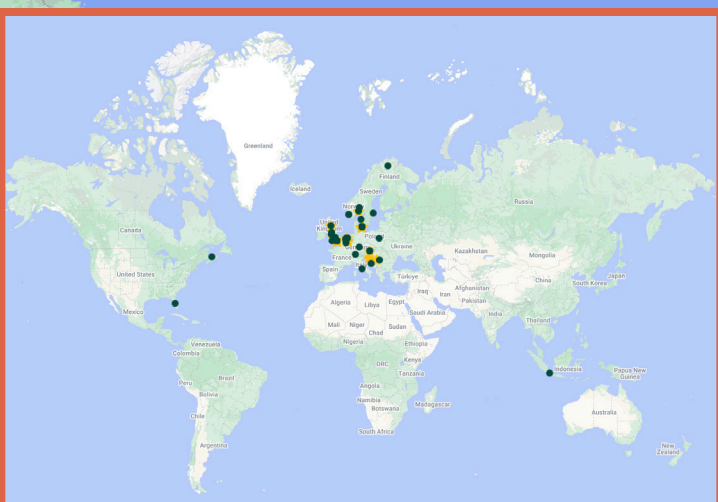
*Figure 3.  HERA II - Academic Partners*



*Figure 4.  HERA II - Non-Academic Partners*

## HERA III
### Academic Partners
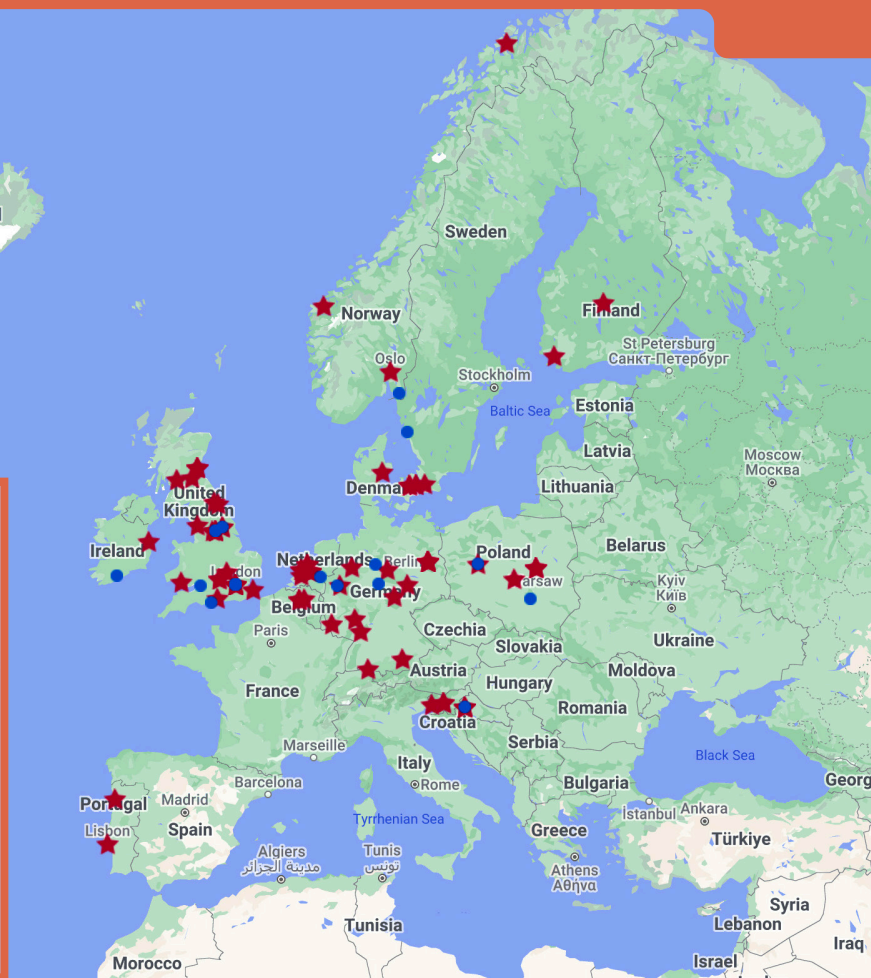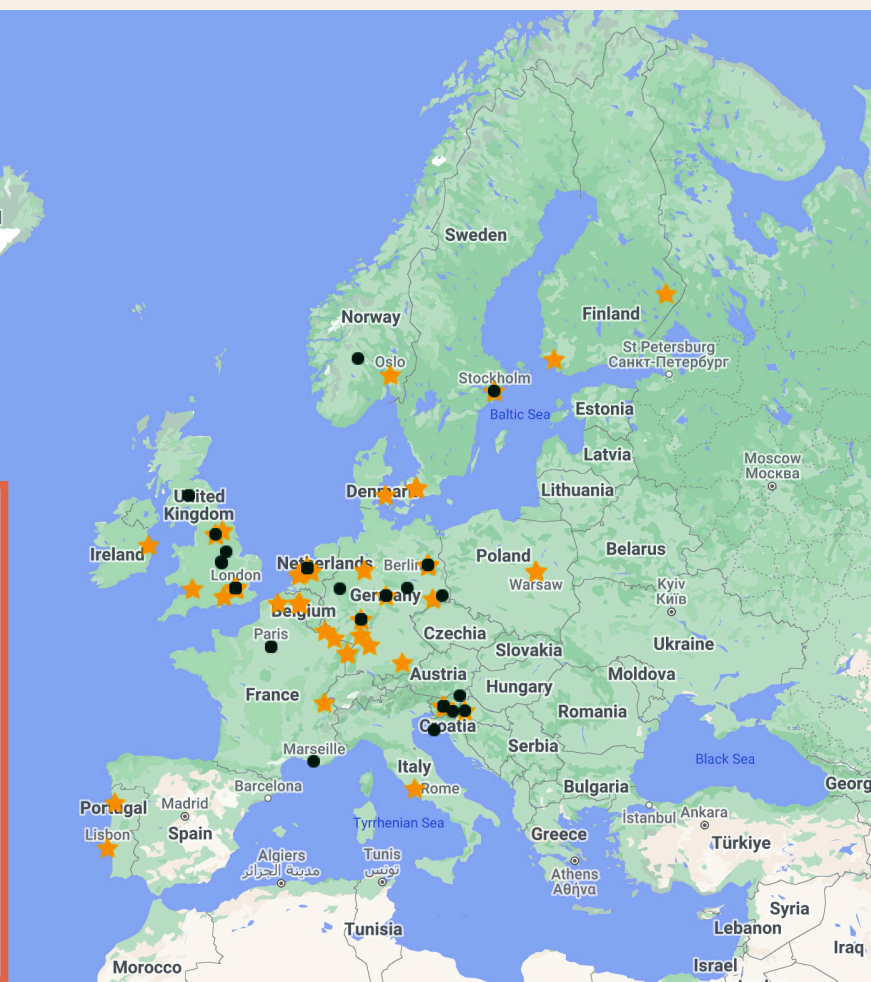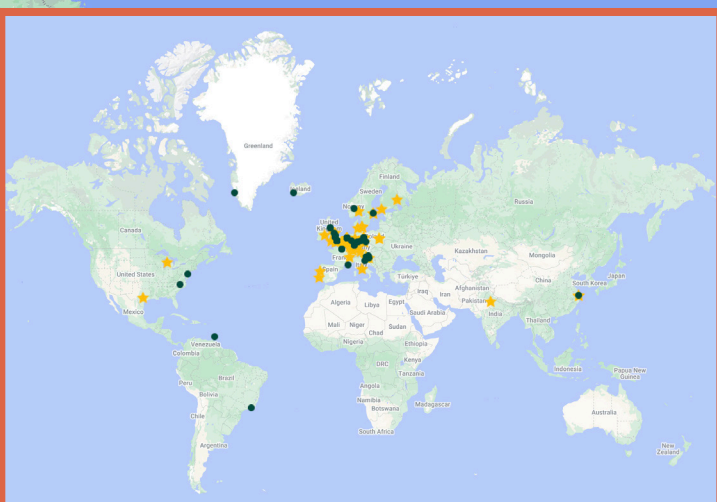
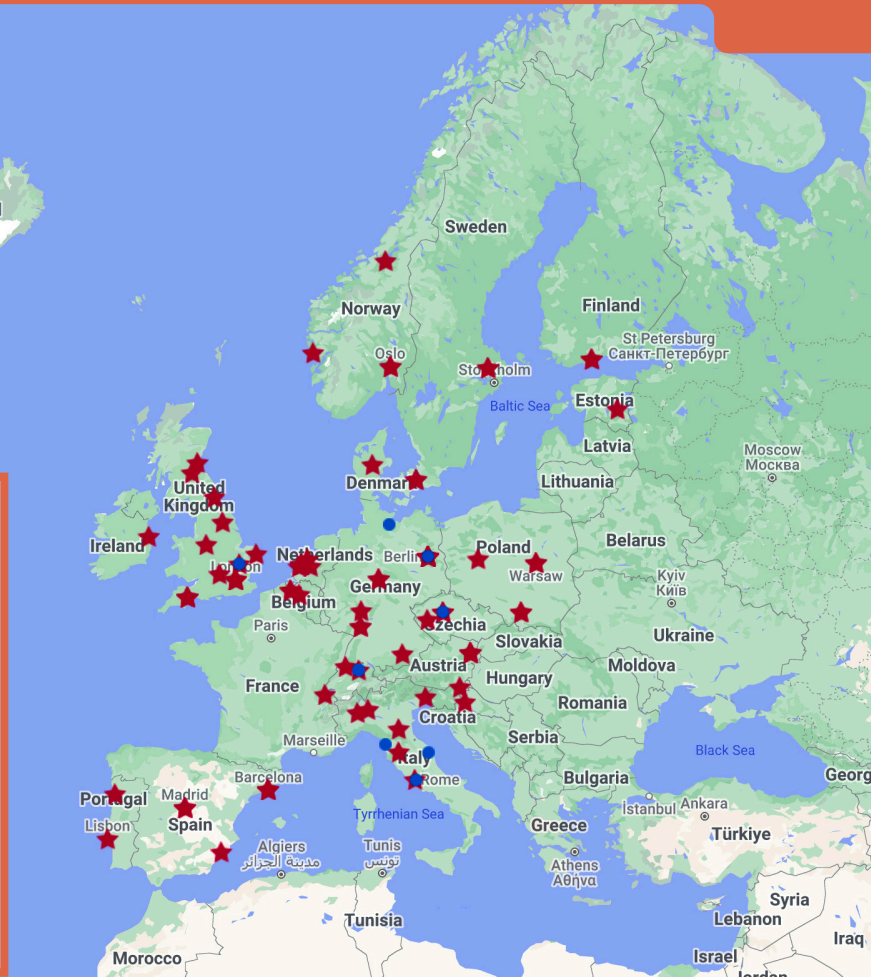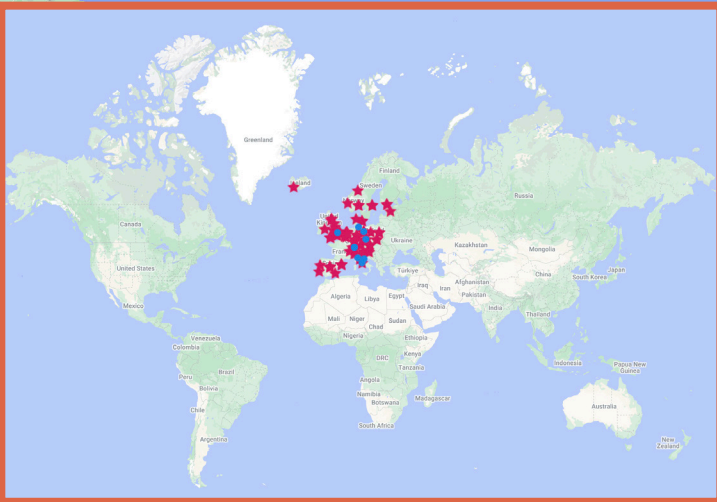★ Initial Academic Partner

● Additional Academic Partner

*Figure 5. HERA III - Academic Partners*



## HERA III
### Non-Academic Partners

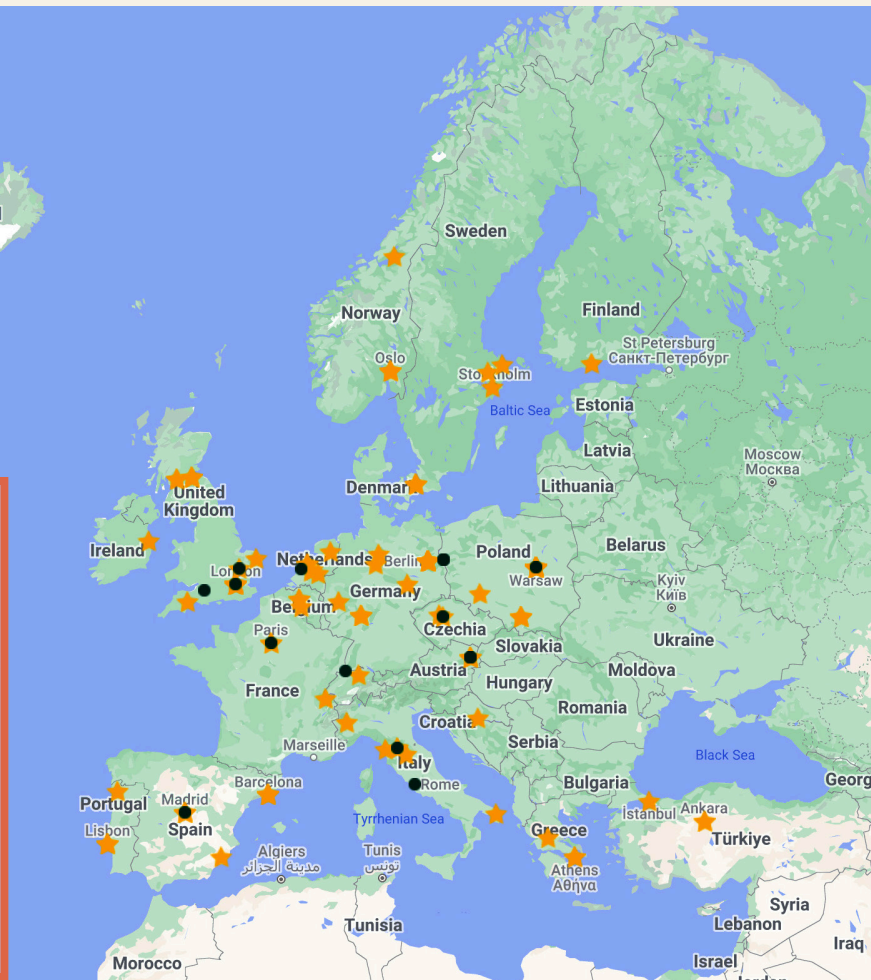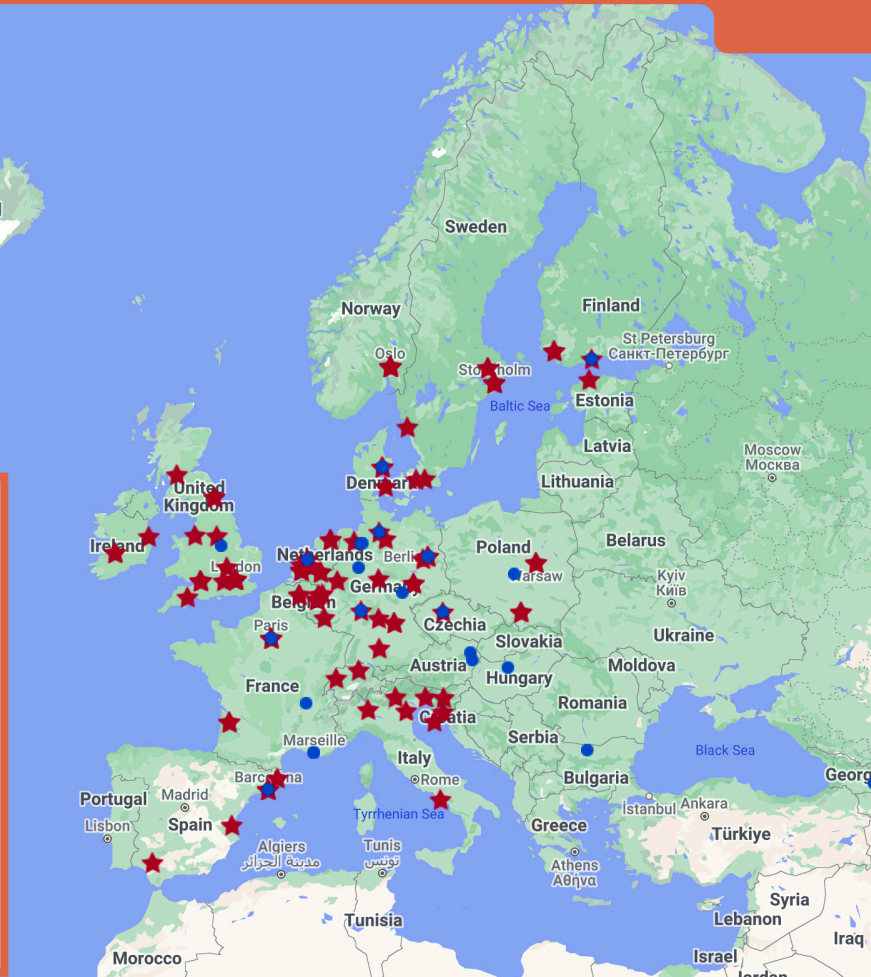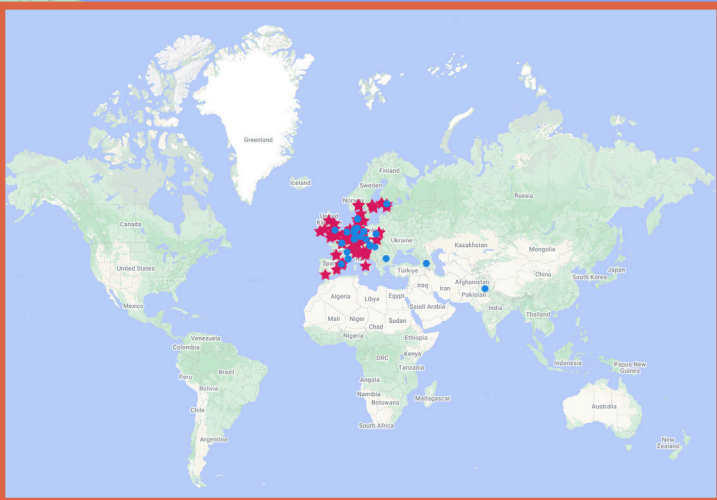★ Initial non-Academic Partner

● Additional non-Academic Partner

*Figure 6. HERA III - Non-Academic Partners*
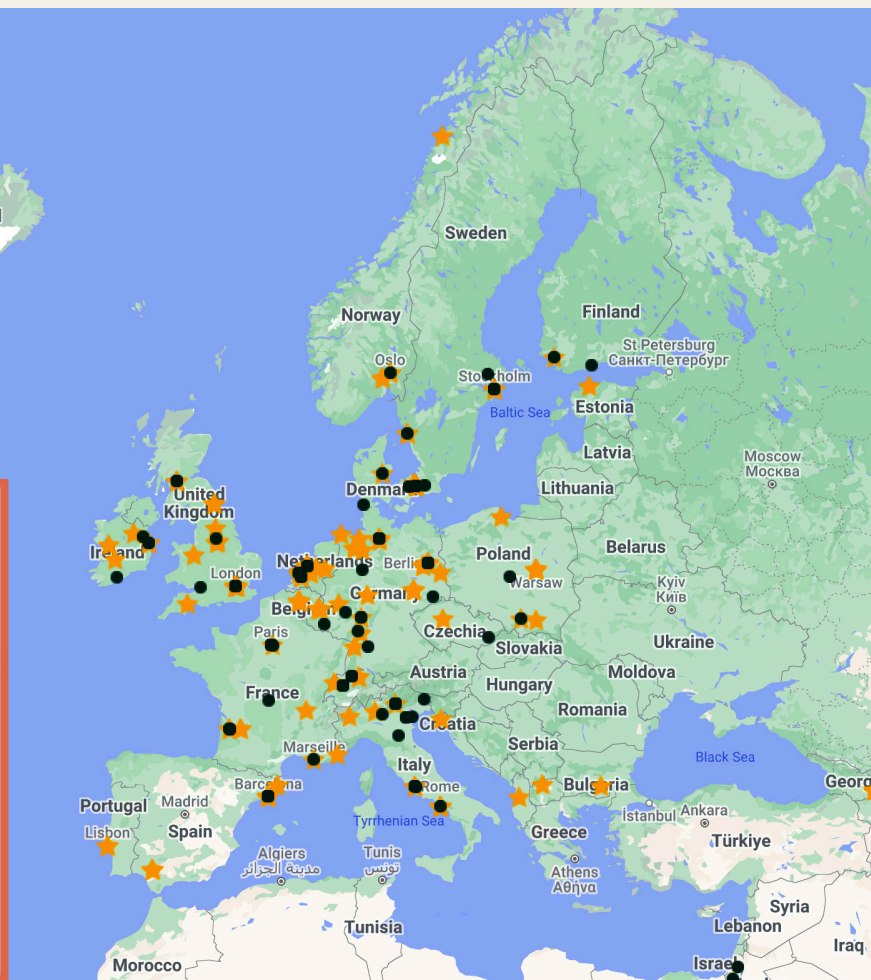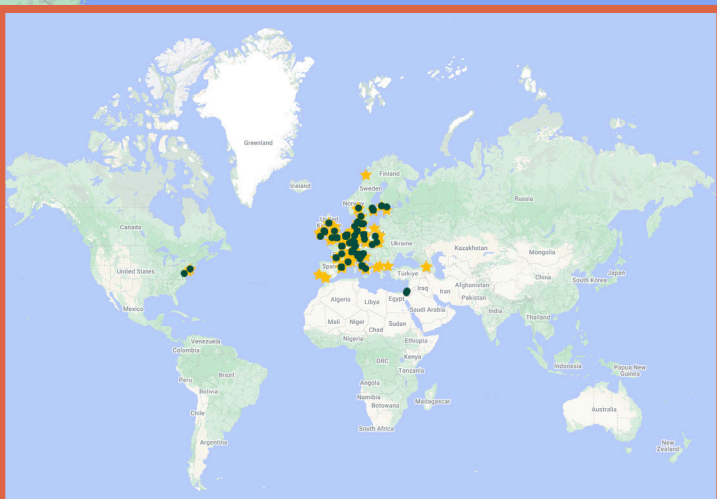
Figure 7.  HERA IV - Academic Partners



Figure 8.  HERA IV - Non-Academic Partners

# HERA Knowledge Exchange and Impact: Case Studies

Innovation in humanities research through HERA-funded projects leads to diversity in impact, through contrasting processes and methods of engagement outside the academy. Through the exploration of JRP themes, researchers have developed new ways of both conceiving and addressing research challenges that address major social, cultural and political challenges and that are central to realising the European Research & Innovation agenda.

Humanities research plays a vital role in building relationships among a wide range of societal stakeholders, including academics, citizens, communities, civic organisations, industries, museums and memory sites, creative practitioners and policymakers. HERA-funded projects include a broad and impressive range of Associate Partners across the public, private, governmental and non-governmental sectors including: Arts & Crafts, Council and Community Services, Education/Schools, Embassies/ Foreign policy; Entertainment; Fashion; Film, Cinema & Television; GLAM (Galleries, Libraries, Archives, Museums); Health Care; Heritage; Military; Music; Print media; NGOs / Charities; Planning (Civic); Places of Worship; Policy & Governance; Private Enterprise / SMEs; Retail & Marketing; Science; Sport; Tourism. The organisations with which HERA researchers have engaged range from small local voluntary and community groups, and charitable organisations through to large legal and financial institutions, professional societies, and public sector institutions.

Here we identify examples of HERA project knowledge exchange and impact that create a wide range of social, cultural and economic benefits, including associated policy outcomes linked to specific project aims and target audiences.

# 1 IMPACT ON WELL-BEING AND THE ENVIRONMENT

**Example: ARCTIC ENCOUNTERS (JRP II)**



**Investigated recent or emergent forms of tourism in the European High North, and to assess the cultural encounters they instantiate, the political implications of these encounters, and the environmental issues they raise; examine the relationship between tourism and contemporary verbal/visual representations of travel in travel writing, photography and film.**

**Methods and processes:** Collaborations with the travel and tourism industry; awareness-raising talks as part of Arctic cruises; engagement with fishing companies.

**Outcomes:** Powerful environmental impact; raised awareness of the geo-politics of the Arctic region; impact on the travel industry, promoting responsible tourism and the development of a sustainable environment. Work informed ecological and socially responsible policy for tourism and the environment.

Icebergs drift in calm seas off the Ilulissat coast in Greenland

# 2 IMPACT THROUGH CONTRIBUTIONS TO THE KNOWLEDGE ECONOMY

**Example: CULTURAL EXCHANGE IN A TIME OF GLOBAL CONFLICT & MAKING WAR, MAPPING EUROPE (JRP II)**



It's not easy to stay Neutral!

**Explored the cultural aspects of European identity by analysing the role of 'reference cultures' in European public debates between the Treaty of Vienna in 1815 and the Treaty of Maastricht in 1992 – the period that witnessed the heyday of the nation state as well as its gradual substitution by European integration.**

**Methods and processes:** Comparative, interdisciplinary studies of archival documents, newspapers, journals, literary texts, book trade practices, films, photographs, paintings and sound-recordings.

**Outcomes:** Large-scale public engagement through the development of resources and infrastructure for different audiences to access knowledge, including collaborations with exhibitions, museums, festivals, and concert promoters. Public Engagement led to increased social consciousness and awareness of the cultural complexity of global conflicts. Work influenced curatorial policies of military museums and informed NATO policies on conflict and the protection of monuments.

Photo HH/Spaarnestad

# 3 IMPACT OF MEANING MAKING ACTIVITIES:
## Understanding Tangible & Intangible Cultural Heritage

**Example: TRAVELLING TEXTS 1790-1914 (JRP II) & RHYTHM CHANGES (JRP I)**

Traveling Texts studied women's participation in nineteenth-century literary culture by exploring what texts written by women were read where and by whom; Rhythm Changes examined the inherited traditions and practices of European jazz cultures. It was the first collaborative humanities project to explore the complexities of jazz as a transnational practice and its relationship with changing European identities.

**Methods and processes:** Transnational, historical and archival work on women authors (tangible) and jazz scenes (intangible); systematic study of reception data and representation; practice-led methods including collaborating with festivals to develop new creative content.

**Outcomes:** Public awareness of connecting the past with the present; celebration of the work of previously marginalized groups (women, artist collectives); Knowledge Exchange and public engagement events including exhibitions, performances, and digital resources. Work influenced the policy approaches of museums, festivals, and a national literature prize with regard to gender; understanding and recognition of the importance of music and its relationship to cultural heritage as a discursive field.

# 4 CREATIVE & ECONOMIC IMPACT

**Example:** **CREATIVITY AND CRAFT PRODUCTION IN MIDDLE AND LATE BRONZE AGE EUROPE (JRP I)**

**Offered insights into the fundamental nature of creativity by exploring the nature and expression of creativity in material culture at a critical point in human history – the Bronze Age - during which many materials and object forms that we take for granted today were developed; Explored the potential of prehistoric objects to stimulate creativity in the present.**

**Methods and processes:** Embedding 2-way knowledge exchange within the research so that non-academic partners (including SMEs) become co-producers of research; clear targeting of creative industry sectors through close partnership with key industry body (the Crafts Council) acting as broker, mediator and advisor.

**Outcomes:** Creativity in the past generates creativity in the present, resulting in new products and business opportunities; novel education and continuing professional development opportunities for creative practitioners; follow up survey outcomes indicate deep impact on individual businesses and creative practices several years after the project end.[1] Creation of structures that facilitate communication between industry bodies, businesses and academic researchers to allow experimentation that leads to economic impact.

[1] *Persad, R. and Sofaer, J. (2016) Creativity in the Bronze Age: Engaging Students of Contemporary Craft in Archaeological Research Through a Live Project Brief. International Journal of Art and Design Education 37(2): 277-286.*

Helen Reeves: 18ct yellow gold spiral pendant with aquamarines

# 5 IMPACT ON HEALTH POLICY

**Example:** **DISENTANGLING EUROPEAN HIV/AIDS POLICIES (EUROPACH) (JRP III)**

**Investigates the extent to which, and terms under which, community groups and civil society representatives have influenced HIV/AIDS-related policies in Europe, as well as the ways in which these individuals and groups come to understand themselves in relation to earlier forms of policy negotiation and contestation.**

**Methods and processes:** Analysis of HIV/AIDS policy frameworks to pull out underlying entangled logics from across Europe to understand how the past informs contemporary policies and concepts of citizenship; oral history interviews with persons involved in HIV/AIDS-related activism, policy implementation or policy negotiation; participant observation in spaces that make up HIV/AIDS-related "policy worlds" (the practices and spaces where policies are observable as contested instruments of governance that enlist and generate categories of knowledge, webs of meaning and political subjects)

**Outcomes:** An interactive policy map tracking the entangled logics underlying various forms of criminalisation in relation to HIV/AIDS in Europe, including the criminalisation of migration, sex work and drug use; oral histories of HIV/AIDS activism; film; witness seminars; a new European HIV/AIDS Archive including interviews, policy-related instruments, artworks as materialized forms of knowledge, and reflective commentaries on HIV/AIDS policy worlds. Analyses of existing citizenship models that are observable in relation to HIV/AIDS policy worlds in Europe inform the cataloguing of problems that arise in the landscape of European citizenship, and routes for improvement in terms of health, rights and responsibility; New directions for policy, care provision, activism and advocacy in the fields of health (especially HIV but also TB, Hepatitis and other STIs), migration, sex work and drug policy.

Photo: Jet Budelman

# 6 CONTRIBUTIONS TO DEMOCRACY AND SOCIAL CRITIQUE

**Example: Beyond Stereotypes: Cultural Exchanges and the Romani Contribution to European Public Spaces (BESTROM) (JRP IV)**



Explored the cultural contribution that Romani minorities have made to Europe's public space/s since the 19th century and the wider lessons of their experience for social integration.

**Methods and processes:** Applying historical, critical, ethnographic and musicological methods to illuminate processes of cultural exchange without ignoring underlying conflicts and asymmetries of power within four forms of public space - political forums, fairs and markets, musical performances, and circuses/showgrounds.

**Outcomes:** Developed new knowledge about Romani practices and cultural interactions with non-Roma in public spaces including new, evidence-based, understandings of Romani communities in Europe. Worked to build capacity within Romani communities and to champion cultural diversity and to critique simplistic understandings of integration.

Public engagement activities were undertaken in close collaboration with Associated Partners, including Romani activists and cultural organisations. The project reached a wider public through an on-line exhibition, research-based performances with theatre companies [Bremer Shakespeare Company (Bremen) and ArtTeatro (Helsinki)], documentary films (My Holocaust. Philomena Franz), and microvideos.
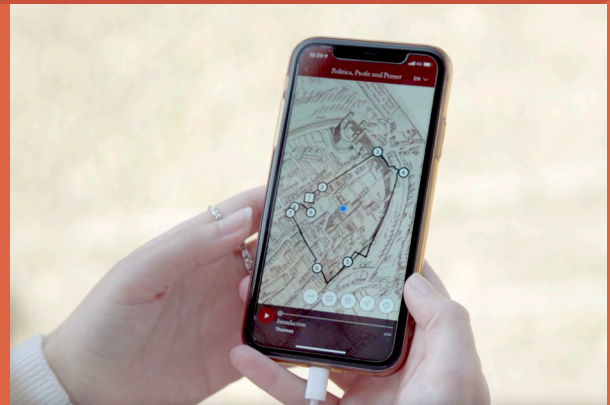
Und wohin jetzt_Foto©Marianne Menke

# 7 IMPACT OF NEW TECHNOLOGIES ON AUDIENCES

**Example:** **PUblic REnaissance: Urban Cultures of Public Space between Early Modern Europe and the Present (PURE) (JRP IV)**



**Examined how public spaces, from street-corners to major city squares, were shaped by the everyday activities of ordinary city-dwellers between 1450 and 1700.**

**Methods and processes:** A case study approach which focused on Exeter, Deventer, Hamburg, Valencia and Trento which explored places of sociability and communication, places where goods, knowledge, and news were produced, sold, and consumed, and where civic or ecclesiastical authority was enforced and contested. Studies also focussed on material culture and traces of the early modern past have often remained inscribed in the built environment that we experience today.

**Outcomes:** The project worked closely with Associated Partners such as the Royal Albert Memorial Museum on a number of projects.  This included the development of the Hidden Cities app and the pop-up exhibition on the High Street in Exeter (RAMM about town). The Hidden Cities app provided a way of engaging new audiences with material culture through creative technology and enabled project partners to share their content during and after Covid lockdown.
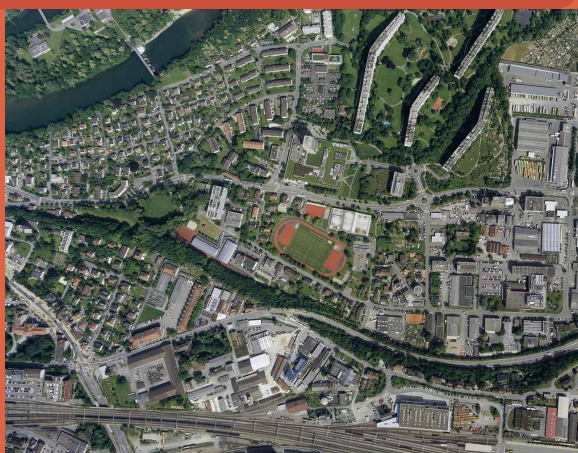
*Hidden Cities App Photo: PURE project*

# 8 CONTRIBUTIONS TO HOUSING POLICY & PLANNING

**Example:** **Public Space in European Social Housing (PuSH) (JRP IV)**



**Aimed to better understand how social and cultural encounters happen on social housing estates and how such encounters can be better sustained.**
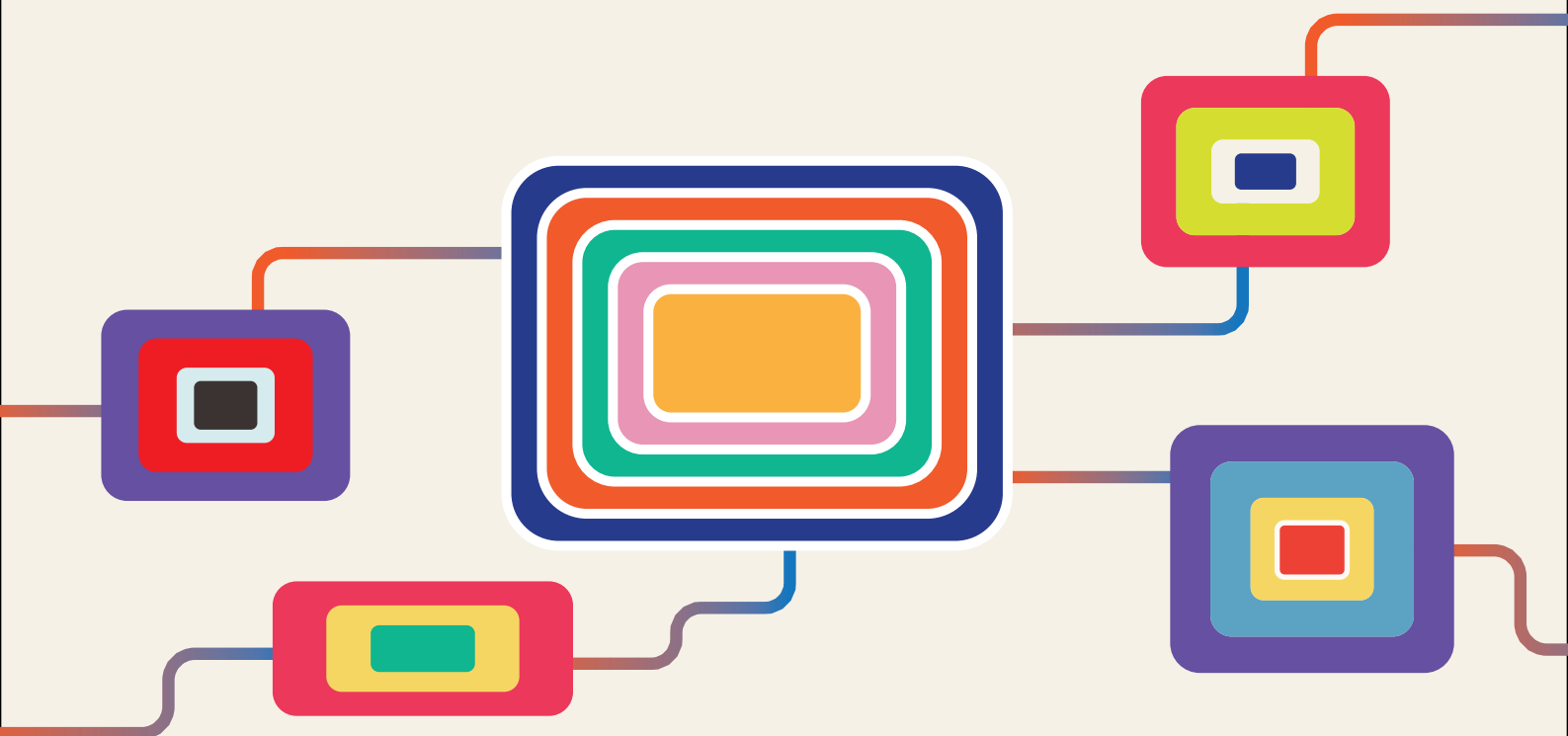
**Methods and processes:** The project studied large-scale modernist housing estates in Norway, Denmark, Switzerland and Italy built from the 1960's to the 1980's. These are often perceived as places of urban segregation although they offer spaces for exchange and encounters between people of different social backgrounds, ethnicities, ages and genders. The project used mixed methods including engaging local communities in the research to investigate the complex relationships between architecture and people's ways of life so that living with others that are different from oneself becomes possible?
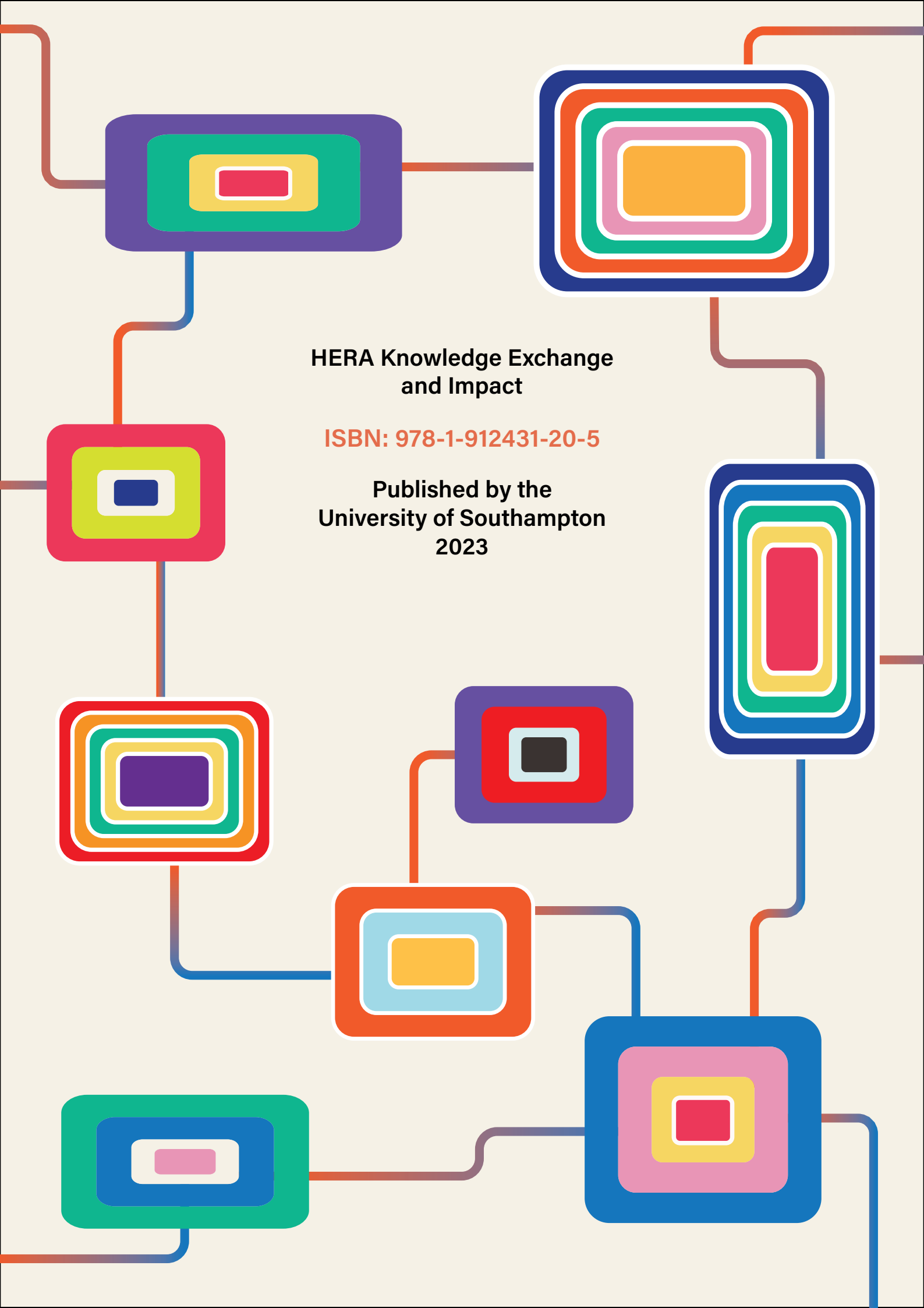
**Outcomes:** Knowledge exchange embedded within the research gave voice to communities whose voices are often missing from academic work. The project has contributed new understandings of public space in social housing that are of importance to local planning authorities, housing associations, NGOs and citizens.

# Summary

The examples of impact featured in this report highlight the fact that **humanities matter**. Research plays an indispensable role in society's development and well-being, and addresses a number of challenges that impact on our culture, identity, and way of life.  Humanities research relies on collaboration across academic disciplines and demonstrates that **interdisciplinarity works**. Researchers who work with different external partners have the ability to create new and valuable knowledge that extends the insights of individual disciplines and organisations. With this in mind, **humanities build bridges**.  Researchers play a vital role in building relationships among a wide range of societal stakeholders, including academics, citizens, communities, civic organisations, industries, museums, memory sites, creative practitioners and policymakers.

In a time of repeated attacks on the shared core democratic and cultural values, **Europe needs the humanities**. Humanities research brings citizens together, it gives us the knowledge, the intellectual tools, the critical approach and the methodologies to understand ongoing challenges.

HERA Knowledge Exchange
and Impact