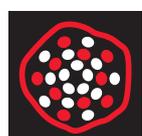


HERA Joint Research Programme

**Overview of the HERA JRP projects and
proposed Knowledge Transfer (KT) activities**



HERA

Humanities in the European Research Area

Overview of the HERA JRP projects and proposed Knowledge Transfer (KT) activities

The HERA Joint Research Programme call for proposals encouraged applicants to reflect on how their research would be relevant outside the immediate academic sphere and to actively engage the stakeholders concerned (e.g. cultural heritage institutions, educational sector, policy makers, or business). This overview provides the summaries of the successful HERA JRP projects, their research objectives, planned knowledge transfer activities and main stakeholders outside academia.

In addition to the knowledge transfer activities carried out within the framework of each individual HERA JRP project, the Programme will provide opportunities for collaborative activities bringing together partners (academic and non-academic) from more than one HERA JRP project. These collaborative knowledge transfer and networking activities will complement and go beyond existing well-developed knowledge transfer plans, for instance by building on the activities of several HERA JRP projects.

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

Summary

HERAVALUE considers the persistent failure amongst government, universities, learned societies and societal stakeholders to develop performance measures which can quantify or capture the impacts that arts and humanities research (A&HR) has upon society. HERAVALUE argues that this failure to achieve an explicit agreement – which is very damaging to arts and humanities disciplines – is underlain by a dissonance in the implicit ways in which these groups regard the value of arts & humanities. HERAVALUE therefore begins from these implicit valuations to explore ‘what matters’ to different groups about arts & humanities research, and from that to explore whether there is common ground around which a consensus of this value lies. The research project builds a conceptual framework for A&HR valorization, tests this framework with empirical evidence, and explores the utility of methodological approaches for better capturing ‘what matters’ to arts and humanities research.

The consortium brings together experts in the fields of knowledge exchange, university performance management and institutional management to ask the question “what matters about arts & humanities research”. Three individual projects start by asking how do universities, policy-makers and societal stakeholders value A&HR, and then turn to consider how those values can be expressed through knowledge exchange projects, through performance measures and indicators, and university knowledge transfer infrastructure. Although starting from three separate points, through the significant overlaps in the theme areas, and with considerable time in the effort devoted to inter-project exchange, these three IPs build into a wider scientific conversation that speaks to critical theoretical and policy questions concerning maximizing the tangible impacts that A&HR is able to deliver.

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KT activities

- **Stakeholders: universities and university associations, national and European policy-makers (research funders, research valorisation) and higher-education managers**
- **Website**
- **Two symposia with users**
- **Dissemination through networks of excellence (OECD Institutional Management of Higher Education Programme, the European Association of Universities, the UNESCO Forum on Higher Education, etc)**

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

Summary

In five individual projects with complementary angles and approaches, CULTIVATE asks “what is and what ought to be the relationship between creativity, cultural heritage institutions and copyright?” Cultural heritage institutions are significant stakeholders in new digital information structures, but they have remained on the periphery of the copyright debates that digitisation has engendered in recent years. From cultural diversity to human rights and from innovation to tradition, CULTIVATE examines how systems of intellectual property contribute to the role of these institutions in the presentation of culture, as the collective memory of society, and in stimulating new creativity and innovation.

Our Collaborative Research Project (CRP) addresses all three topics mentioned in the Call for Papers. In terms of ‘Creative Values’, an examination of our perceptions, understandings and views about creativity and innovation is crucial to any discussion about the impact of Intellectual Property systems on cultural heritage. There are, moreover, both national and supra-national (European and/or global) aspects and concerns involved in such a discussion, all of which the five individual projects of our CRP will take into consideration. As for ‘Creating Value’, our CRP and its overall research question directly address not only the relationship between creative values and systems of intellectual property, but also the conditions under which creativity leads to innovation. And in regard to ‘Creativity and Innovation in Practice’, our CRP looks at the consequences for cultural heritage institutions of digitisation.

Principal Investigators

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KT activities

- Stakeholders: cultural heritage institutions, general public, intellectual property rights specialists
- Open access publishing (OAPEN)
- Website including wiki and web-podcasting

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

Summary

This project will explore the relationship between creativity and innovation within the contemporary European media sector, which is influential in the shaping of cultural attitudes and identities. The crucial question is how can we understand the relationships between commercial applications and implementation of artistic media practices in Europe? Are they determined by technological opportunity recognised by both constituencies of producers? Are they the result of an interweaving of media formats and cultural networks which carry reproductive and distributive possibilities? Or are they the consequence of the exchange between artists, producers and consumers?

The project asks how traffic between cultural forms in Europe, such as industrial film and new media arts on the one hand, and commercial exploitation of audiovisual media on the other hand, is radically transformed by changing viewing practices. As such it is intended to prepare the way for thinking about new media environments when the distinctions between kinds of producers and even the consumer and the producer are no longer valid or viable distinctions.

The project brings together three expert teams and two significant archives in a research partnership which focuses on three distinct European examples of artistic practices and their commercial applications: early advertising and experimental film at a moment when the technologies of production became more widely available, post-war industrial films & early television commercials, and finally the new category of *prosumers* in contemporary distributive media consequent on games culture.

This project examines the connections between the arts and their application from a pan-European perspective by combining philosophical, historical, and practice-based approaches. Its findings will be presented in publications, symposia and conferences culminating in a major public exhibition using gaming feedback strategies. The project is ultimately expected to contribute widely applicable conclusions concerning creativity and innovation relevant to the convergence of media cultures.

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KT activities

- **Stakeholders: professional creatives, media, business, cultural heritage institutions, 'prosumers'**
- **International public exhibition of Hybrid Arts and Games**
- **Interactive public symposia, smaller conferences in Amsterdam and Plymouth/London**
- **Open Access publishing**

Developing a Network-Based Creative Community: Electronic Literature as a Model of Creativity and Innovation in Practice (ELMCIP)

Summary

Focusing on a particular creative community, of electronic literature practitioners, we ask how creative communities of practitioners form within transnational and transcultural contexts, within a globalised and distributed communications environment, to gain insight and understanding of the social effects, manifestations and valuing of creativity.

Information and Communication Technologies (ICT) have impacted cultures around the world. Since the advent of the Internet, communicating, sharing information and defining one's voice within society have each changed radically. Creative practices reflect these changes and some disciplines explicitly engage them. As a transnational, interdisciplinary and multimodal practice electronic literature engages ICT as fundamental to its existence. This field of practice manifests as an international and culturally diverse creative community of writers, artists, technologists and scholars.

The research is structured as a series of activities, with related outcomes, each led by a partner institution, including:

- Case studies of technological network mediated communities, including those in electronic literature. This research will employ ethnographic methodologies designed to respond to the particular demands of each of the communities under investigation.
- A series of public seminars where models of creative communities will be presented, discussed and critically evaluated within an interdisciplinary theoretical context including: Electronic Literature Communities, Poetics in Electronic Literature, New Media Art Histories, Publishing Electronic Literature, and Electronic Literature in Performance.
- A workshop where models of practice, pedagogy and inquiry will be developed and reflected upon, in tandem with the publication of an anthology of European electronic literature, contextualized by pedagogical materials developed during and after the seminar.
- An online knowledge base which will serve as an extensive bibliographic resource on creative works in electronic literature, critical and theoretical works, authors, institutions, and creative communities, and will render all the research outcomes of the project openly available.
- A major international conference, including an exhibition and performance.

Principal Investigators

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Associated Partners

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KT activities

- **Stakeholders:** artists, writers, technologists, readers, educators in primary and secondary institutions, curators, publishers and event organisers, cultural policy-makers and national research councils
- **A series of public seminars and workshops:** presenting models of creative communities
- **Open Access searchable knowledge base with materials presented, online bibliographic records on creative and critical works in electronic literature, authors, and creative communities**
- **International conference, including an exhibition of electronic literature in an art gallery**
- **Publicly distributed publication with conference proceedings, exhibition catalogue and project documentation**
- **DVD anthology of electronic literature works, free for European educators and libraries**

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

Summary

This CRP offers important insights into the fundamental nature of creativity by exploring a part of European history not influenced by contemporary concepts of art – the Bronze Age – looking at developments in crafts that we take for granted today: pottery, textiles, and metalwork. It investigates objects as a means to understand local and transnational creative activities, examining the use of decorative motifs and the techniques and skill employed in their creation. It tracks developments in these creative expressions over more than a millennium (1800-800/500BC) along a north-south axis across Europe: Scandinavia, Central Europe and the Adriatic. Links between ancient and modern creativity are explored through contemporary engagements with Bronze Age objects by modern craftspeople and the public. The objectives will be achieved through four levels of interconnected analyses:

1. The distinct innate qualities of pottery, textiles and metalwork that inspired and enabled creative developments;
2. Investigation of the development of skill and motifs, and comparisons between the materials in terms of technical relationships and cross-material influences through the transfer of knowledge;
3. Spatial and temporal trends in the expression of creativity within the three materials;
4. The potential of prehistoric objects to impact modern people through their engagement with ancient craft, including their ability to both inspire and entertain, and the role of modern craftspeople as novel interpreters of prehistoric objects.

Outcomes take the form of open-access web resources, publication, conferences and public activities, including collaboration with contemporary craftspeople. Implementation of the project takes place through four research teams working in parallel plus an administration team. Each research team involves at least two partners (a university and either a major museum or non-academic partner), with young researchers attached to each team. Continual communication takes place through a project website, as well as regular team and networking meetings, with agreed timelines and workplan.

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KT activities

- **Stakeholders:** cultural heritage institutions, tourism and craft centres, contemporary craftspeople, wider public
- **Open Access publishing and repositories** (including multi-media works and datasets)
- **Open Access online image database and maps**
- **Interactive website**
- **On-line exhibition**
- **You-tube video**
- **Animation and activity booklets for children**
- **Museum activities:** Bronze age fashion show at an established archaeological festival
- **Policy document on the potential of creative expression for heritage institutions**
- **Workshops and conference sessions**
- **Closing conference**

Creativity and Innovation in a World of Movement (CIM)

Summary

The project analyses how globalising forces may stimulate or hamper creative forms of cultural production in concrete interlinked social spheres in Europe, India, Africa Australia and the Caribbean. It provides new understandings of the practices/conditions of visual production in an era of increasing global interconnectedness. Central assumption is that creativity should not be measured by assessing the relative novelty of end products, a rather particular Modernist construct of creativity, but rather by exploring: practices of dynamic improvisation as part of ongoing processes of cultural production, appropriation, consumption and (re) contextualisation.

These processes take place within broader social fields in which distinct notions of creativity may co-exist, merge or clash with alternative discourses of cultural value. The research focuses upon dynamic improvisation by:

1. Contemporary artists, road side artists and producers of popular religious images who recycle, appropriate and merge globally circulating styles and images.
2. Curators and project leaders in cultural centres, museums and religious organisations who, interacting with the object/image producers, recontextualise their products, aiming to stimulate innovative forms of transnational co-operation and interculturalism.

Outcomes of the projects will include:

1. Edited volume ‘Creativity and Improvisation in Transnational Contexts’
2. One/two articles by all participating researchers in peer-reviewed journals such as Social Anthropology, Journal of Material Culture, Art History, and The Art Bulletin (total 15 articles)
3. Workshop in Belfast and international conference in Amsterdam with each participant presenting papers (total 20 papers)
4. CIM Website
5. A teaching/learning link facilitating a transnational undergraduate project on ‘creativity, transnationalism and emotions’

CIM brings together scholars based in four universities and one museum in Britain, the Netherlands, Norway and Austria. Four PI’s, three Senior Researchers, one Associate Partner and four Postdocs use a single theoretical framework to analyse the dynamics of creativity and innovation.

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KT activities

- **Stakeholders:** artists, museologists, cultural heritage institutions, wider public
- **Website**
- **A teaching/learning link facilitating a transnational undergraduate project on ‘creativity, transnationalism and emotions’**

Scarcity and Creativity in the Built Environment (SCIBE)

Summary

SCIBE explores the relationship between scarcity and creativity in the context of the built environment. It investigates how conditions of scarcity might affect the creativity of the different actors involved in the production of architecture and planning, and how a design-led innovation of the process could improve the built environment in the future. The research question that motivates the project is: How does creativity operate under the conditions of scarcity?

The project addresses Creativity and Innovation in Practice. The theme of scarcity has been chosen because it provides an explicit and topical context in which to test and develop the theory and practice of creativity. The aim is not just to research the theoretical and empirical dimensions of the research questions, but also to suggest how practitioners might operate in innovative manners under conditions of scarcity.

The main objective is to investigate whether conditions of scarcity lead to significant differences in the process of making the built environment. We ask whether scarcity overwhelms the operation of creativity by presenting a set of inescapable constraints, or whether those very constraints stimulate creativity in an innovative manner. The main outcomes will be a book setting the theoretical context, an exhibition presenting mappings of case studies and a web-based Scarcity Toolkit presenting strategies and tactics that the creative practitioner might deploy under the conditions of scarcity.

The project will be conducted by teams from London, Oslo and Vienna, with three interrelated work packages. WP1 will develop a theoretical framework and set of hypotheses. These will then be tested and developed in WP2, a series of case studies in national contexts, before being brought back together in WP3, which synthesizes the results of WP1 /WP2, and disseminates them through publication, exhibition and knowledge transfer.

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KT activities

- **Stakeholders:** creative practitioners (designers), city planners, wider public
- **Scarcity Toolkit for designers**
- **Exhibitions in London (in the framework of the 2012 London Architecture Festival and the 2012 Cultural Olympiad) and Oslo**
- **Contributing to the Royal Society of Arts' Design for Society project**
- **Involvement in London Borough Council, Stavanger Planning Department and Vienna Municipality**

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

Summary

The creative practices that drive cultural production are characterised by copying, borrowing and reworking existing materials. Digitisation and the Internet give rise to new creative practices and a variety of new forms of collaboration (such as wiki based peer production). Copyright law regulates cultural production by granting extensive rights of control in literary and artistic works. The expansion of copyright in recent years has drawn widespread criticism. Copyright fails to recognise what is needed for new forms of reworking and creative collaboration. An underappreciated cause is the interpretation of two interrelated key concepts in copyright law: the author and her work. These norms are still based on Romantic notions of authorship and creative genius.

The multidisciplinary research project OOR proposes to study how authorship theories developed in various disciplines in the Humanities can help re-articulate the concept of the work of authorship, in order to develop European copyright policy that is better placed to serve creative practices in the digital environment. A team of three partner institutes will work closely together, drawing upon external expertise where needed. The methodology is to first identify and explore the most relevant authorship theories from various disciplines (e.g. film/audiovisual studies, literary theory, aesthetics, musicology). These form the frame of reference for both a critical examination of legal norms (theory and case-law), as well as observational studies of selected creative practices which we expect to shed light on how collaborative communities regard and value authorship.

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KT activities

- **Stakeholders: European copyright policy-makers (EU), creative communities, wider public**
- **Website and mailing lists**
- **Networks of experts in humanities and law, European networks (FP7 networks)**
- **Open Access publishing**

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

Summary

This Collaborative Research Project (CRP) asks: how and why did certain goods become fashionable in early modern Europe while others failed? It explores the mechanisms through which ideas about innovation and creativity in fashion were transmitted across linguistic, social and geographic borders and examines how these issues can be displayed in a museum context. It demonstrates how the humanities (history, art history, archaeology) help our understanding of creativity and innovation as an economic and cultural force both in the past and in the present. Its objectives are to create a new interdisciplinary European community of academics, museum curators and fashion and design professionals (both senior and early career) to debate issues concerning early modern fashion and its relevance to contemporary questions of innovation and creativity.

Outcomes will include events, exhibitions, web-trails that support museum displays, and a series of books, essays and articles. Divided into five themes, the project explores fashion networks, new technologies, patents and protection; the designer and the merchant: names, reputations and the language of innovation; print-culture and fashion products; social groups and the circulation of fashion; and creative traditions: knitting in Europe, 1500-1800.

To address our research questions, the CRP will use a range of methods and disciplinary approaches including mathematical modelling, archaeology, social, economic history and fashion theory as well as investigating the material objects themselves. We will be working closely with museums with internationally renowned collections of fashion and textiles including the Victoria and Albert Museum, UK, the Museum of Art and Design, the Danish National Museum and the Danish Open Air Museum and the Nordiska museet and the Royal Armouries, Stockholm.

Principal Investigators

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KT activities

- **Stakeholders:** cultural heritage institutions, fashion and design professionals
- **Input into major exhibitions held by the APs**
- **Impact on the contemporary designers inspired by the Early Modern fashion**
- **Workshops and conferences with a training aspect bringing together early career scholars, curators and designers, streamlined and podcast for wider audience**
- **A database of material objects, visual and documentary evidence**
- **Web-trails on fashion transmission in early modern Europe**

The Dynamics of the Medieval Manuscript: Text Collections from a European (DynamicsoftheMedieval-Manuscript)

Summary

This cross-European research project plans to study the dynamics of a number of late-medieval Dutch, English, French and German miscellany manuscripts, focusing on the highly mobile short verse narratives they contain. Characterized by the migration of works from one manuscript context to another, this cultural phenomenon is ideally suited to the HERA JRP theme ‘Cultural Dynamics’. In each unique, newly formed text collection new meanings are generated, enabling us to understand the cultural identity of the compiler or commissioner of a manuscript and to investigate how cultural, social and moral heritage is conveyed to new generations.

Our comparative, multilingual approach will make it possible to determine trans-European characteristics in the organisation of text collections and to analyse how new author and reader identities are created. The research will be conducted by four PhD students, two Post-doctoral and four senior researchers in close collaboration, and will culminate in a large-scale conference.

Principal Investigators

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KT activities

- **Stakeholders: education sector, wider public, libraries and archives**
- **Open Access journals and repositories (King’s College London and University of Utrecht repositories)**
- **Possibly small-scale or virtual exhibitions of manuscripts at the British Library and the Senate House Library in London towards the end of project**
- **Sessions at international conferences and large-scale final conference**
- **Website**

Investigating Discourses of Inheritance and Identity in Four Multilingual European Settings (IDI4MES)

Summary

Globalization and global mobility are creating multilingual and multi-ethnic societies throughout Europe. 'Inheritance' and 'identity' are no longer necessarily tied to the nation-state. Rather, allegiances and cultural traditions travel across national boundaries, as diasporic groups differentially retain affiliation to national heritage, and global communication transcends traditional borders. Many parts of Europe are now characterised by 'super-diversity', distinguished by a dynamic interplay of variables among multiple-origin, transnationally connected migrants. Modes of migrant transnationalism, negotiated in everyday interactions, remain seriously understudied.

This sociolinguistic ethnographic project investigates how multilingual young people negotiate 'inheritance' and 'identity' in urban settings in Denmark, Sweden, The Netherlands, and England. The study investigates how cultural heritage and identity are discursively constructed in and beyond educational settings, and how multilingual young people negotiate inheritance and belonging. Case studies in the four national contexts use ethnographic observation and interviews to investigate cultural heritage and global identities in a range of educational settings, where new and established linguistic practices connect and disconnect.

Research teams from Universities of Birmingham, Copenhagen, Stockholm, and Tilburg will investigate the range of language and literacy practices of multilingual young people in these four European settings, their cultural and social significance, and the way in which they are used to negotiate heritages and identities. Innovative ethnographic team methodologies will use linked case studies across national, social, cultural, and linguistic contexts.

Outcomes will include raising awareness of how multilingual young people negotiate 'inheritance' and 'identity' in four European settings, informing and shaping national and European policy in relation to education, migration, multiculturalism, and diversity, and contributing to policy and practice in the inclusion of non-national minority languages in the wider European educational agenda.

Principal Investigators

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KT activities

- **Stakeholders: practitioners (schools) and local, national and European policy-makers (governments, Council of Europe), multilingual and multicultural education programmes**
- **Local, national and international workshops, seminars and conferences**
- **Reports on case-studies disseminated in a user-friendly format**
- **Feedback to schools through end-of-project conferences in each national setting**
- **Dissemination to policy-makers in national and European settings**
- **Open Access publishing**

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

Summary

What is the role of the photographic legacy of colonial relations in the identity of a fluid and multi-cultural modern Europe? Through the prism of photography and its institutional practices, PhotoCLEC examines aspects of the relationship between colonialism and the way in which contemporary European cultures configure their pasts and futures. It is a detailed comparative study of the aims, strategies and efficacy of methods through which museums attempt to position colonial photograph collections in ways relevant to contemporary European societies. Importantly it asks how differently constituted colonial experiences translate into differently nuanced photographic legacies and how these legacies resonate through differently shaped post-colonial experiences. PhotoCLEC thus addresses an extensive yet largely neglected body of European cultural history which is actively moving across cultural boundaries, making new meanings in newly configured national and transnational communities in global environments.

The collaborative nature of the project is central to the formulation of the research question itself, which will be explored through linked ethnographies of museum practices across the partner countries. It involves three European countries with very different colonial experiences to compare and contrast their visual legacies in contemporary societies. UK and The Netherlands were major colonial powers but with different ‘styles’ of colonial engagement and different patterns of de-colonisation and post-colonial engagement at home and abroad. Norway, though not a colonial power in the territorial sense, was engaged with extensive ‘colonial-derived’ activities e.g. exploration, science and missions, and has colonial-style issues over emigration and Sami histories, adding an important and expansive dimension to the project. These histories have collectively left extensive visual legacies in the institutions of the three countries, patterned by different institutional approaches in universities, local authorities and government institutions.

PhotoCLEC findings will be made available through an open-access website and other forms of publication ensuring the widest dissemination.

Principal Investigators

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KT activities

- **Stakeholders: museums and policy-makers in the educational and cultural sectors**
- **Open Access publishing and web resource with photographic material (trans-national synthesis)**
- **Museum displays of ‘best practices’ models: wider context of collections, beyond the image alone**
- **Teaching beyond national frames**
- **Final symposium on styles of colonial photography, contemporary relevance and strategy**

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

Summary

In post-communist Eastern Europe, disruptions of politics and trade collide with paroxysms of suspicion that take the unusual shape of heated historical debates. A Memory War is raging in Eastern Europe, a cultural conflict that is increasingly leading states in the region to act against their own economic and political interests. Inheriting tortured memories of World War II and Soviet socialism, Poland, Russia, and Ukraine are actualising their post-traumatic energies in remarkably different ways.

To understand the causes and consequences of this Memory War, the expertise of an interdisciplinary team of scholars from five leading European universities (University of Cambridge, University of Bergen, University of Helsinki, University of Tartu, and University of Groningen) is to be brought to bear on questions that elude the hard calculus of geopolitics. Introducing the concept of the memory event, a re-discovery of the past that creates a rupture with its accepted representation, this project Memory at War: Cultural Dynamics in Poland, Russia, and Ukraine (MAW) develops a pioneering methodology for mapping these events across national borders. It explores memory events in and across Poland, Russia, and Ukraine by tracing their trajectories in the spheres of new media, security, history politics, and various genres of literary and artistic culture.

The project is particularly attuned to the participation of new Internet media in the mobilization of memory. It examines (i) how myriad texts and artifacts – novels, films, history textbooks, government decrees, monuments, blog posts – perform memories of the traumas of the twentieth century; (ii) how artists, bloggers, or historians in one country challenge, provoke, or imitate their counterparts in another country by virtue of this performance; (iii) how the nation-state participates in the public sphere by promoting, revising, or censoring these memories; and (iv) how the transnational dynamics of culture – particularly the prospect of a united and uniting Europe – affect the prospects of peace for the participants in the Memory War.

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KT activities

- **Stakeholders: policy-makers at national and European levels, wider public**
- **Project website www.memoryatwar.org with educational tools (podcasts from field trips and conference presentations, translations of text in Russian, Ukrainian and Polish media), intranet, wiki and blog**
- **A monthly European Memory eNewsletter**
- **Production of a documentary 'Virtual Pasts' to be broadcasted by VPRO in the Netherlands and ARTE**

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

Summary

This project will establish for the first time, the archaeological diversity of assembly and administration in north-western European societies after the collapse of the Roman Empire (AD 400-1500). TAP will examine how these sites formed and changed and how differing social modes of organisation impacted and interacted with each other and therefore engage with one of the largest European and global current research themes: how complex societal organisation develops and what social mechanisms facilitate the transition from localised organisations and micro-polities to large-scale kingdoms and nation states.

Through a strict methodological framework, expressed as four themes, the key question will be approached in the same manner in Scandinavia and the areas of comparison. GIS will serve as the main analytical tool together with visual analysis, GPS-survey and archaeological fieldwork. Asking questions from archaeological and written sources, the CRP will address the following: did assemblies become more uniform over time, how were assemblies located within the administrative landscape, and who controlled the assemblies? Which social groups and genders could access meetings, and how have these sites contributed to modern collective identities? Despite the significance of assemblies for state formation, their locations and the processes that took place there remain underexplored. The proposed cross-national approach has not previously been attempted and will provide a whole new view of the assembly institution.

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KT activities

- **Stakeholders: heritage institutions, tourism and educational sector**
- **Exhibition for local community and tourists held after fieldwork on the role of assemblies in the formation of local and national identities**
- **Open Access publishing**

Popular Music Heritage, Cultural Memory, and Cultural Identity: Localised Popular Music Histories and their Significance for Music Audiences and Music Industries in Europe (POPID)

Summary

This will be the first project of its kind to investigate the relationship between popular music, cultural memory, and local identity in a pan-European context. The overall aim of the project is twofold: (i) to assess the role played by local popular music, as a mass mediated cultural form, in the negotiation of cultural identity in a European context; and (ii) to qualify how the European music industry can draw on audiences ongoing connections to local popular music heritage in a way that continues to be meaningful for local audiences.

To this end, extensive field research among archivists, cultural industry workers and audience members will be conducted in four European countries (Austria, England, the Netherlands and Slovenia) that provide a culturally and geographically varied backdrop for the research. For each country, the research will include sites that are already recognised as having offered contributions to national and global music industries as well as sites which are less readily recognised as having strong local popular music heritage. Combined, the four countries provide some 20 local sites for a comparative analysis of experiences and understandings of local popular music heritage, cultural memory and cultural identity and the Relationships of local audience members to national, European and global music industries. The project contributes critical knowledge to the HERA JRP theme "culture as self-reflection" through generating knowledge of popular music as a pivotal aspect of cultural memory and cultural heritage in specific local contexts and as a key resource for understanding the formulation of local, national, and transnational identities in contemporary Europe.

Principal Investigators

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KT activities

- **Stakeholders: general public, policy makers in the cultural sector, cultural industries and archivists**
- **Project website will be developed into a public repository for public contributions of localised memories of popular music's history**
- **At least one museum exhibition**
- **TV documentary on popular music history based on artefacts, images and personal accounts collected**

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

Summary

The project examines the role that language plays in forging a new concept of identity among the trans-national Romani population of Europe. We intend to evaluate several forms of data: Narratives (in other languages) containing representations of the Romani language, such as historiographical and political texts, resolutions and political platforms; practical implementation concepts for the use of Romani in an institutional context, such as standardisation proposals and teaching and learning materials; linguistic data in written form of Romani from a variety of sources, including computer-mediated communication; and data from spoken varieties of Romani.

Our objectives are to determine the role of language as a discussion space in which debates about identity, inclusion and exclusion are played out; to explore the extent to which new usage domains of language bring about structural changes in the shape of language itself; and to assess the factors promoting and hindering innovation and the degree of success of models of good practice in the form of educational and language codification initiatives involving players from a variety of backgrounds (NGO's, multilateral organisations, government, media).

A particular focus of the project is on the implementation, planned for 2010-11, of a Council of Europe initiative for a European Language Curriculum Framework for Romani. The project will accompany the pilot implementation in several European countries (Finland, Sweden, Czech Republic, Serbia, Romania) through participant observation and will feed observations, assessment and recommendations directly to the parties involved in the process. In this way the project will make a direct contribution to policy shaping in one of the most deprived population sectors of Europe.

We will make use of the opportunity to theorise on the implications of linguistic pluralism and the de-centralised and trans-national nature of language and language policy development in Romani for a new model of language planning.

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KT activities

- **Stakeholders: local, national and European policy-makers (Council of Europe, EU), language policies, language management in trans-national context, Romani leadership and NGOs.**
- **Support to the implementation phase of the European Language Curriculum Framework for Romani to be launched by CoE in 2010; PIs will act as consultants for CoE; also part of the CoE monitoring committee for the European Charter on Minority and Regional languages.**
- **Close links with international organisations (e.g. CoE Centre for Minority Languages) and NGOs (the European Roma and Traveller Forum, the Roma Education Fund) will allow direct input into policy-making**
- **Website with publications and interactive learning tools**

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

Summary

The early middle ages are the first period of history from which many thousand original manuscripts survive. Ancient literature and scholarship, the Bible and patristic writing have come to us through this filter. This rich material has mainly been used to edit texts as witnesses of the period in which they were written. But it also constitutes a fascinating resource to study the process of transmission and transformation of texts and other cultural contents. It can shed new light on the codification and modification of the cultural heritage and its political uses, and constitutes an exemplary case to the study of cultural dynamics in general.

The CRMP “Cultural memory and the resources of the past, 400-1000 AD” will explore this understudied area with a number of interrelated studies: “Learning Empire – creating cultural resources for Carolingian rulership” concentrating on the role of the popes as cultural brokers in the 8th century; “Biblical past as an imagined community” dealing with learning in 8th century Bavaria and with the meaning of ‘populus’ in early medieval texts; “Defining the other in the Merovingian and early Carolingian periods” which explores changes in attitudes towards aliens; and “Migration of Roman and Byzantine cultural traditions to the Carolingian world”, exemplified by the reception of the *Historia Tripartita* and by Freculf’s *Chronicle*.

The project thus combines two elements: on the one hand, the careful analysis of the transmission of texts and manuscripts; on the other, the problem of identity formation, including perceptions of difference on the part of specific social, political and religious communities. It regards written texts as traces of social practice and its changes. By studying their potential as resources for repeated scenarios of identification/othering, this project proposes an exemplary study of the distant past also intended to shed light on the present.

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KT activities

- **Stakeholders: wider public, cultural heritage institutions, cultural and educational sectors**
- **Website with preliminary project reports, materials and results**
- **Open Access publishing**

Sharing Ancient Wisdoms: Exploring the tradition of Greek and Arabic wisdom literatures (SAWS)

Summary

The overall aim of the project is to draw attention to the collections of maxims and wise sayings which, over centuries, have been a primary means for the conservation and dissemination of ideas throughout and beyond Europe: we wish to encourage scholars to examine the many strands of this tradition, which is woven into the fabric of European thought and attitudes. Our specific objective is to use new technology to publish Greek and Arabic collections of sayings, exploiting the medium to demonstrate the relationships between the collections and the texts on which they drew, and between the collections themselves; in particular we wish to demonstrate the importance of translations of such collections. We also intend to demonstrate the influence of these collections on medieval texts. By developing standards and tools for publishing this material, we intend to encourage and empower other scholars to publish some of the very large number of similar collections in many of the languages of Europe. We also hope, by making material available in this way, to reach a wider public, who may be interested in the genealogy of many common ideas and motifs.

Principal Investigators

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KT activities

- **Stakeholders: academic audience**
- **Open Access resources with ancient and mediaeval texts**

Rhythm Changes: Jazz Cultures and European Identities (Rhythm Changes)

Summary

Rhythm Changes: Jazz Cultures and European Identities is a three-year transnational interdisciplinary research project which examines the inherited traditions and practices of European jazz cultures in five countries, developing new insights into cultural exchanges and dynamics between different countries, groups and related media. Five work packages will tie directly into the theme of Cultural Dynamics: Inheritance and Identity, and will serve to develop a broader understanding of the relationship between canonicity, tradition and myth, community and identity. In moving beyond the state-of-the art, Rhythm Changes will:

1. Investigate the concepts of national thought and identity in jazz using international comparison.
2. Collate jazz-related data, including relevant research, performance projects, interviews, and cultural policies, from five key countries in Europe, and from various disciplines, and will move from specialist analysis towards interdisciplinary and transnational synthesis.
3. Study national identities, representations and stereotypes in jazz, and how the rhetoric of national character thematises the situatedness of nations amidst their neighbours as a formative experience.
4. Examine the interaction between cultural memory, arts and tourism by showing how jazz venues and festivals preserve, reflect and inform a sense of cultural memory.
5. Further pan-European humanities research by establishing networks that encourage transnational co-operation, collaborations and the work of early career researchers
6. Implement a programme of targeted dissemination activities which communicate findings to a transnational audience of relevant policy makers, academia and the public.

A core team of 13 researchers, comprising of leading experts in the research fields of Musicology, Cultural Studies, American Studies, New Media and Music Industries, Improvisation and Performance Practice, will employ a variety of methodologies to deliver a range of high impact outputs which will transform the landscape of European jazz research.

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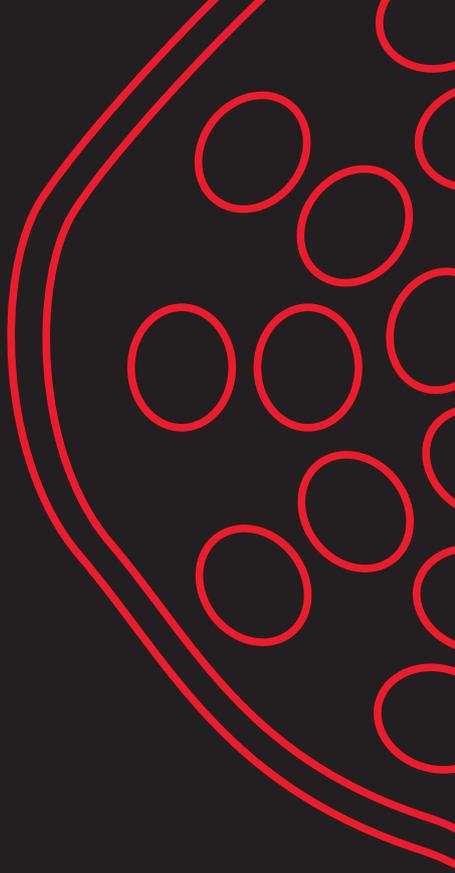
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KT activities

- **Stakeholders: policy-makers, national education networks, music audiences and creative industries**
- **Cooperation with creative industries: European festivals and venues, regional and national media, new media**
- **Open Access 'user-friendly' publishing, interactive website**
- **Practice-based outputs: trans-national performances, new creative work, interactive forums**
- **Dissemination through various networks (e.g. Association of European Conservatoires, European Jazz Network)**
- **5 KT Forums engaging creative industry professionals and policy-makers**



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