

Beyond Text: Performances, Sounds, Images, Objects

**Programme Director Annual Report June 2009
Evelyn Welch**



Drawing by Catrin Webster©, *De-Placing Future Memory* workshop. PI Dr Elena Isayev



Arts & Humanities
Research Council

Beyond Text: Performances, Sounds, Images, Objects **Annual Report 30 June 2008 – 31st May 2009**

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1. Introduction

Over the past year, lawyers in Edinburgh have been dancing and Welsh poets have been writing to medieval bardic rhythms. Researchers have been fixing eye-tracking devices on subjects to investigate how we look at paintings and at poetry. Others are cataloguing medieval inscriptions across the Mediterranean, considering the uses of social media within the museum, and debating digital repatriation of works of art to countries such as Sierra Leone.

This is just a taste of some of the many exciting and innovative projects we have funded through the AHRC's **Beyond Text** strategic programme. Bringing together a broad range of researchers from different disciplines, the programme takes up the contemporary challenge of assessing how we use, understand and capture the most transient forms of creative practice and ideas, both past and present. Paradoxically, this doesn't mean avoiding text altogether – print is still essential for communicating the intangible (just as in this report). Many projects are looking at how we can use new technologies to preserve anything from an endangered language to works of art that are deliberately designed to decay over time. The work has important implications. In a digital world, who owns our memories and those of past generations? How do we create a heritage for the future? What impact will the web have on our ability to remember and to forget?

As the programme director for **Beyond Text**, I am aware that these are important but difficult and complex problems. Their centrality to the arts and humanities community has been demonstrated by the high number of excellent applications that the programme has received and the diversity of projects that have been funded. The programme as a whole has been very successful in constructing a community which is interdisciplinary, international in its outlook, and creative in making effective partnerships with groups outside higher education.

Many of our networks have brought together artists and academics to challenge conventional wisdom about how professional groups 'ought' to undertake research. One example of this is the '*Beyond Text in Legal Education*' workshop led by Professor Zenon Bankowski, in which a group of curators and lawyers found that they shared a similar problem. It seems that visitors to galleries often look at the text on the label or catalogue rather than exploring the work of art itself. Lawyers face an analogous situation when making decisions about complex situations: rather than considering the peculiarity of given circumstances, they searched for an appropriate legal text and applied it to the particular situation even if the fit was less than perfect. In creating a space for the 'ethical imagination' during the '*Beyond Text in Legal Education*' workshop, legal professionals and curatorial staff worked with three improvisatory artists to examine how learning could take in non-textual ways.

An historian at the University of Exeter, Dr Elena Isayev, took up a similar challenge by working closely with a group of artists, including Catrin Webster, whose work (her vision of our **Beyond Text** meeting in January 2009) is on the cover of this document, to explore how memory is transmitted over time and space. Here archaeologists, historians and artists came together to consider how future memories are being constructed today. Specifically looking at mobility, they are weighing up the problems faced by immigrant cultures who face particular problems in constructing close bonds between place and memory.

Music and memory have also proved to be a very important area for investigation. The musicologist and Radio 3 presenter, Dr Lucy Durán, and her co-investigators are comparing the processes by which children learn musical traditions in different countries across the globe. Last spring, Durán went on her own field trip to remote villages and to the capital of Mali, Bamako, where she worked with five of the country's most celebrated musical, *griot*, families. In doing so, she gained important insights into the dynamics of oral traditions today, including the interplay between the home, formal schooling and the urban environment.

Working within a strategic programme gives researchers considerable advantages. They join a community that can share ideas, methods and networks, encouraging innovation and new challenges. Indeed, one of the great strengths of the programme is the extraordinary diversity of work that is gathered underneath its umbrella, creating unexpected insights and contacts. For example, Durán's work documenting children's songs in Mali will link with **Beyond Text** work underway at the Institute of Education on how children in London and Sheffield learn playground songs and games in the United Kingdom.

But it isn't only connections between project members that have proved exciting this year. There is a strong element of partnership which has been built into almost every funded research programme. At last count, the programme included 64 external partners ranging from the British Library Sound Archive, the Art Fund and the BBC to the National Museums of Sierra Leone and Sudan. Thus, Dr Sonali Shah's workshops on '*the performance of disability histories*' brought together academics and theatre companies to consider how we record and remember the life experiences of young disabled people growing up in Britain, past and present. This combination allowed not only traditional seminar discussion, but also generated micro-performances stimulated by the data the group collected.

The **Beyond Text** community is also fostering a new generation of scholars who are interested in working in developing interesting collaborations and styles of research. Along with funding 7 doctoral students, we have supported 9 student-led initiatives which will provide opportunities for graduate students to run events, build experimental spaces and create e-journals for their research. It has been a fascinating learning experience for a Renaissance Art Historian. I've learned the most extraordinary range of facts, techniques and new technologies. I'll even be starting a blog in the autumn, and updates can be found on the www.beyondtext.ac.uk website.



Curators and lawyers meet for a *Beyond Legal Text* workshop. PI: Professor Zenon Bankowski

2. Summary

Beyond Text is a £5.5 million strategic AHRC programme designed to explore issues of communication across time and place through material objects and ephemeral performances, sights and sounds. It investigates the impact of changing technologies, particularly digital media, on communication and memory. How can we record and transmit our heritage to future generations; how did this happen in the past? Who decides what is preserved and what is forgotten? While **Beyond Text** explores how we pass on information in the absence of texts, it also examines how texts themselves capture transient experiences such as listening to poetry or watching a performance. As such, its work is of interest and importance for a wide constituency from those responsible for the preservation of our tangible and intangible heritage to those who are concerned about how we value and teach oral, visual and performative practices and traditions.

Beyond Text has now completed its second year. This report covers the period from the formal launch of the programme on 30 June 2008 to 30 June 2009. During this period, 14 of the 15 networks and workshops began work and all 6 Collaborative Doctoral Award holders started their dissertation research; 1 Large Grant PhD student has also begun. In addition, the selection of the final 7 Large Grants from the 25 short-listed outline applications was undertaken. These projects were all launched between January and February 2009 and are now well underway. In May 2009, 9 Student-led Initiatives were awarded and will start autumn 2009.

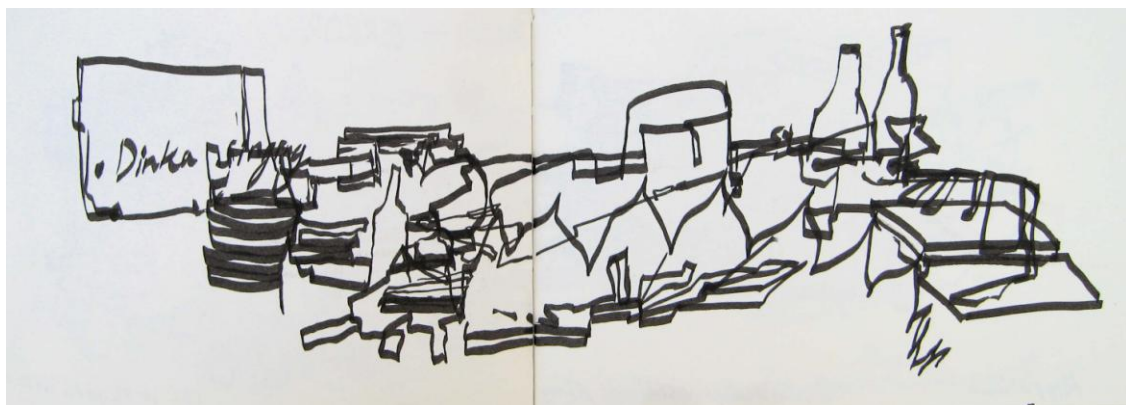
An analysis of the awards indicates that the programme's aim to support international, interdisciplinary activities has been met in full. In addition, the aim to have an impact outside of the academic community has been embedded within a substantial majority of the funded projects.

Importantly, almost every project, large and small, includes a non-academic partner. These groups, range from international organisations such as the National Museum in Sudan to large UK institutions such as the British Library and the National Library in Scotland and from small arts

groups such as DiverseCity, London to small/medium enterprises such as Red Bee Media and Urban Angels Circus. Interestingly, while there was no explicit ambition on the part of the programme to only fund projects which included external partners, the best work could only be done and disseminated by making these links.

All 2008-9 programme milestones were met including finalizing the call for Small Grants which was focused to highlight the desire for applications that addressed the historical dimension of **Beyond Text** issues; practice-led research methodologies and those that might have a direct impact on public policy. 14 workshops were held to explain the programme and to encourage applications, particularly from groups outside traditional academic networks such as performers involved in dance, theatre and film. 96 participants attended a Small Grants workshop designed to support the actual application process. The success of these outreach and support events is demonstrated by the large number of bids for Small Grants, a total of 162 applications. In addition we received 28 applications from postgraduate students who aimed to undertake training activities relevant to **Beyond Text** under the Student-led Initiative scheme and were able to fund 9 of these.

An important task was the work undertaken on the website. Working closely with award-holders, the project-pages were designed to meet their specific needs. The success of this communication tool can be seen in the very high level of website hits (averaging more than 26,000 per month since October 2008).



Drawing by Catrin Webster©, artist working with PI Dr Elena Isayev (Workshop)

Summary of Key achievements at Programme level:

- All projects awarded funding in 2008 (with one exception) are now underway with few reported problems.
- Extensive feedback and advice on programme fit provided to all short-listed large grant applicants by programme director and made available to AHRC officers and to the commissioning panel if required.
- All planned programme-level events have taken place, giving PIs the opportunity to meet each other at least once.
- Programme website fully operational with high level of use.
- Small Grant events for Dance, Conservatoire, Visual Arts, Film, Theatre practitioners and Drama organised and well attended.
- Small Grant events targeted at academics delivered to 12 institutions.
- Over 500 attendees at all outreach events.
- Student training event for SLI applications organised and delivered with assistance of AHRC staff.
- Engagement with Technology Strategy Board and Research Information Network programmes undertaken by programme director.
- Increasing deployment by **Beyond Text** participants in external events as examples of good practice.
- Memorandum of Understanding signed with National Endowment for the Humanities for **Beyond Text** 'Picturing the Nation' events which will take place from 2008-10.

Summary of Key issues at Programme level:

- Ensuring impact from workshops completing in autumn 2009 and future integration of Small Grant award holders into programme.
- A number of applicants would like guidance on whether and how to pay or otherwise reward non-academic collaborators, particularly self-employed artists, for their involvement.
- A number of principal investigators have found that their HEIs have very different interpretations of how research time should be funded: there is no consistent policy towards researchers' time being bought out.



Mali's top *griot* diva Babani Kone sings at a wedding party in the streets of Bamako, capital of Mali. Wedding parties are the main venue for music performance and an occasion for young *griot* boys to try their hand at the *tamani* (talking drum) in public. Feb 2009.

Growing into Music: a multicultural study of musical enculturation in oral traditions (Large Grant) PI: Dr Lucy Durán

3. Report of Programme Management, Activities and Delivery

Professor Evelyn Welch was appointed on 1 June 2007 and this report covers the second year of operation. A full list of the programme director's activities is included in Appendices 10 and 11. This section describes and evaluates the key initiatives undertaken on behalf of the programme from 30 June 2008 to 30 June 2009.

3.1 Risk assessment and programme planning

The 2007-8 risk assessment identified the following as high risks:

- hostility or limited engagement with the programme by one or more of the AHRC communities
- failure to create a coherent programme with clear aims and objectives
- failure to create a coherent community that continues to engage with the programme over time
- failure to deliver public impact
- failure to deliver innovation

These are still risks for the programme but these should now be regarded as medium rather than high level issues. It was already clear at the end of 2008 that some academic areas that might be termed 'traditional' such as History, Philosophy or Modern Languages were not engaging with the programme. Very few, and in the case of Philosophy, no applications were made to the programme under these categories. But this has been mitigated by the substantial level of involvement by applicants from English literature with two projects on poetry (1 CDA and 1 Large Grant) currently funded under **Beyond Text**. Preliminary indications (enquiries to the programme director) concerning Small Grants suggest that there will be a very broad field of applications from a wide range of subject and period areas.

The open nature of the programme has been warmly welcomed by the academic community, but it has made it more difficult to ensure coherence and to create a strong sense of shared objectives. The programme director held a series of programme-level events designed to create a sense of community amongst award holders and to share common problems and concerns:

- Network and Workshop and CDA event, 30 June 2008
- Meeting for all award holders, 16 January 2009
- Meeting for all large Grant award holders, 13 March 2009
- Meeting for all PhD students in the programme, 27 April 2009

These meetings allowed for dissemination of individual project aims and objectives, the design of future events and training, and the identification of shared interests. One theme of common interest that emerged from the Large Grants' group discussion is transmission of tacit knowledge across generations, particularly between adults and children and between children themselves. Other issues of common interest for the wider group were usually practical. These included the potential use of technologies that are well established in one field (such as eye-tracking devices) in other areas (poetry, museum studies, etc). Copyright, tagging and ways of storing and disseminating information digitally over the long-term were also important shared concerns.



Delegates at a workshop held for all Beyond Text award holders at Queen Mary University of London, January 2009

In terms of public impact, most projects made their potential outreach activities clear in their applications. As each section of the programme reaches their respective preliminary results or conclusions, the programme director will work with the AHRC's teams responsible for Knowledge Transfer, Communication and Evaluation to identify appropriate dissemination routes apart from those already embedded within the project. Given the high level of external partnerships already in place, we are confident of achieving public impact. Finally, the work underway has already demonstrated high levels of innovation in terms of topics, themes and above all, methods of interdisciplinary collaboration and research techniques. About 50% of the projects involve an arts-science or arts-social science exchange, with the involvement of computer scientists, engineers, psychologists, anthropologists, sociologists alongside scholars drawn from the arts and humanities. A substantial number of the workshops and networks are using very new formats to run events. Sessions have involved collaborative walks; sound recordings from the top of the building in which the event was taking place; drawing and dancing exercises and 'world cafe' and 'open space' formats which encourage a high level of interactivity.

 **Additional Risks identified for 2009-10:**

- Sustaining the wider interest in **Beyond Text** once the funding has been allocated
- Managing the disappointment of unsuccessful applicants and ensuring that high quality projects which are not funded get supportive feedback
- Ensuring on-going contact with workshop and network participants once their funding is finished
- Integrating Small Grant holders into the **Beyond Text** community

Much of the attention paid to the programme has been generated by the opportunity to apply for small-grant funding. Once this is completed, there will be a need to ensure that disappointed applicants still feel a positive connection with the programme and its findings. We will need to ensure

that the website and that programme events are used effectively to sustain a strong level of interest and enthusiasm for the work that has and will be funded.

In terms of sustaining our immediate **Beyond Text** community, we are working to create a core group of PhD students and Large Grant Principal Investigators who will be with the project over the full 3-4 years of funding. They will be asked to help rapidly integrate the Small Grant holders. We will use our ability to continue to support network and workshop pages and blog on our website as the primary mechanism for continued dialogue with these participants. Finally, we need to take advantage of the fact that (as Appendices 6, 7 and 8 demonstrate) **Beyond Text** has such a wide geographic and institutional range as well as a strong set of partnerships. This should allow the development of far-reaching networks that will promote and disseminate the programme's overall aims and objectives.

3.2 **Programme Management**

3.2.1 **3rd Meeting of Steering Committee (October 2008)**

Membership of the **Beyond Text** Steering committee 2008/9 was:

Dr Carolyn Sargentson, Victoria and Albert Museum (Chair)*

Professor Peter Austin, SOAS

Professor Theresa Buckland, De Montfort University

Mr John Hampson, Arts Council England*

Ms Sandra Hebron, British Film Institute*

Professor Tim Ingold, University of Aberdeen

Mr Mark Jacobs, BBC*

Professor Mark Meadow, University of California**

Professor John Rink, Royal Holloway, University of London

Mr Phil Stenton, Hewlett-Packard Labs*

Professor Calvin Taylor, University of Leeds

Professor Helen Weinstein, University of York

(*non-HEI/**international expert)

During 2008-9, a number of members found that they could not attend meetings regularly enough and asked to step down. This included Ms Sandra Hebron and Mr John Hampson. In addition, Carolyn Sargentson has left her role at the V&A museum and the steering committee. Professor Welch would like to thank all the members, and particularly Dr Sargentson, for their contribution to the programme. John Rink, who chaired two of the previous three meetings, has agreed to continue as acting chair *pro tem*. Following consultation with the AHRC, Dame Lynne Brindley, CEO of the British Library and member of council agreed to join the committee along with Caroline Norbury, Chief Executive of South West Screen.

In addition, Anne Sofield handed over responsibility as AHRC programme manager to Lucy Parnall. The Programme Director and Co-ordinator would like to thank Anne for her hard work on behalf of **Beyond Text** and for the smooth transition that she enabled.

3.2.2 Commissioning Panel

The commissioning panel was appointed by the AHRC based on the types of grants that required evaluation. Its members are as follows:

Professor Jonathan Stock, University of Sheffield (Chair)

Dr Jane Bacon, University of Northampton

Dr Sharon Baurley, Central St Martin's, University of the Arts

Professor Joanna Bornat, The Open University

Dr Christopher Breward, Victoria and Albert Museum*

Mr Mark Jacobs, BBC*

Professor Steven Matthews, Oxford Brookes University

Professor Thomas Rodden, University of Nottingham

Professor Sue Thornham, University of Sussex

Professor Carole-Anne Upton, University of Ulster

Professor Toshio Watanabe, University of the Arts London

Professor Helen Weinstein, University of York

(*non-HEI)

3.3 🌟 Award meetings

3.3.1 🌟 Large Grants Commissioning Panel, November 2008

This meeting was chaired by Jonathan Stock. EW provided an overview of the programme, emphasising that while research excellence was the highest priority it was also important to ensure that funded projects delivered programme aims and objectives. One project was withdrawn because it had already been funded under Response mode. While the vast majority of applications were excellent and fundable, there were only limited funds available and difficult decisions had to be taken. Reasons for rejection included poor explanation of project fit to programme; unrealistic ambitions and ineffective management structures; poor risk management and limited value for money.



Bondo Society dance, Tuiyor, Kono District, Sierra Leone.

Reanimating cultural heritage: digital repatriation, knowledge networks and civil society strengthening in post-conflict Sierra Leone

(Large Grant) PI: Dr Paul Basu

3.3.2 SLI Awards meeting, April 2009

Student-led Initiative awards (applications by PhD students for training events aimed at PhD students) are a new feature of Strategic Programmes. Because of their small-scale nature (£2,000 maximum) and the need to make rapid decisions in order to allow student events to be properly supported and planned in time for an autumn 2009 start the 28 applications were assessed by Professor Evelyn Welch and 2 ARHC staff (Sue Hart and Lucy Parnall). The meeting was chaired by Sue Carver, AHRC, Senior Programme Manager. Of these, the panel agreed to fund 9 student-led initiatives.

Reasons for rejection included requests to fund an on-going project, lack of fit to programme or to the scheme, (usually either because **Beyond Text** wasn't referenced or the actual training element wasn't made clear). Even the best applications suggested that students still needed considerable help in terms of project management, budgeting, people-management etc; a training workshop will be held for SLI students on July 10 2009 to ensure that the postgraduates have this assistance to deliver effective events and to underpin their longer term skills. A further round of SLI awards will be made in spring 2010.



Post Graduates attending the Student-led Initiatives workshop held at Queen Mary University of London, March 2009

3.4 Issues at Programme Level

Issues to do with managing expectations and outreach have been dealt with under risk management. In addition, individual project reports (see Appendix 5) have identified a number of common concerns that the AHRC may wish to note for future discussion. These are described below.

3.4.1 Payment to non-academic participants

A high number of non-academic partners involved in **Beyond Text** projects are artists who find it difficult to take a day out to attend meetings, events and activities without payment. While this has not prevented successful events from occurring (in some cases, PI's built in consultancy expenses), it has led to concerns from applicants that there are few guidelines on how to manage the balance between the commercial needs of participants and the research benefits that they might derive from participation. One current network reported that their inability to make substantial payments to the choreographers and dancers with whom they wanted to work has meant that they have not made a Small Grant application. In other cases, budgets have been absorbed by the high expense of hiring conductors and orchestras to realise research outcomes. There are also issues about when a non-academic member should be paid which becomes particularly acute when they are not a 'partner' but simply a key participant. For example, should they charge for attendance at a planning meeting or only when they are performing as part of the event? How far should the notion of payment extend? For example, many postgraduate students are not paid to do their PhDs – should they too be paid for their involvement in events to compensate for their time? Should those who take time off from commercial work be paid? These are issues where advice from the AHRC would be welcomed.

3.4.2 🌟 Teaching Relief for PIs

The second issue arising from the annual reports is that a surprising number of institutions have made it difficult for the PIs and Co-PIs to obtain relief from other activities in order to undertake **Beyond Text** research. While the AHRC does make it very clear that this is a matter for negotiation between the individual and their institution, the discrepancies between different arrangements are more visible in a large project where PIs communicate and exchange information about the institutional support they receive. This has proved very positive in ensuring that our PIs have used their knowledge of other institutional practices to re-negotiate with their own institution. In, almost every case, they been able to obtain the support required.



Participants at *The performance of disability histories: remembrance and transmission* workshop. PI: Dr Sonali Shah

4. 🌟 Summary of programme-level events, key communication and outreach activities

Programme-level events and attendees are listed in Appendices 10 and 11. There were two types of events: outreach workshops designed to

explain the nature of the programme and encourage Small Grant applications and the events described above which were designed to generate a sense of community amongst award holders.

These were both successful in terms of number of attendees, feedback and associated indicators (such as the number of website hits before and after the programme director made a presentation and the resulting number of grant applications; see Appendix 9). A number of dedicated events were held for practitioners in the fields of Music, Drama, Dance, Visual Arts, Theatre and Media Arts. The format included a presentation from EW, followed by a presentation from a practitioner discussing the advantages and disadvantages of working with academics and finishing with a presentation from a current **Beyond Text** award holder. The session then concluded with 45 minutes of small group brainstorming and feedback. In addition, Professor Welch travelled to meet many of the project holders and took advantage of these trips to offer presentations to institutions within the regional area. Finally, Professor Welch and the AHRC programme officers ran a very successful 'How to Apply for a **Beyond Text** Small Grant workshop' designed to ensure that applicants all understood how to present their research effectively within the constraints of the application format. In all, more than 500 people attended these **Beyond Text** outreach events.



Participant at a workshop held for Dance UK at Queen Mary University of London in November 2008

5. ❖ International Collaborations at programme level

5.1 ❖ Taiwan: Visit organised by the National Science Council, Taiwan to promote awareness of Beyond Text and other AHRC programmes.

Professor Welch visited Taiwan in September 2008 speaking to a conference that has been organised on the theme, 'Beyond the Text' and meeting with both senior, and in separate, small groups, junior scholars, to discuss the potential for research collaborations in the arts and humanities between the two countries.



Professor Evelyn Welch with costume designer Jasper Haung, Taiwan 2008

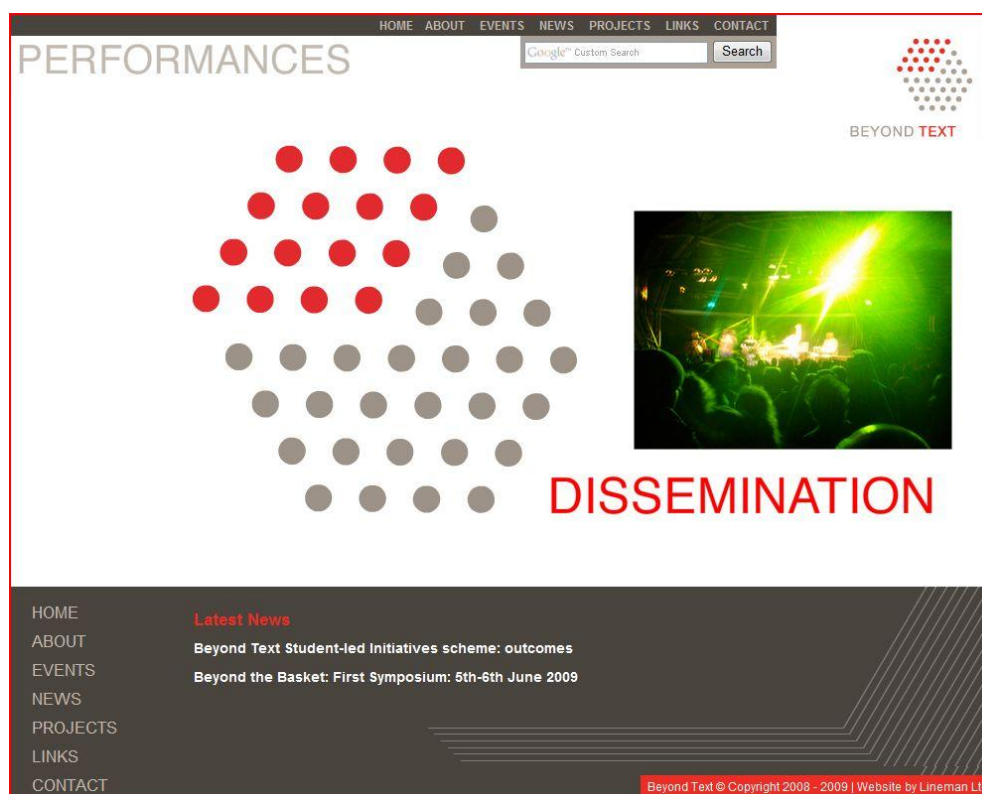
5.2 ❖ USA: 'Picturing the Nation' collaboration with the National Endowment for the Humanities

This was an initiative agreed between Philip Esler (AHRC) and Bruce Cole (NEH) in 2008 with co-funding from both agencies to explore the ways in which the two organisations could share information about their mutual initiatives around projects to do with visual and material heritage (NEH's Picturing the Nation and AHRC '**Beyond Text**'). Evelyn Welch, Shearer West (AHRC Director of Research) and Gervase Rosser (University of Oxford, Public catalogue foundation advisor) attended the first meeting which focused on 'Picturing the Nation' in Washington, DC on October 23,

2008. The second meeting will take place in Oxford on 10-11 September 2009. Run by Dr Rosser and the BBC/PCF team responsible for the project 'Your Paintings' which will make publicly owned pictures accessible via the BBC website, it will address the issues of collaboration between academic and commercial partners in creating web content and the questions raised by defining what is a nation's visual heritage. Separate funding from the AHRC's international budget has been allocated for this project. Either the current acting or newly appointed head of the National Endowment for the Humanities will attend this meeting.

6. Development/maintenance of collaborative partnerships in HE and beyond

As noted in Appendix 7, most projects have a strong collaborative element which we can extend across the programme. We have designed the concept of 'impact events' where research results will be presented by PIs to groups who are outside HE whom the knowledge transfer team at the AHRC consider appropriate. The outcomes of four workshops which are finishing in 2009 have been identified as particularly suitable for impact events.












Screen grab from the Beyond Text website

7. Evaluation and Conclusion

2008-9 was a very successful year for the **Beyond Text** programme and all of the issues identified in last year's report have been resolved. A remarkable range of projects are now underway both in Britain and abroad. The diversity and innovative nature of the work that has been funded seems to have both framed the programme in ways that make it clearer what **Beyond Text** can achieve and what other potential applicants can contribute. The decision to hold back a substantial proportion of funding for Small Grants in the second year has been proved correct. The practice-based communities, in particular, have responded very positively to this call. The level of website hits, the number of attendees at events and their positive feedback and high application rates for small grants all testify to the impact that the programme has had this year. Qualitative feedback, both written and verbal, on **Beyond Text** events has also been excellent.

Next year will be a very busy year, with the majority of projects still underway. There are currently 6 events scheduled to take place from meetings with Principal Investigators to Impact Events for interested audiences (see Appendix 12). This will enable the programme to develop a high level of external visibility.

7.1 2009-10 Milestones

-  SLI training
-  SLI events
-  Small Grants award meeting
-  Workshop Report event
-  Impact Events for Workshop outcomes
-  CDA, Small Grant, Large Grant holder event
-  Large Grant holder event
-  CDA and PhD student event
-  2010 SLI awards

7.2 List of Appendices

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Appendix 1: Programme Aims and Objectives

By the end of the five-year period, the **Beyond Text** programme will have:

1. Stimulated high-quality research in the thematic areas, and in response to the research questions posed by the **Beyond Text** programme which will both draw on a wide range of disciplinary resources and skills and encourage interdisciplinary collaboration, in and beyond Higher Education Institutions.
2. Made distinctive contributions to the theoretical, conceptual, thematic, practice-led and empirical study of these areas.
3. Created an arena for shared debate both within and beyond the academic community on how to use evidence, approaches and methods to generate new questions and issues for those working with performances, sounds, images and objects.
4. Developed a body of theory, methods, approaches and case studies which allow for a comparative analysis of issues concerning these questions and themes across time and place.
5. Facilitated connections, communication and exchange – at both project and programme levels – between researchers and a wide range of individuals and organisations outside academia with an interest in the research and its outcomes, including but not limited to those in the ICT, public policy, legal, creative and cultural sectors, museums, galleries, libraries and archives, performance spaces and the media. These connections will be international as well as British in scope.
6. Contributed to public awareness of this research through programme and project-based outputs and events.
7. Generated research findings and outcomes of international significance, and disseminated them to an international audience both within and beyond academia.

8. Developed a vibrant research community whose activities will continue beyond the life of the **Beyond Text** programme.
9. Built capacity in this field, in part by supporting early career researchers and postgraduate students.
10. Informed and inflected public policy in this field.

Appendix 2: List of all Beyond Text award holders

CDAs

- 1. Dr Sian Bayne**, Education, University of Edinburgh in collaboration with the Royal Commission on the Ancient and Historical Monuments of Scotland.
In the hands of the user: changing patterns of participation and learning through the digital collections of the RCAHMS.
Doctoral Student: **Michela Clari**
- 2. Dr Andrea Brady**, English and Drama, Queen Mary, University of London in collaboration with the British Library Sound Archive British
Poetry in Performance, 1960-2008
Doctoral Student: **Stephen Willey**
- 3. Professor Colin Divall**, History Dept, University of York in collaboration with the National Railway Museum
Picturing the imaginary geography of the Great Western Railway, 1903-39
Doctoral Student: **Matt Thompson**
- 4. Dr Sandra Dudley** and **Professor Rodrigo Quian Quiroga**, Museum Studies, University of Leicester in collaboration with The Art Fund
Perception and wellbeing: a cross-disciplinary approach to experiencing art in the museum
Doctoral Student: **Jennifer Binnie**
- 5. Professor Michael Moss**, Advanced Technology and Information Institute, University of Glasgow in collaboration with the National Library of Scotland
Texts and image, grammar and syntax in the analogue and in blogs and social networks
Doctoral Student: **Tony Ross**
- 6. Dr Christopher Wright**, Anthropology Department, Goldsmiths College, University of London in collaboration with White Cube
The Material Social Lives of Contemporary Artworks
Doctoral Student: **Katrina Crear**

Research Networks and Workshops

- 1. Professor Zenon Bankowski**, School of Law, University of Edinburgh
Beyond Text in Legal Education
- 2. Dr Alice Bayliss**, School of Performance and Cultural Industries, University of Leeds
Exploring Festival Performance as a 'State of Encounter'
- 3. Dr Julie Brown**, Department of Music, Royal Holloway, University of London
The Sounds of Early Cinema in Britain
- 4. Ms Kelli Dipple**, Tate
The New Media Art Network on Authenticity and Performativity
- 5. Dr Anthony Eastmond**, Courtauld Institute of Art
Viewing texts: Word as image and ornament in medieval inscriptions

6. **Professor Helen Gilbert**, Department of Drama and Theatre, Royal Holloway
Interdisciplinary Perspectives on Indigeneity and Performance
7. **Dr Paul Grainge**, School of American and Canadian Studies, Univ. of Nottingham
Ephemeral Media
8. **Dr Sally Harper**, School of Music, Bangor University
Experimental workshops comparing the musical performance of vernacular poetry in medieval Wales, Ireland and Scotland
9. **Professor John Hutnyk**, Centre for Cultural Studies, Goldsmiths College
Creative Practices Beyond Borders: Arts Interaction, Sonic Diaspora, Performativity Exchange
10. **Dr Elena Isayev**, Department of Classics and Ancient History, University of Exeter
De-Placing Future Memory
11. **Dr James Leach**, School of Social Science, University of Aberdeen
Choreographic Objects: traces and artefacts of physical intelligence
12. **Dr Sas May**, Social Sciences, Humanities & Languages, University of Westminster
Beyond Text: Spiritualism and Technology in Contemporary and Historical Contexts
13. **Dr Fabrizio Nevola**, School of Arts and Humanities, Oxford Brookes University
Street life and street culture: Between Early Modern Europe and the present
14. **Dr Sonali Shah**, School of Sociology and Social Policy, University of Leeds
The performance of disability histories: remembrance and transmission
15. **Dr Charlotte Waelde**, School of Law, University of Edinburgh
Music and Dance: Beyond Copyright Text?

Large Research Grants

1. **Dr Paul Basu**, Institute of Archaeology, University College London
Reanimating cultural heritage: digital repatriation, knowledge networks and civil society strengthening in post-conflict Sierra Leone
2. **Professor Andrew Burn**, London Knowledge Lab, Institute of Education, University of London
Children's playground games and songs in the new media age.
3. **Dr Lucy Duran**, Department of Music, School of Oriental and African Studies
Growing into Music: a multicultural study of musical enculturation in oral traditions
4. **Mr Sandy Heslop**, School of World Art Studies & Museology, University of East Anglia
Beyond the Basket: Construction, Order and Understanding

5. **Professor DR Ladd**, School of Philosophy, Psychology & Language Sciences, University of Edinburgh
Metre and Melody in Dinka Speech and Song
6. **Dr Andrew Roberts**, Department of English, University of Dundee
Poetry Beyond Text: Vision, Text and Cognition
7. **Dr Jason Toynbee**, ESRC Centre for Research into Socio-Cultural change, The Open University
What is Black British Jazz? Routes, Ownership, Performance

Student-led Initiative grants

1. **Rachele Ceccarelli**, Centre for Modern Thought, University of Aberdeen
Rethinking Complicity and Resistance: The Relationship between Politics and the Visual Arts
2. **Carla Cesare**, Department of Visual Arts, Northumbria University
An e-Journal for Postgraduate Research in Visual Arts and Culture
3. **Marl'ene Edwin**, Centre for Caribbean Studies, Department of English and Comparative Literature, Goldsmiths, University of London
Words from Other Worlds: Critical Perspectives on 'Imoinda'
4. **Ella Finer**, Drama, Theatre and Performance Studies, Roehampton University
Building: Sound
5. **Owen Green**, Department of Music, City University, London
Outside the Box: Practice, Participation and Method in Live Electronic Music
6. **Diane Heath**, Centre for Medieval and Early Modern Studies, University of Kent, Canterbury
Interdisciplinary Postgraduate Colloquium: Bad Behaviour in Medieval and Early Modern Europe
7. **Anthony Ross**, Humanities Advanced Technology and Information Institute, University of Glasgow (existing CDA)
Mediated Memory: Of Monuments, Machines and Madeleines
8. **Patricia Stewart**, Institute for Medieval Studies, University of St. Andrews
Explaining Supernatural Nature: Mediations between Image, Text and Object in the Middle Ages
9. **Danae Theodorou**, Drama, Theatre and Performance Studies, Roehampton University
10 Performances

Appendix 3: List of HEI institutions involved in Beyond Text

Bartlett School of Architecture, UCL Street Life (network)
Birkbeck, University of London (2) Authenticity and Performativity (network); Street Life (network)
City University Outside the Box (SLI)
Copenhagen Doctoral School Beyond Borders (network)
Courtauld Institute of Art (2) Viewing Texts (network); Street Life (network)
Coventry University Choreographic Objects (network)
Frieie Universitat Berlin Beyond Borders (network)
Jadavpur University, Kolkata, India Beyond Borders (network)
Goldsmiths, University of London (4) Beyond Borders (network); Contemporary Artworks (CDA); Authenticity and Performativity (network); Words from Other Worlds (SLI)
Institute of Education, University of London Playground Games (large grant)
Kings College London Indigeneity and Performance (workshop)
Leeds Metropolitan University Festival performance (network)
Manchester Metropolitan University Disability histories (workshop); An e-journal for the visual arts (SLI)
Northumbria University An e-journal for the visual arts (SLI)
Norwich University College of the Arts Beyond the Basket (large grant)
Ohio State University Choreographic objects (Leach network)
Open University British Jazz (large grant)
Oxford Brooks University Street Life (network)
Queen Mary University of London British Poetry in Performance (CDA)
Royal Holloway University of London (3) Indigeneity and Performance (workshop); Sounds of Early Cinema (network); Growing into Music (large grant)
School of Oriental and African Studies (2) Growing into music; Dinka Speech and Song (both large grants)
Slade School of Fine Art, University College London Authenticity and Performativity (network)
Swansea Metropolitan University De-placing future memory (workshop)
Syracuse University, Florence Street Life (network)
Tate Authenticity and Performativity (network)
University College London (2) Sierra Leone (large grant); Legal Education (workshop)
University of Aberdeen (2) Choreographic Objects (network); Rethinking Complicity and Resistance (SLI)

University of Bangor Musical performance of vernacular poetry (workshop)

University of Bath Fabrizio Nevola, Street Life (network)

University of Dundee Poetry Beyond Text (large grant)

University of East Anglia Beyond the Basket (large grant)

University of East London Playground Games (large grant)

University of Edinburgh (6) Legal Education (workshop); Beyond Copyright Text (network); Sounds of Early Cinema (network); Dinka Speech and Song (large grant); Vernacular Poetry (workshop); In the hands of the user (CDA); Outside the Box (SLI)

University of Exeter De-placing future memory (workshop)

University of Glasgow (3) Blogs and Social Networks (CDA); Beyond Copyright Text

University of Kent (3) Poetry Beyond Text (large grant); Bad Behaviour in Medieval and Early Modern Europe (SLI); Explaining Supernatural Nature (SLI)

University of Khartoum Dinka Speech and Song (large grant)

University of Lancaster Authenticity and Performativity (network)

University of Leeds (2) Festival Performance (network); Disability histories (workshop)

University of Leicester Perception and Wellbeing (CDA)

University of Madrid Street Life (network)

University of Nottingham Ephemeral Media (workshop)

University of Plymouth Street Life (network)

University of Roehampton (2) Building: Sound (SLI); 10 Performances (SLI)

University of Sheffield Playground Games (large grant)

University of Siena Street Life (network)

University of Sierra Leone Sierra Leone (large grant)

University of St. Andrews (2) Legal Education (workshop); Explaining Supernatural Nature (SLI)

University of Sunderland Authenticity and Performativity (network)

University of Sussex (2) Sierra Leone (large grant); Viewing Texts (network)

University of Toronto Choreographic objects (Leach network)

University of Ulster Sierra Leone (large grant)

University of the West of Scotland Legal Education (workshop)

University of Westminster Spiritualism and Technology (network)

University of York Great Western Railway (CDA)

Appendix 4: List of collaborating institutions

Archive & Research Centre for Ethnomusicology, Delhi (Duran large grant)
Art Fund (Dudley/Quian Quiroga/Binnie CDA)
Amsterdam School for the Arts (Leach network)
Asian Music Circuit Gallery (Duran large grant)
BBC (Grainge network and Duran large grant)
Barbican Centre (Brown network)
Black Swan Arts (Bayliss network)
Border Crossings Theatre (Gilbert workshop)
Brighton Museum & Art Gallery (Basu large grant)
British Cartoon Archive (Heath SLI)
British Film Institute (Brown network)
British Library (Burn large grant)
British Library Sound Archive (Brady/Willey CDA)
British Museum (Basu large grants)
Canterbury Cathedral (Heath SLI)
Carnegie Foundation for the Advancement of Teaching (Bankowski workshop)
CASSIEL (Leach network)
Children's Laureate, Michael Rosen (Burn large grants)
Commission for Architecture and Built Environment (Nevola network)
Diverse City, London (Shah workshop)
Dune Music (Toynbee large grant)
Emio Greco Dance Company (Leach network)
Faceless Company (Bayliss network)
Festival Republic (Bayliss network)
Glasgow Museums (Basu large grant)
Goldsmiths College Gallery (Duran large grant)
Graeae Theatre Company (Shah workshop)
Groupe d-Appui aux Programmes, Bamako, Mali (Duran large grant)
Independent Dance (Leach network)
Intel, People and Practices Research (Leach network)
Jazz Services (Toynbee large grant)
Leeds Archive of Vernacular Culture (Burn large grant)
National Centre for English Cultural Tradition (Burn large grant)
National Fairground Archive (Brown network)

National Library Scotland (Moss/Ross CDA)
National Museum of Sierra Leone (Basu large grant)
National Museum of Sudan (Ladd large grant)
National Railway Museum (Divall/Thompson CDA)
Nintendo UK (Burn large grant)
Nottingham Playhouse (Shah workshop)
Nottingham Silent Film Festival (Brown network)
October Gallery (Duran large grant)
Oxford City Council (Nevola network)
Red Bee Media (Grainge workshop)
Royal College of Art (Cesare SLI)
Royal Commission on the Ancient and Historical Monuments of Scotland
(Bayne/Clari CDA)
Rupiyana Sansthan, Jodhpur, India (Duran large grant)
Sadler's Wells (Leach network)
Sainsbury Centre for the Visual Arts (Heslop large grant)
SIL, Juba (Ladd large grant)
Siobhan Davies Dance (Leach network)
Smithsonian National Museum of Natural History (Heslop large grant)
Society for Psychological Research (Mays network)
Sound and Fury Theatre (Nevola network)
Speed Queen Nightclub, Leeds (Bayliss network)
Strange Company (Grainge workshop)
Talbot Rice Art Gallery (Bankowski workshop)
Tate (Dipple network, Nevola network)
The Forsythe Company (Leach network)
Urban Angels Circus (Bayliss network)
U-soap media (Grainge workshop)
Vague nightclub, Leeds (Bayliss network)
Wayne McGregor/Random Dance (Leach network)
White Cube Gallery (Wright & Crear CDA)

Appendix 5: International reach of the Beyond Text Programme

Africa

Cape Town, South Africa (Gilbert workshop)
Khartoum and Juba, Sudan (Ladd large grant)
Lagos, Nigeria (Basu large grant)
Mali (Duran large grant)
Senegal (Duran large grant)
Sierra Leone (Basu large grant)

Americas/Caribbean

Amazonia (Heslop large grant)
Canada (Bankowski workshop)
Chicago, USA (Toynbee large grant)
Cuba (Duran large grant)
Florida, USA (Bayliss network)
Ohio, USA (Leach network)
Seattle, USA (Wright/Crear CDA)
Toronto, Canada (Leach network)
USA (Bankowski workshop; Eastmond network; Gilbert network; Grainge workshop)
Venezuela (Duran large grant)
Washington DC, USA (Heslop large grant)
Washington DC, USA (Welch, Picture the Nation)

Asia

Afghanistan (Duran large grant)
Azerbaijan (Duran large grant)
Kolkata, India (Hutnyk network)
Istanbul, Turkey (Eastmond network)
U.P., M.P., Delhi, Rajasthan, India (Duran large grant)
Singapore (Hutnyk network)
Taiwan (Welch, BT programme)

Europe

Amsterdam, Netherlands (Leach network)
Berlin, Germany (Hutnyk network)

Cologne, Germany (Ladd large grant)
Copenhagen, Denmark (Hutnyk network)
Dresden, Germany (Leach network)
Florence and Siena, Italy (Nevola network)
Ghent, Belgium (Nevola network)
Gothenburg and Stockholm, Sweden (Hutnyk network)
Madrid, Spain (Nevola network)
Munich, Germany (Eastmond network)
Munich, Germany (Gilbert workshop)
Paris, France (Eastmond network)
Paris, France (Gilbert workshop)
The Hague (Isayev workshop)

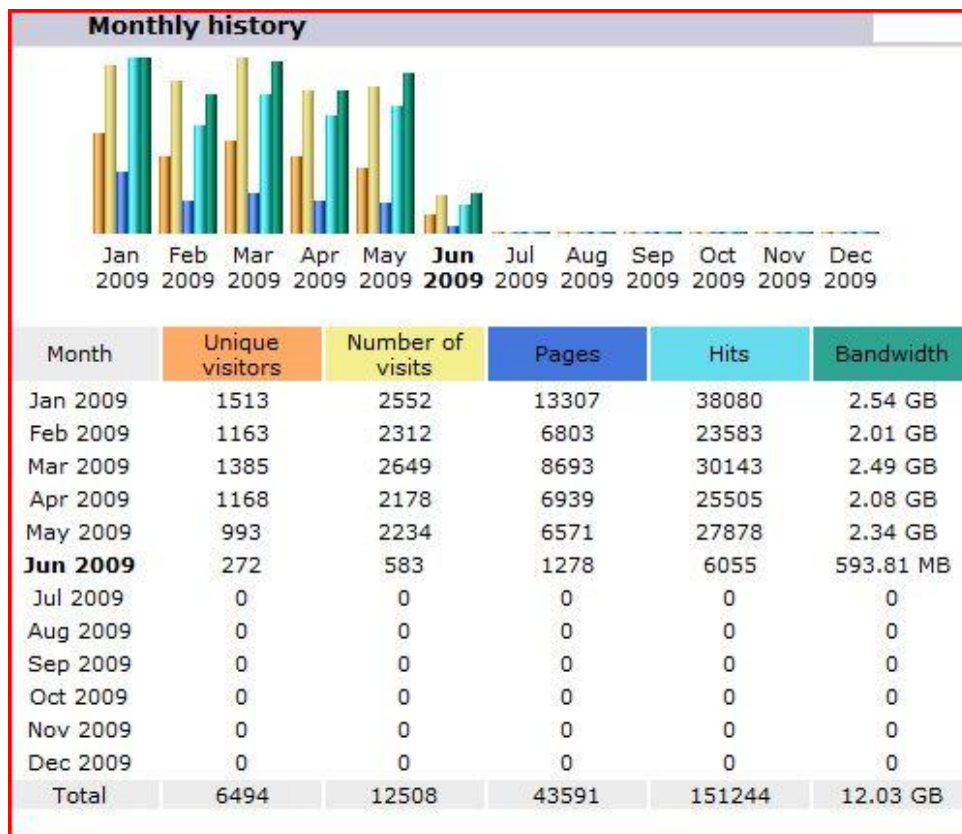
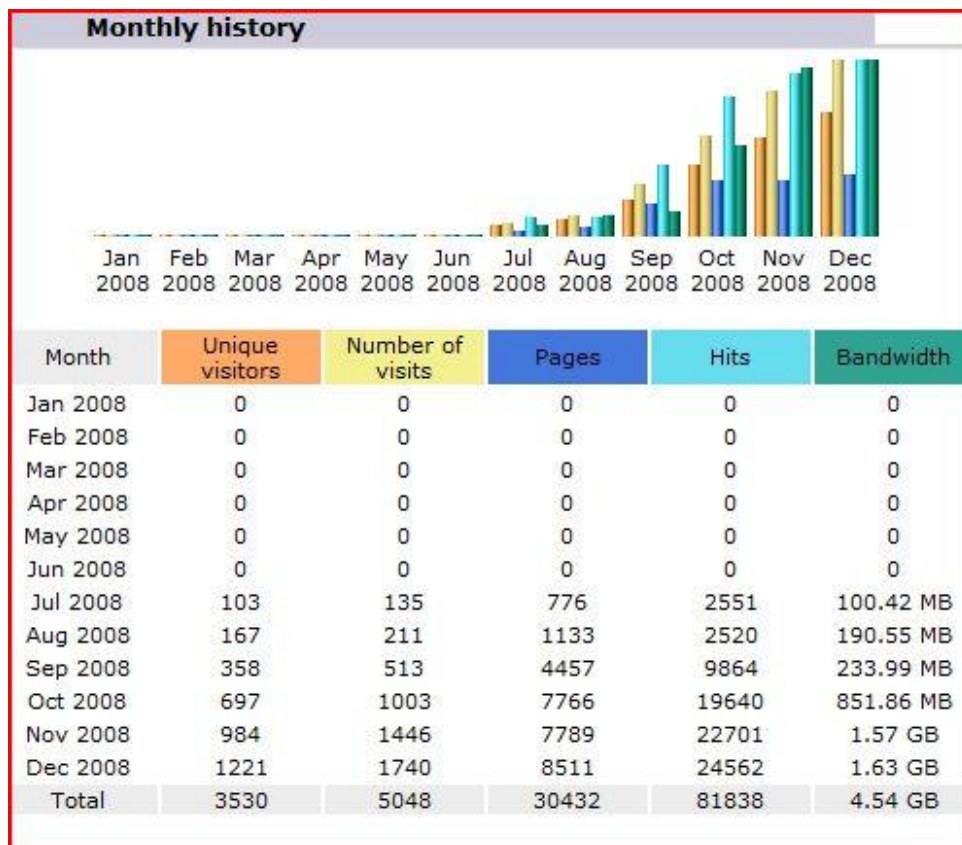
 **Middle East**

Iraq (Isayev workshop)
Israel (Isayev workshop)

 **Oceania**

Australia (Gilbert workshop)
Fiji (Heslop large grant)
Papua New Guinea (Heslop large grant)

Appendix 6: Statistics for Beyond Text website



N.B. June 2009 figure only represents the first 7 days of the month



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