



BEYOND TEXT

Beyond Text: Performances, Sounds, Images, Objects

Programme Director Annual Report June 2010 Evelyn Welch Executive Summary



© Nicola Barranger



Arts & Humanities
Research Council

 **Beyond Text: Performances, Sounds, Images, Objects**

 Contents	Page
1.  Executive Summary	4
2.  Introduction	7
2.1 Summary of Key Achievements at Programme Level	9
3.  Programme Management, Activities and Delivery	11
3.1 Risk Assessment and Programme Planning	11
3.2 Programme Management	13
3.2.1 5 th Meeting of Steering Committee, December 09	13
3.2.2 Commissioning Panel, November 09	14
3.3 Award meetings	15
3.3.1 Small Grants commissioning panel, November 2009	15
3.3.2 SLI Awards meeting, April 2010	16
4.  Summary of Programme-level Events	17
4.1 Beyond Text Award Holder meetings	17
4.1.1 Workshops feedback event: RADA, London	17
4.1.2 Networks feedback event: QMUL, London	18
4.1.3 Large Grants meeting: University of Edinburgh	19
4.1.4 Grant holders conference: Mermaid, London	20
4.2 Key Communication and Outreach Activities	21

 Contents (cont.)	Page
5.  Liaison with Projects/Principal Investigators	22
6.  Summary of Key Issues at Programme Level	23
7.  Postgraduate Involvement and Activities	24
8.  International Collaborations at Programme Level	25
8.1 USA: Picturing the Nation collaboration with NEH	25
9.  Development/Maintenance of Collaborative Partnerships in HE and Beyond	26
10.  Evaluation and Conclusion	27
10.1 Milestones 2010-2011	28
10.2 List of Appendices	28
 Appendices	30

1. Executive Summary

Beyond Text, a £5.5 million AHRC strategic programme, is in its third year of operation. There are only two more years to go before we finish our work in 2012. All our funding has been allocated with over sixty projects that are either underway or have recently completed their work. What was once a few paragraphs on paper is now a vibrant, active community of scholars, practitioners and partners from around the globe. Together, we are focused on the challenging questions of how we use, understand and capture the most transient forms of creative practices and ideas, both past and present. This research has important implications for digital media, for archival practices and for our ability to help different generations to learn from each other over both time and place.

This year we have held 6 programme-level events that were attended by nearly 200 people^[1] and some 100 project events that were attended by more than three thousand people^[2]. During this time, all of the **Beyond Text** workshops and some of the networks have drawn to a close. They have delivered fascinating results, both in terms of their outputs but also in terms of the new networks, contacts and further research potential that has been developed. For example, Sally Harper's workshop on Welsh 'bardic' song experimented with different forms of rhythmic accompaniment to medieval poetry. This resulted in renewed interest on the part of contemporary Welsh poets in these traditional forms; Eurig Salisbury's new poem, created for the event, can be found in both Welsh and English on the **Beyond Text** website, www.beyondtext.ac.uk. Sonali Shah ran a series of workshops in Nottingham, Leeds and London, bringing together theatre groups, sociologists and members of the disabled community to discuss how social scientists could use

^[1] SLI training workshop held at Lock-Keeper's cottage QMUL July 2009 (12); Pictures in Public conference held at St Catherine's college Oxford September 2009 (70); Final event for Workshops and some Networks held at RADA November 2009 (22); Networks event held in the English and Drama Department at QMUL January 2010 (12); Large grants event hosted by the Department of Philosophy, Psychology and Language Services at Edinburgh University February 2010 (27); All Beyond Text Award holders event to welcome Small Grants held at the Mermaid Conference Centre May 2010 (55).

^[2] These figures include seminars, exhibitions, recitals, film showings etc. The numbers are not yet complete. See individual project reports at Appendix 10.

performance strategies to access the memories of disabled men and women whose history has often been marginalised.

Many of the networks and workshops deliberately focused on very challenging questions. Issues such as who should be allowed to produce and view indigenous theatrical performances (which might have sacred meanings in their original context or only have been seen by one special group of viewers) do not have simple answers. Nor do questions of who owns the rights to digitise and distribute musical or dance performances. But the opportunity to discuss and debate the issues productively proved very welcome and in many cases will feed directly into suggestions for government policies both in the UK and internationally.

The **Beyond Text** community is also fostering a new generation of scholars who are interested in working in developing novel collaborations and styles of research. Alongside the 7 PhD studentships that are attached to the programme, we have funded 22 Student-led initiatives. These have included student-organised conferences on historical topics such as 'Bad Behaviour in Medieval and Early Modern Europe', which included a small exhibition that was opened by the Mayor of Canterbury, on-line journals devoted to Caribbean writing and to Visual Culture, as well as student performances and the construction of an interactive sonic website. In undertaking their activities, the students gained invaluable experience in project management, budgeting, organisation and networking as well as developing specialist expertise such as editing, peer-review and web-site construction, skills on which they will be able to draw in their future careers. A new group of PhD students will be starting work on their training initiatives this summer.

We are looking forward to the next phase of our Beyond Text activities. This involves ensuring that our high quality research can be accessed and used in effective ways. We can already see the programme's clear potential to deliver interesting and imaginative impacts in terms of cultural and educational policy as well as for businesses, charities and museums and galleries. The new theoretical frameworks and

methodologies are not only important in their own right, they are also helping the Royal Commission on Ancient and Historic Monuments in Scotland rethink its relationship to digital resources, dance professionals address the role of archiving their practice and teachers deliver mandatory programmes on social and emotional literacy. We are bringing theatre companies and music festival promoters together to understand their audiences more effectively as well as supporting new ways of thinking about IP practices and the digital economy. Next year, 2010-11, will see the increasing dissemination of the ideas, information and conclusions of the many **Beyond Text** projects that are currently underway. This promises to be a very exciting period for the whole community, one which will demonstrate the importance of the wide range of research that the Arts and Humanities can offer as we enter challenging times.

2. Introduction

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. Running from 2007-2012, 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 third year. This report covers the period from 1st June 2009 to 31st May 2010. During this period, 9 of the 15 networks and workshops completed their work; 9 Student-led initiatives took place and 11 Small Grants and a further 13 Student-led initiatives were awarded.

One of the key tasks for 2009-10 was the allocation of the final tranche of **Beyond Text** funding. Once this was done we needed to ensure the swift integration of these new award holders into the growing community of researchers. As reported in 2009, the call for Small Grants highlighted the need for proposals that addressed the historical dimension of **Beyond Text** issues; practice-led research methodologies and those that might have a direct impact on public policy. The outreach activities undertaken over that year to explain the programme and funding potential for small grants was extremely successful, resulting in a total of 162 applications, of which 120 met the threshold for quality and eligibility. These were sent out for peer review, involving a very wide community that commented on

all the proposals. While the very high quality of many of the proposals made the final selection very difficult, the eleven successful grants meet the programme's needs in a number of very important ways. We now have a number of projects which are focused on our understanding of the past including Keith Lilley's project which will provide a linguistic analysis of the medieval Gough Map in the Bodleian library; Murray Pittock's exploration of how Robert Burns is remembered through memorabilia across Scotland and the wider world; and Graeme Milne's oral history of the Liverpool Docks.

The creative communities also put forward an impressive set of practice-based research applications. The Small Grant awards to Drama specialists such as Paul Heritage and Ali Campbell are linking performance research to issues of children's emotional literacy and cultural and social development. In terms of policy formation, James Gow's investigation into how photography and film are used in War Crimes Tribunals and Uma Suthersanen's project on copyright and 'orphan works' (works of art whose author cannot be identified or located) have the potential to generate substantial changes in legislation and practice, both in the UK and abroad.

2.1 Summary of Main Achievements at Programme level

- All project funding has now been awarded to support the highest quality research across a very wide range of disciplinary and interdisciplinary areas.
- Student-led initiatives proved very successful in delivering doctoral training projects. Last year's student cohort will help to support this year's SLI student leaders. This provides a model for future collaborative programmes.
- All planned programme-level events have taken place, giving all PIs the opportunity to meet each other at least once.
- The Programme website is fully operational with high level of use; a dedicated YouTube site is now up and running for video-streaming.
- **Beyond Text** mid-term brochure has been created and distributed showcasing all our funded projects.
- Podcasts and videos with members of the **Beyond Text** community have been commissioned for the website.
- Small Grant PIs have been integrated into the programme through website communication and a major BT May event.
- Engagement with Technology Strategy Board and Research Information Network programmes undertaken by programme director.
- Continuation of NEH-AHRC contacts through the 'Picturing the Nation' project.
- Development of Copyright expertise and events planning now underway.

- Increasing deployment by **Beyond Text** participants in external events as examples of good practice.
- Planning of final Beyond Text festival well advanced with venue (King's Place) agreed.

3. Programme Management, Activities and Delivery

Professor Evelyn Welch was appointed on 1 June 2007 and this report covers the third year of operation. A full list of the programme director's activities is included in Appendix 9. This section describes and evaluates the key initiatives undertaken on behalf of the programme from 1st June 2009 to 31st May 2010.

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

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

All the above are still risks for the programme but these should now be regarded as low rather than medium level issues. The Small Grants highlight call did succeed in generating substantial interest from groups

who were under-represented while disappointed applicants did receive useful general feedback and a number of high quality projects which could not be funded were encouraged to seek funding through other AHRC mechanisms. Investment in events during 2010 designed to bring the **Beyond Text** community together has been very effective at creating a strong sense of community despite the very broad nature of the programme's aims and objectives. The Small Grant holders who have just started have been enthusiastic about using the website and attending project events while many workshop and network PIs have continued to update their pages and attend events even though their project funding has come to an end.

Additional risks identified for 2010-11:

- Limited public understanding of the need for **Beyond Text** activities in a difficult financial climate
- Failure to disseminate impact at Programme level

These are inter-connected risks. As we move forward to publicise and disseminate our results at both programme and project level we must manage our communications effectively. This will prevent an over-simplistic response from the media as to why **Beyond Text** activities are being funded in a time of economic constraint.

3.2 Programme Management

3.2.1 5th Meeting of Steering Committee (December 2009)

Membership of the **Beyond Text** steering committee 2009/10 was as follows (*non-HEI/**international expert):

Professor John Rink, University of Cambridge (Chair)

Professor Peter Austin, SOAS

Dame Lynne Brindley, CEO of the British Library

Professor Theresa Buckland, De Montfort University

Mr Mark Jacobs, BBC*¹

Professor Mark Meadow, University of California**

Caroline Norbury, CEO of South West Screen*

Mr Phil Stenton, Pervasive Media Studio

Professor Calvin Taylor, University of Leeds

Professor Helen Weinstein, University of York

The Steering Committee discussion centred on the key themes emerging at programme level with the main one being the value of partnership research in creating impact beyond HEIs. They concluded that there were clear policy implications emerging from much of the **Beyond Text** work in the areas of a need for standards for a digital strategy, access to archives and collaborative practice. The steering committee called for the programme's potential impact to be discussed further at the next meeting. Initial plans for a final festival were also outlined.

¹ Mark Jacobs has now left the BBC but continues to work for Beyond Text in a freelance capacity.

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 (*non-HEI):

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*²

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

² See note 3.

3.3 Award meetings

3.3.1 Small Grants Commissioning Panel, November 2009

This meeting was chaired by Jonathan Stock. Given the substantial number of applications, the Programme Director was allowed to provide a letter score for 'Fit to Programme' which was circulated in advance along with the peer-review and panel scores. The best applications were cogent, made clear connections between their research questions, methodology and proposed outputs and met the programme's aims and objectives. 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. 11 projects were funded (see Appendix 4).

3.3.2 SLI Awards meeting, April 2010

This was the second tranche of Student-led Initiative awards (applications by PhD students for training events aimed at PhD students). 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 2010 start, the 39 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 13 student-led initiatives.

Reasons for rejection included requests to fund an ongoing 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 in July 2010 to ensure that the postgraduates have this assistance to deliver effective events and to underpin their longer term skills.

4. Summary of Programme-level Events

There were three types of events and activities: one-to-one meetings between the Programme Director and Principal Investigators which were designed to address specific issues and opportunities; Workshops for the award holders and events undertaken in partnership with other parties. All these events are listed at Appendix 9.

4.1 Beyond Text award holder events

4.1.1 Workshops feedback event, RADA, London (Nov 09)

This offered a two-way opportunity for PIs to explain the results of their workshops, all of which concluded in 2009 and to get advice and feedback on how to further disseminate their work. The meeting opened with a presentation by Calvin Taylor who developed a concept of 'uncommon ground', an area of under-explored research where an interdisciplinary team can make a considerable difference. Participants also benefited from the presence of the AHRC communication team who were also able to offer advice on presenting the results of these often, short but intensive pieces of research collaboration. All participants found the workshop format (short, intensive events that brought together key players to focus on issues) was very valuable in developing new areas of research. The presentations were filmed and now appear on the **Beyond Text** website.

4.1.2 Networks feedback event, QMUL, London (Jan 10)

Networks are longer-term activities designed to create interdisciplinary communities. This event offered an opportunity for PIs, many of whose work was coming to an end, to discuss their projects. They noted that the process of meeting, discussing and debating often complex problems lies at the heart of the work; while outputs such as performances, films and edited collections are often involved, the creation of new contacts and ideas is as, if not more, important. We were able to celebrate the success of one of our Networks exploring the experience of festival performances in gaining a small grant.

4.1.3 Large Grants holders meeting, University of Edinburgh (Feb 10)

This meeting brought together the Principal Investigators of our 7 Large Grants and many of their team members. There has been substantial progress in all the projects in terms of the research underway. For example, the Large Grant that is closest to completion, Children's playground games, has located the original films that were made by the first major researchers in this area, the Opies. Comparing the films to the editions of children's songs and games that were later published clearly demonstrates that the publisher edited out any reference to the scatological, sexual and media-informed material that the children were using in the 1940s and 1950s. This means that any nostalgia for a more 'innocent' age is based on a very partial, highly edited view of children's behaviour in the past. This will be helpful for current debates about changes in the experience of childhood in the UK.

As before, we also identified a number of common problems. Many of the Large Grants rely on a wide range of methodologies and have a heavy dependence on fieldwork. While the results that are emerging from the latter is very exciting, a number of PIs have faced serious problems either in obtaining visas for their collaborators to enter the UK or have had to change their own plans due to questions of safety in particular countries. Flexibility in terms of methodology and locale has allowed us to continue the research despite these challenges.

4.1.4 All Award holders conference, Mermaid Conference Centre, London, (May 2010)

All PIs, past and present, were invited to this day-long event and 55 were able to attend. Presentations were given by the new Small Grant award holders while all other PIs provided posters for an on the day exhibition. The event was also attended by 2 members of the Steering Committee, AHRC staff responsible for media and communication as well as the **Beyond Text** web developer and podcast producer. The meeting concluded with a strong sense of shared engagement in problems of mutual interest, something that is a significant development from the previous year's meeting.

4.2 Key communication and outreach activities

The Programme Director made speeches at a number of public events on **Beyond Text** issues, including participating in a public debate on 'What is Art For?' chaired by Michael Portillo. We also produced a substantial booklet detailing our mid-term achievements.

Most of our communication and outreach is done through our website which continues to attract substantial traffic. Considerable effort and investment was put into creating video material for our YouTube channel. This included filming and editing short clips of the workshop presentations, particularly Calvin Taylor's discussion of impact and commissioning vod and podcasts about the programme that will be available on our website. There has been one significant change in communication strategy. The Programme director and the Programme co-ordinator both attempted to blog but found that the tone required was not one with which they felt confident. Thus like the vast majority of blogs, they have decided to stop using this as a main form of communication but to rely on email bulletins, the mid-term report and the project blogs instead.

5. **Liaison with Projects/Principal Investigators**

The Programme Director was in contact with all PIs either via scheduled telephone calls or through visits. Wherever possible, she attended opening or final events. Communications are excellent with the significant exception of the need for all PIs to inform the Programme co-ordinator of upcoming activities in order to ensure that we are able to disseminate this as widely as possible. One PI has proven to be resistant to sharing results, either formally or informally until the work has come to a finish, but this is an unusual approach in a generally collaborative group who are well engaged with the broader programme aims and objectives.

6. Summary of Key issues at Programme level

- Ensuring on-going engagement and impact from workshops and networks completing in autumn 2010
- Ensuring continued engagement of PIs whose projects have now finished.
- Disseminating Programme level results through non-traditional, non-textual means

The website has proven to be the most useful mechanism for continued engagement of projects which have completed their work. All projects (completed and ongoing) produced a poster for the May **Beyond Text** event and this will give us a good base for information that can be disseminated in the final event. We are not currently planning to produce any programme level academic publications (there will be many such project-level publications) but will, instead, be commissioning more non-textual forms of dissemination as well as focussing on commissioning and supporting research on how Beyond Text can act as a model for interdisciplinary academic partnerships with external organisations.

7. Postgraduate involvement and activities

The **Beyond Text** community is also fostering a new generation of scholars who are interested in working in developing novel collaborations and styles of research. We currently have 7 PhD studentships attached to the programme. These students produced posters which they formally presented as part of the May **Beyond Text** meeting. Connections have also been forged between PhD students, leading to joint applications for SLI funds such as those won by Tony Ross and Michaela Clari this year.

These SLIs have proved to be a very effective mechanism for postgraduate student support and we have funded 22 such initiatives. These have included student-organised conferences on historical topics such as 'Bad Behaviour in Medieval and Early Modern Europe', which included a small exhibition that was opened by the Mayor of Canterbury, on-line journals devoted to Caribbean writing and to Visual Culture, as well as student performances and the construction of an interactive sonic website. In undertaking their activities, the students gained invaluable experience in project management, budgeting, organization and networking as well as developing specialist expertise such as editing, peer-review and web-site construction, skills on which they will be able to draw in their future careers. A new group of PhD students will be starting work on their training initiatives this summer.

8. 🌐 International Collaborations at programme level

8.1 🌐 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 the AHRC's **Beyond Text**).

We had an initial meeting in Washington, DC in 2008-9 and this was followed in September 2009 with a follow-up meeting in the UK which focused on a British project, 'Pictures in Public'. The event was jointly funded by the NEH and AHRC (through **Beyond Text**) and hosted by St Catherine's College, Oxford. 'Pictures in Public' explores a collaborative project between Oxford art historians, The Paintings Catalogue Foundation, which is dedicated to cataloguing and disseminating all oil paintings in public ownership in the UK, and the BBC who has just agreed to create a searchable website to provide access to these images. With keynote speeches from Mark Thompson, Director General of the BBC and Will Gompertz, then of Tate Media, the two-day event looked at the changing ways in which the public accessed publicly owned works of art and the challenges that this posed both for Museums and Galleries and for media organisations in the UK and the USA.

Some of the most important issues that emerged concerned copyright and digital rights management. We are planning a further follow-up event in Spring 2011 to address these questions.

9. **Development/Maintenance of Collaborative Partnerships in HE and Beyond**

As noted in Appendix 6, most projects have a strong collaborative element which we can extend across the programme. On an individual level, the Programme Director joined other Programme Directors to meet with the Technology Strategy Board to consider potential new developments between the two funding groups. We will be looking to liaise closely with the new international projects funded through the Humanities in the European Research Area (HERA) in 2010-11.

10. Evaluation and Conclusion

The programme is now operating at a very high level of effectiveness in terms of creating a strong sense of a **Beyond Text** community with a much clearer agenda. Investing in activities which brought PIs together, in ensuring that the Programme Director was able to meet with PIs on an individual basis and to attend project events has been successful. The challenge for 2010-12, is to take the emerging results of our projects, synthesise them for external parties and ensure that they receive wide dissemination both within and without Higher Education. We have already created a range of resources on our website, have produced a mid-term brochure which is being widely circulated, have provided support to all our PIs on planning for impact and will now be using our steering committee as 'project associates'.

In addition, we are in the process of undertaking two new major pieces of planning. The first is to ensure that we use **Beyond Text** expertise to support new research initiatives on terms of copyright and long-term archiving issues; the second is to plan a series of final events that will bring both the **Beyond Text** community back together to evaluate the project partners' original intentions and eventual outcomes (to be facilitated by Tom Inns, University of Dundee) and to disseminate them to the public through a major event at King's Place in north London in March 2012.

10.1 Milestones 2010-2011

 SLI training event for all PhD students	July 2010
 Beyond Text Steering Committee meeting	December 2010
 Networks final event	January 2010
 Copyright/Digital Rights Conference	April 2011
 All Award holders events	May & Oct 2011
 Final Beyond Text event planning	Ongoing 2011

10.2 List of Appendices

	Page
1. Beyond Text Programme aims and objectives	29
2. List of all Beyond Text award holders	30
3. List of all HEI institutions involved in Beyond Text	33
4. List of all collaborating institutions	34
5. International spread of Beyond Text programme	36
6. Statistics for Beyond Text website	38
7. Beyond Text Programme Director's activities/events	39

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 4: List of all Beyond Text award holders

Collaborative Doctoral Awards

- 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: **Anthony 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 O'Grady**, 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. Kelli Dipple**, Tate
The New Media Art Network on Authenticity and Performativity
- 5. Dr Antony 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 Mays**, 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. **Professor Sandy Heslop**, School of World Art Studies & Museology, University of East Anglia
Beyond the Basket: Construction, Order and Understanding
5. **Professor Bob Ladd**, School of Philosophy, Psychology & Language Sciences, University of Edinburgh
Metre and Melody in Dinka Speech and Song
6. **Dr Andrew Michael 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 2009-10

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 Theodoridou**, Drama, Theatre and Performance Studies, Roehampton University. *10 Performances*



Student-led Initiatives 2010-2011

1. **Suze Adams**, School of Creative Arts, University of the West of England
Art, Landscape, Place: Interdisciplinary Postgraduate Network
2. **Victoria Bates**, Centre for Medical History, University of Exeter
'From the Cradle to the Grave': Reciprocity and Exchange in the Making of Medicine and the Modern Arts
3. **Benedict Burbridge**, Courtauld Institute of Art
The Postgraduate Photography Research Network
4. **Rebecca Cremin**, Department of English, Royal Holloway, University of London
Making and Unmaking text across performance practices and theories
5. **Isis Hjorth**, Oxford Internet Institute, University of Oxford
Remix Cinema: the collaborative making, deconstruction and distribution of digital artefacts
6. **Paul Lihoma**, HATII, University of Glasgow
Literacy in oral cultures: conflicts compromises and complications
7. **Fares Moussa**, Department of Archaeology, University of Edinburgh
(Re)constituting the Past: Music, Archaeology and the Politics of Representation
8. **Fiona Noble**, Department of Hispanic Studies, University of Aberdeen
The Forgotten Voices of the Avant-Garde
9. **Katie Reid**, School of English, University of Sussex
Picture this: postcards and letters beyond text
10. **Lisa Stead**, Department of English, University of Exeter
Interfaces: encounters beyond the page / screen / stage
11. **Rachel Walls**, Department of American and Canadian Studies, University of Nottingham
New Research Trajectories: Navigations in city and online space
12. **Helena Walsh**, Department of Drama, Queen Mary University of London
Gobsmacked: Getting Speechless in Performance
13. **Jonathan Waterlow**, Faculty of History, University of Oxford
Research Approaches to Former Soviet States: A Practical Introduction

Appendix 5: List of HEI institutions involved in Beyond Text

Bartlett School of Architecture, University College London
Birkbeck, University of London
City University, London
Courtauld Institute of Art
Coventry University
Goldsmiths, University of London
Institute of Education, University of London
King's College London
Leeds Metropolitan University
Manchester Metropolitan University
Northumbria University
Norwich University College of the Arts
Open University
Oxford Brooks University
Queen Mary University of London
Queen's University, Belfast
Royal Holloway University of London
School of Oriental and African Studies, University of London
Slade School of Fine Art, University College London
Swansea Metropolitan University
Tate
University College London
University of Bangor
University of Dundee
University of East London
University of Exeter
University of Hull
University of Lancaster
University of Leicester
University of Nottingham
University of Plymouth
University of Sheffield
University of Sunderland
University of Ulster
University of the West of Scotland
University of Aberdeen
University of Bath
University of East Anglia
University of Edinburgh
University of Glasgow
University of Kent
University of Leeds
University of Liverpool
University of Oxford
University of Roehampton
University of St. Andrews
University of Sussex
University of the West of England
University of Westminster
University of York

Appendix 6: 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 (O'Grady network)
Blast Theory (Foster small grant)
Bodleian Library (Lilley small grant)
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 (O'Grady network)
Festival Republic (O'Grady 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)
Loud Minority Productions Ltd (Campbell small grant)
Merseyside Maritime Museum (Milne small 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)
Osmani Primary School, London (Campbell small grant)
Oxford City Council (Nevola network)
Red Bee Media (Grainge workshop)
Re-Dock Film Makers (Milne small grant)
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, Sudan (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 (O'Grady network)
Strange Company (Grainge workshop)
Talbot Rice Art Gallery (Bankowski workshop)
Tate (Dipple network, Nevola network, Campbell small grant)
The Forsythe Company (Leach network)
Urban Angels Circus (O'Grady network)
U-soap media (Grainge workshop)
Vague nightclub, Leeds (O'Grady network)
Wayne McGregor/Random Dance (Leach network)
White Cube Gallery (Wright & Crear CDA)

Appendix 7: 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)
Sierra Leone (Basu large grant)

Americas/Caribbean

Amazonia (Heslop large grant)
Brazil (Heritage small 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 (Programme Director, Picturing the Nation)

Asia

Afghanistan (Duran large grant)
Azerbaijan (Duran large grant)
Kolkata, India (Hutnyk network)
Istanbul, Turkey (Eastmond network)
Uttar Pradesh, Madhya Pradesh, Delhi, Rajasthan, India (Duran large grant)
Singapore (Hutnyk network)
Taiwan (Programme Director, Beyond Text)

🌐 Europe

Amsterdam, Netherlands (Leach network)
Berlin, Germany (Hutnyk network)
Cologne, Germany (Ladd large grant)
Copenhagen, Denmark (Hutnyk network)
Dresden, Germany (Leach network)
EU (Foster small grant)
Europe – country tbc (O’Grady small grant)
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)

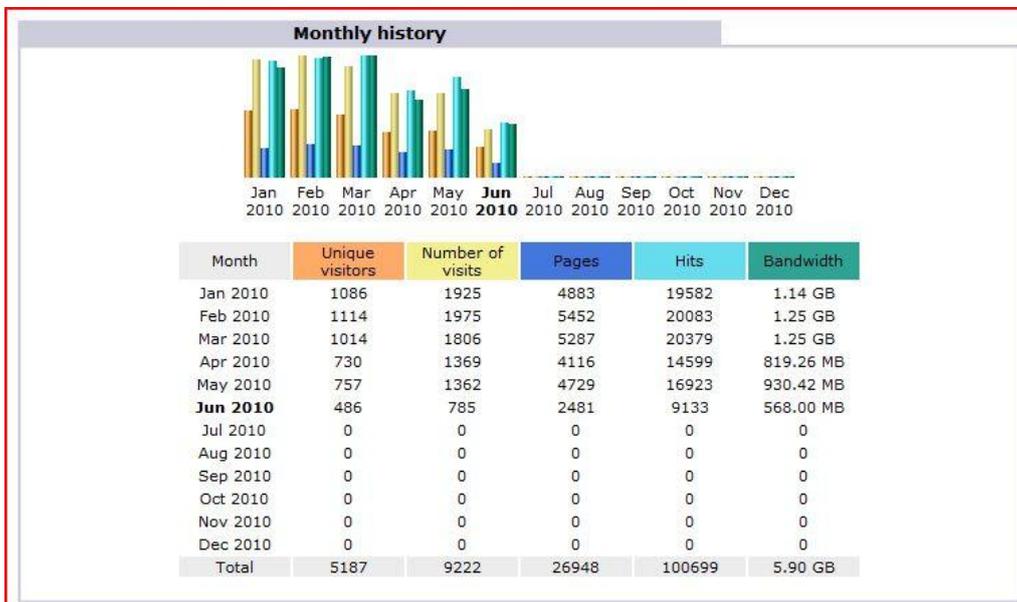
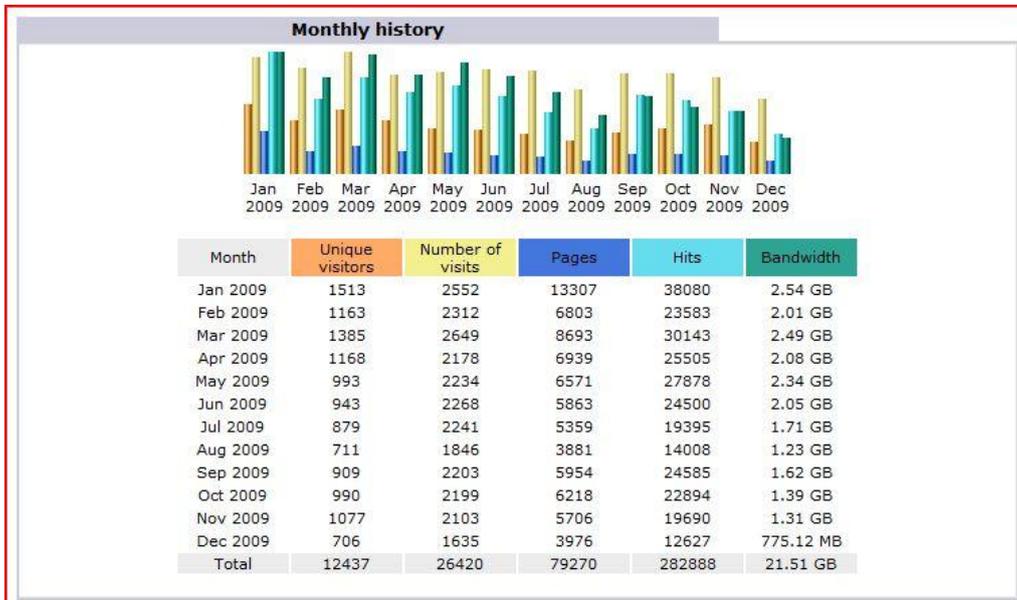
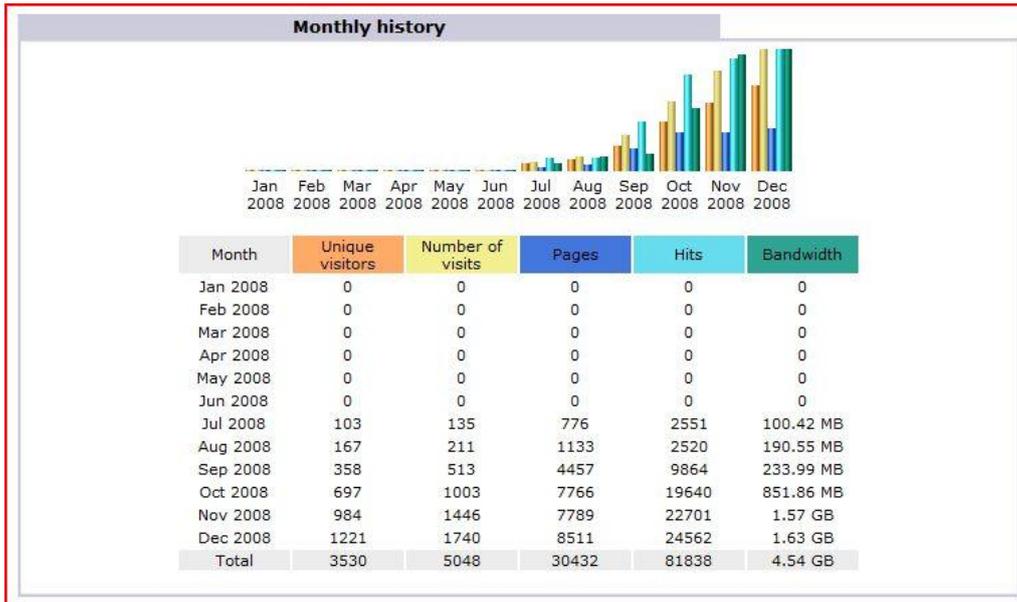
🌐 Middle East

Iraq (Isayev workshop)
Israel (Isayev workshop)

🌐 Oceania

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

Appendix 8: Statistics for Beyond Text website 2008, 2009, 2010



Appendix 9: Beyond Text Programme Director's activities/events

05.06.09	University of East Anglia	Visit BT Beyond the Basket
30.06.09	QMUL	Beyond Text Steering Committee
10.07.09	QMUL	Beyond Text SLI workshop
17.07.09	AHRC	Programme Directors away day
17.07.09	AHRC	Impact events, case studies
Aug 09	AHRC	Beyond Text article for Podium
Sept 09	BT website	Launch of BT Programme blog
10.09.09	Oxford University	Pictures in Public symposium
14-30.09.09	by phone	Interviews with 27 BT project PIs
23.09.09	QMUL	BT Small grants applications ranking
25.09.09	Goldsmiths	Visit BT Sonic Borders project
29.09.09	British Library	Meeting with Dame Brindley
12.10.09	King's Place	What's Art For? Inside Out Festival
13.10.09	MRC	BT Commissioning Panel(Small grants)
17.10.09	Goldsmiths	Introduce: Knowledge Futures
17.10.09	Courtauld	Speak at BT Street Life network
06.11.09	RADA	Workshop for 8 BT projects ending
11.11.09	AHRC/TSB	Technology Strategy Board/AHRC
09-11.11.09	Copenhagen	BT Border Documents network (Ruth)
01.12.09	MRC	Beyond Text Steering Committee
03.12.09	University of Kent	BT SLI colloquium: Bad Behaviour
07.12.09	RIBA	Designing in the 21 st Century
15.01.10	QMUL	Beyond Text Networks event
18.01.10	AHRC	Programme Directors' away day
22.01.10	Windsor Castle	The Purpose of Art Now
03.02.10	QMUL	BT Embodied Emotions launch seminar
03.02.10	Courtauld Institute of Art	LCACE event
10.02.10	Tate Britain	Diasporas, Migration and Identities
24.02.10	Dundee	Visit Tom Inns: Design in the 21 st c
25.02.10	University of Dundee	Visit to Roberts BT Large grant project
25.02.10	University of Edinburgh	Visit to Waelde BT network
25.02.10	Edinburgh	Beyond Text mid-term dinner
26.02.10	University of Edinburgh	BT Large grants award holders event
04.03.10	University of Leeds	Impact Futures Seminar
06.03.10	SOAS	Diasporas Witness Seminar (Ruth)
10.03.10	Tate Modern	AHRC Changing the World launch

22.03.10	Birkbeck Cinema	LCACE: Impact Narratives (Ruth)
31.03.10	British Library	Meet Kristian Jensen
20.04.10	University of Kent	Visit to Roberts BT large grant project
21.04.10	QMUL	AHRC/Hera Fellowship Day
28.04.10	AHRC	Selection of BT SLIs
28.04.10	AHRC	BT KPIs and Case Studies
10.05.10	Mermaid	All BT award holders' event
11.05.10	QMUL	Digital Humanities Projects (Ruth)
May 2010	QMUL	Publication of Beyond Text Review

Coming up

30.06.10	QMUL	Beyond Text Steering Committee
07.07.10	UCL	AHRC Programme Administrators meet
08.07.10	QMUL	BT CDA/SLI Training Session
09.07.10	AHRC	Showcase event
09.12.10	QMUL	Beyond Text Steering Committee
10.01.11	Toynbee Studios, London	Final event for BT networks
Spring 2011	Lincoln's Inn, QMUL	Beyond Copyright workshop



Arts & Humanities
Research Council

www.ahrc.ac.uk



BEYOND TEXT

www.beyondtext.ac.uk

All queries about the **Beyond Text** Programme should be directed to:
Beyond Text Programme Co-ordinator, Ruth Hogarth, at r.hogarth@qmul.ac.uk.