



BEYOND TEXT

Beyond Text: Performances, Sounds, Images, Objects

Programme Director Annual Report June 2011

Evelyn Welch – Executive Summary








Osmani School pupils, partners in the Embodied Emotions project, talk to Professor Evelyn Welch at the Mermaid, May 2011



Arts & Humanities
Research Council

Beyond Text: Performances, Sounds, Images, Objects **Annual Report 1st June 2010 – 31st May 2011**

 Contents	Page
1.  Introduction	4
1.1 Summary of Key Achievements at Programme Level	7
2.  Programme Management and Awards	8
2.1 7 th Meeting of Steering Committee, Dec. 2010	8
2.2 Awards	9
2.2.1 Follow-on funding	9
3.  Summary of Programme-level activity	11
3.1 Liaison with Projects/PIs/PhD students	11
3.2 Training workshop for SLIs	11
3.3 Beyond Text Award Holder meetings	11
3.3.1 End of Networks event: Toynbee Studios	11
3.3.2 Grant holders conference: Mermaid, London	12
4.  Beyond Text and Copyright	13
4.1 Commissioning a Scoping Study on Copyright	13
4.2 Beyond Copyright workshop: Intellectual Property Institute, QMUL	14

 Contents	(cont.)	Page
5.	 Key Communication and Impact Activities	15
5.1	Website: audio/video interviews	15
5.2	Media coverage	15
6.	 Summary of Key Issues at Programme Level	18
7.	 Evaluation and Conclusion	19
7.1	Beyond Text: the final year 2011-2012	19
7.2	Milestones 2011-2012	19
7.3	Beyond 2012: Director’s Impact Fellowship	19
 Appendices		21

1. Introduction

The AHRC strategic programme: **Beyond Text: Performances, Sounds, Images, Objects** has now completed its fourth year and many of its funded projects are starting to deliver exciting new information and insights, methodologies and outputs. This report covers the period from 1st June 2010 to 31st May 2011. During this period, 1 Collaborative Doctoral Award (CDA) came to an end and the student is now in the final stages of writing up her PhD; 5 networks and workshops completed their work (in addition to the 9 who finished last year) leaving just one outstanding; 3 of the 7 Large Grants have ended or are coming to an end this month; 8 of 11 Small Grants complete this month and 13 Student-led initiatives took place. There have been a number of requests for extensions due to changing external factors. For example, the shifting political and military scene in the Sudan has made it too dangerous to continue field work on Dinka speech and song and the PI and Co-I have had to develop alternative strategies for project delivery.

Both final reports and annual progress reports can be found at Appendix 8.

In addition to articles, essays, books and catalogues, outputs to date include DVDs and films which are now being shown nationally and internationally and exhibitions such as 'Basketry: Making Human Nature' at the Sainsbury Centre for Visual Arts, Norwich which attracted over 10,000 visitors.

A number of key inter-connected areas have emerged from the 39 main projects, which are:

- Education and Communication across the Generations
- Creative Industries
- Heritage and Values
- Digital Economy
- Archives and the Ephemeral

The Creative Industries and the Digital Economy themes are already the subject of cross-council and AHRC initiatives. To ensure maximum advantage and impact from the work that the programme has already invested in the three other areas (Education, Heritage and Archiving), we applied to the AHRC for dedicated follow-on funding for work in these areas. This was successful and awards of nearly £300k have now been made to **Beyond Text** projects, enabling them to achieve a higher level of impact and outreach than had been conceived in the original applications. Of the 17 applications received from PIs and Co-PIs of existing **Beyond Text** projects, 10 were funded, up to a ceiling of £30k each, across a range of project types: 2 CDAs, 1 workshop, 1 network; 4 large grants and 2 small grants. A full list of projects receiving Follow-on funding can be found at Appendix 3.

Another important theme to emerge from the programme has been in the area of legal policy with projects on copyright in music and dance and in the key area of 'Orphan Works' where failure to identify the original rights holders has meant that institutions such as the British Library are unable to digitise and distribute cultural works. The issues were also important to numerous other projects where questions of ownership, emulation and copying were central to the research. In recognition of **Beyond Text's** important work in this area, the AHRC awarded it a further £18k: £12k to commission a scoping study on 'Copyright and Creativity: New Business Models for a Digital Age' to provide a view of the current research landscape in copyright and new business models from a multi-disciplinary perspective and to identify current activities and gaps in coverage; and £6k to hold a Beyond Copyright workshop bringing together researchers from across AHRC and Humanities in the European Research Area funded projects with practitioners from the creative industries to think about what a Centre for Copyright might look like. The Burns Owen Partnership produced the scoping study (attached here at Appendix 7). The Beyond Copyright workshop was held in April at the Intellectual Property Institute, at Queen Mary University of London's Centre for Commercial Law Studies in London and produced a series of proposals to inform the work of the RCUK in this area.

Finally, the other significant programme-level feature concerns developing best practice in partnerships and collaboration both between researchers and between researchers and other organisations and individuals outside academia. Unusually, almost every **Beyond Text** project enjoys some type of external collaboration, whether formal or informal. Partners include theatre, dance and film companies; museums and galleries; small creative businesses; individual artists; schools and school-teachers. To investigate the issues involved in sustaining a successful partnerships, we used the annual **Beyond Text** award holders event for all PIs (in May 2011) to explore the nature of these collaborations with a special focus on education, the museum sector and artists.

1.1 Summary of Main Achievements at Programme level

- All planned programme-level events have taken place, giving all PIs the opportunity to meet each other at least once and embedding PhD training for Student-Led Initiative (SLI) investigators.
- All 22 SLIs have proved very successful in delivering doctoral training projects. This has been an extremely valuable element of the programme in terms of providing high benefits to a large group of PhD students at very low costs.
- Project funding has been extended to award a further 10 follow-on grants to build upon the existing investment and ensure maximum impact.
- The programme website now hosts a series of interviews (both audio and video) with PIs and their collaborators as a form of non-textual dissemination of the programme's outcomes.
- Copyright expertise has been developed by the programme together with colleagues in Europe funded by the Humanities in the European Research Area and with industry experts.
- Engagement with RCUK undertaken by programme director at a showcase event in Swindon.
- Increasing deployment of **Beyond Text** participants in impact events and external events as examples of best practice in collaboration and partnership and of Knowledge Exchange.
- Planning of final **Beyond Text** festival advanced with venue (King's Place) agreed.
- Programme expenditure on-track and evaluation planning underway.

2. Programme Management and Awards

Professor Evelyn Welch was appointed on 1 June 2007 and this report covers the fourth year of operation. A full list of the programme director's activities is included in Appendix 4. This section describes and evaluates the key initiatives undertaken on behalf of the programme from 1st June 2010 to 31st May 2011.

2.1 7th Meeting of Steering Committee (December 2009)

Membership of the **Beyond Text** steering committee 2010/11 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*

(Professor Mark Meadow, University of California**)

Caroline Norbury, CEO of South West Screen*

Professor Phil Stenton, University College Falmouth

Professor Calvin Taylor, University of Leeds

Professor Helen Weinstein, University of York

The Steering Committee discussion was broad ranging covering case studies, the **Beyond Text** website and use of interviews, the role of Project Associates as well as themes emerging at programme level. The committee called for further discussion on the final festival and of the programme's legacy at the next meeting.

2.2 Awards

2.2.1 Follow-on Funding, January 2011

The Follow-on funding call focused attention on three emergent themes from the **Beyond Text** programme with some purely indicative suggestions for areas and activities where applications would be welcome using the following call:

- **Archiving the Ephemeral**

Beyond Text projects identified the challenge of locating, preserving and interpreting the transient moments of live performances that take place in everyday or special settings. These can be sixteenth century street fights, contemporary Jazz improvisations or a dramatic performance on stage or at a music festival. They all pose important problems of how we can access these moments from our past and how we preserve them for our future.

Activities for follow-on funding might include:

- Articulating the practical and theoretical issues involved in capturing and preserving the ephemeral moments of special performances and everyday activities, both in the past and in the present.
- Translating successful archiving practices from one area to another.
- Developing mechanisms for public engagement that allow for public participation in the collecting and preservation of ephemeral materials.
- Supporting policy development in this area.

- **Learning across and between the generations**

Beyond Text projects have shown how knowledge and skills are passed not only between the generations through formal means (such as schooling) but also through informal absorption through daily observation and imitation.

The projects have also demonstrated the crucial ways in which children and young people teach each other and are able to fully participate as co-researchers in issues that affect their own lives. Activities for follow-on funding might include:

- Transforming the research findings into educational policy.
- Developing the mechanisms for translating small pilot projects into broader national and international strategies.
- Developing packages (educational materials, software, etc) to support educators, health professionals and other groups involved with learning across and between the generations.
- Making findings about inter-generational behaviour relevant to a wider audience.

- **Heritage and Values**

Beyond Text projects have shown that creating an understanding of the heritage and values of a place or community can be helpful in generating a sense of responsibility for future generations. Projects have worked extensively with international, national and local organisations to explore how heritage can (and cannot) create a sense of identity, belonging and social cohesion. We have also shown how it can be divisive, alienating and challenging. New technologies are potentially very valuable in bridging the divide but are being adopted in very different ways for very different purposes. Activities for follow-on funding might include:

- Transforming the research findings into policies and procedures that can be adapted by museums, galleries, libraries and heritage sites
- Developing new ways of displaying research findings in a digital context
- Creating mechanisms for disseminating the research findings to community groups
- Developing mechanisms for translating pilot projects into broader national and international strategies and policies.

Successful Follow-on funding projects are detailed in Appendix 3.

3. ❖ Summary of Programme-level activity

There were four types of events and activities during the year: one-to-one meetings between the Programme Director and Principal Investigators which were designed to address specific issues and opportunities; training workshops for PhD students; workshops for the award holders and events undertaken in partnership with other parties.

3.1 ❖ 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 or the Programme Coordinator, Ruth Hogarth, attended opening or final events.

3.2 ❖ Student-led Initiatives training event (10th July 2010)

For the second year, a training day was held for all PhD students involved in **Beyond Text**. This includes SLIs from 2009 and 2010, as well as the 6 CDA students and those embedded within Large Grant projects. Of the 29 projects, 24 were represented at this event. The day included presentations on lessons learned from two former SLI students, as well as sessions on project management and planning.

3.3 ❖ Beyond Text award holder meetings

3.3.1 ❖ End of Networks feedback event, Toynbee Studios, London (11th Jan 2011)

This event included final presentations from 6 of the 7 projects which were still running. In total, 17 people attended including Kristian Jensen from the British Library who provided a very helpful outside perspective on the achievements of these projects.

3.3.2 All Award holders conference, Mermaid Conference Centre, London, (20th May 2011)

This event was for all current award holders and focussed on collaboration between HEIs and partners: museums, educationalists and artists. Invited to attend were all CDAs, Large Grants and Small Grants. The day was very productive, resulting in some important lessons learned around partnerships and collaborations.

Highlights were: a visit from 10 children for the local Osmani School in Whitechapel, as part of Alistair Campbell's emotional intelligence project for schools; and a film from Lucy Duran's project about the transmission of music culture shot during fieldwork in Africa, Asian and Latin America. Presentations from collaborators from the National Railway Museum, the Royal Commission on the Ancient and Historical Monuments of Scotland and the Merseyside Maritime Museum offered very interesting perspectives from 'outsiders' on what it is like to work with academics. Likewise, two artists Catrin Webster and Mariano Molina and their PI collaborators, Elena Isayev and Rodrigo Quian Quiroga respectively, discussed the trust and mutual understanding that was needed to ensure an effective working relationship.

4. **Beyond Text and Copyright**

Beyond Text has taken a prominent role over the year in providing a view of the current research landscape in copyright and new business models. With its remit to study the impact of new technologies on copyright and intellectual property, and with three of our projects researching in this field (Suthersanen, Waelde and Whatley), the programme has been well positioned to offer a multi-disciplinary perspective on what the issues surrounding copyright in the digital 21st century are and will be.

4.1 **Commissioning a Scoping Study on Copyright**

Working with the AHRC and the EPSRC under the RCUK Digital Economy programme, together with other partners (including NESTA, the TSB and the IPO), **Beyond Text** commissioned a scoping study on “Copyright and Creativity: New Business Models for a Digital Age”. The call was aimed at identifying current activity and gaps in the research landscape. After a tender process during the summer of 2010, the Burns Owen partnership was selected to carry out the scoping study and they delivered their report in November of that year.

The broad conclusion of this study was that there was no major industry-facing research centre of excellence within the HE sector conducting research at the intersection of creative content, copyright and new business models/economics. There is however a great deal of in-house research and development going on in the market, but usually highly specific to the products of the commissioning businesses and not available or relevant to the sector at large.

The report identified four main areas of gaps in research: the macro-economics of copyright; digital business models; regulation and legal issues; and user/audience behaviour. Given the growing economic importance of digital content and the internet to the economy, there is a

clear need for a research agenda for the UK that connects macro-economic models and issues of production and consumption to legal frameworks and the micro-economics of individual business models.

Finally, the report recommended that research be applied rather than overly theoretical and that it should have an international outlook.

4.2 Beyond Copyright workshop, Intellectual Property Institute, Centre for Commercial Law Studies, QMUL, London (8th April 2011)

Guided by the recommendations made in the scoping study, **Beyond Text** hosted a one-day workshop called “Beyond Copyright” at Queen Mary’s Intellectual Property Institute, to explore interdisciplinary ways to challenge and go beyond the current conventions of copyright. As well as researchers from **Beyond Text**, the workshop brought together people actively engaged in copyright issues from academia and industry, in both the UK and across Europe. In all, there were some 30 people in attendance, including representatives from the Technology Strategy Board, the BBC and the British Library as well as representatives from Higher Education across the UK and from 7 other European countries and from the AHRC. At the end of this very productive day, the delegates’ ideas were pulled together into a short report on what a centre for Copyright and New Business models might look like.

5. Key communication and impact activities

5.1 Website: audio and video interviews

Most of our communication and outreach is done through our website. Reviewing the website in May 2010, three years into the programme, we noticed that while the outcomes of individual award holders were being given a platform on the site, more could be done to demonstrate what **Beyond Text** means to its many partners and collaborators. The programme therefore commissioned 12 interviews (some audio, some video and some audio slideshows) to be made professionally by a former BBC producer to feature the Programme Director, a member of the Steering Committee, someone from the AHRC and 9 interviews with partners representing different areas where **Beyond Text** will have impact.

To date interviews with partners include one with the choreographer Siobhan Davies who worked with Professor Sarah Whatley on her Choreographic Objects network; one with the Urban Angels theatre company who have been collaborating with Dr Alice O’Grady on her Festival Encounter network and one with Rebecca Bailey from the Royal Commission on the Ancient and Historical Monuments of Scotland who has been the external supervisor for Michela Clari’s collaborative doctoral award on digital collections. It is hoped that these interviews will contribute to the wider dissemination of the programme’s outputs.

5.2 Media coverage

The potential for negative media coverage was identified in last year’s report as one of the programme’s main risks in the current financial squeeze. However, that risk has, in the main, not materialised. With the exception of some negative press around the Toynbee Large Grant, coverage has largely been positive.

Examples:

"Primary pupils met Bard of Barnsley Ian McMillan to share playground games, rhymes and songs to mark the end of a two-year Sheffield University project. The youngsters joined researchers and teachers at the Showroom in Sheffield to celebrate the success of the initiative, which involved updating, analysing and redesigning the British Library National Sound Archive's recordings of children's games and songs gathered in the 1960s and '70s ... "

Mike Russell, Education Reporter, The Star, Sheffield (18.02.11). Andrew Burn: Playground Games project.

"... a 50 minute documentary film, Ipi-dipi-dation: My Generation, produced by Grethe Mitchell of the University of East London as part of the project... Featuring unique footage highlighting the diversity and complexity of children's play ... the documentary offers a fascinating insight into the world of the playground as seen by children themselves"

British Library Press Release, <http://pressandpolicy.bl.uk/Press-Releases/-You-be-Beyonce-and-I-ll-be-Jeremy-Kyle-4c3.aspx> (14.03.2011). Andrew Burn: Playground Games project

Andrew Burn's project was also featured in the Daily Mail and the Guardian. "Lassana Diabaté, originally from Guinea, now resident in Mali, is a virtuoso player of the balafon, the 22 wooden key xylophone of the Mande peoples of West Africa. He is one of the top musicians of Mali today, and has performed regularly with the likes of bluesman Taj Mahal, Toumani Diabate's Symmetric Orchestra, the star Malian female vocalist Babani Kone, and most recently, the acclaimed Mali-Cuba group, Afrocubism. He combines breathtaking interlocking rhythm with stunning melody drawn from the griot repertoire of the Mande countryside in which he was brought up. Lassana is working closely with the AHRC funded "**Beyond Text: Growing into Music**" project, that looks at the way that children in specialist musical families acquire musical skills and knowledge. He is advisor for the research being conducted in Mali and Guinea by Lucy Durán of the SOAS Music Department, and he also provides the stunning soundtrack to her film, "Do farala a kan - something has been added" which follows the paths of children in three griot families." Lucy Duran: Growing into Music project.

www.soas.ac.uk/about/events/inaugurals/11may2011-the-pursuit-of-pleasurable-work-an-anthropology-of-craft-and-craftspeople.html (11.05.2011)

“Researchers believe that Robert Burns' relationship with Highland Mary, the woman described as his muse, was dramatically exaggerated...

Professor Murray Pittock, director of the Robert Burns - **Beyond Text** project, said the legend of Mary was largely constructed by Burns' subsequent biographers from objects such as statues and snuff boxes - rather than written documentation... The project, being carried out in collaboration with Dundee University, considers Burns' life through memorabilia, dating back to 1842.”

BBC News website www.bbc.co.uk/news/uk-scotland-glasgow-west-12726935 (14.03.11).
Murray Pittock: Robert Burns project.

Thanks are due to the AHRC's communications manager, Jake Gilmore, whose efforts have been very valuable in increasing the programme's public profile.

6. Summary of Key issues at Programme level

- Ensuring continued engagement of PIs whose projects have now finished.
- Disseminating Programme level results through non-traditional, non-textual means.
- Ensuring effective evaluation of the lessons learned through the **Beyond Text** Programme.

7. ❖ Evaluation and Conclusion

7.1 ❖ Beyond Text: the final year 2011-2012

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. In addition we 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.

7.2 ❖ Milestones 2011-12

❖ Images and Copyright, Oxford	September 2011
❖ All Award holders events	October 2011
❖ Final Beyond Text festival	March 2012
❖ End of Beyond Text programme	May 2012

7.3 Beyond 2012: Proposed Director's Impact Fellowship

The 39 **Beyond Text** projects and the 22 SLI events and activities all depend on highly creative partnerships and interactions. To date, there has been a high level of successful delivery of promised outcomes and an equally high level of unexpected results, including new research questions and methodologies as well as the potential for external impact which were captured in the Follow-on funding bids. Many projects challenge conventional categories of what it means to undertake and disseminate research in the Arts and Humanities.

When it ends in 2012, **Beyond Text** will be the fifth AHRC strategic programme to finish its work (ICT, Cultures of Consumption, Landscape and Environment, Diasporas, Migration & Identities). In most cases, previous Programme Directors have been asked to evaluate their success in terms of delivering the outputs and agreed Key Performance Indicators before using the fellowship to publish a final overview, often in the shape of a set of collected essays or journal articles.

Beyond Text has been a very different programme and it would not be appropriate to use this format for the Director's fellowship. Instead, as befits a programme about ephemeral and transient moments, we propose to study the ephemeral aspects of the programme itself. This will give the AHRC and other research councils and government a better, more detailed understanding of the relationships and infrastructure required to support creative innovation and impact. The results would be disseminated during 2012-2013, using both stand-alone events, publications in appropriate academic journals and other forms of dissemination; we would also foresee connections with the Creative Economy Knowledge Exchange Hubs, ensuring that the AHRC gets substantial added value by understanding the drivers, behaviours and barriers to collaborative research and partnerships. A formal application to the AHRC for this work is currently in preparation.

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: 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**
 - 1a. Follow on funding: *Taking forward a participative 21st Century Inventory*
Rebecca Bailey, Royal Commission on the Ancient and Historical Monuments of Scotland

2. **Dr Andrea Brady**, English and Drama, Queen Mary University of London in collaboration with the British Library Sound Archive
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**
 - 4a. Follow on funding: *Visual Perception in Arts and Neuroscience*
Professor Rodrigo Quian Quiroga, University of Leicester

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 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
 - 10a. Follow on funding: *Future Memory in Place*
Dr Elena Isayev, University of Exeter
11. **Dr James Leach**, School of Social Science, University of Aberdeen
Choreographic Objects: traces and artifacts 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**, University of Bath
Street life and street culture: Between Early Modern Europe and the present
- 13a.** Follow on funding: *Street life and street culture (cont.)*
Dr Fabrizio Nevola, University of Bath
- 14. Dr Sonali Shah**, School of Sociology and Social Policy, University of Leeds
The performance of disability histories: remembrance and transmission
- 15. Professor 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
 Doctoral Student: **Johanna Zetterstrom-Sharp**
- 2. Professor Andrew Burn**, London Knowledge Lab, Institute of Education, University of London
Children's playground games and songs in the new media age
- 2a.** Follow on funding: *The theory, practice and art of movement capture and preservation: an interdisciplinary investigation*
Grethe Mitchell, University of East London
- 2b.** Follow on funding: *Talkin' 'bout my generation: intergenerational exchange about children games and songs*
Dr Rebekah Willett, London Knowledge Lab, Institute of Education, University of London
- 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
- 3a.** Follow on funding: *Mali-Cuba: Music Across Generations*
Dr Lucy Duran, SOAS
- 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. **Professor Andrew Michael Roberts**, Department of English, University of Dundee
Poetry Beyond Text: Vision, Text and Cognition
 - 6a. Follow on funding: *Scottish Poetry Library 'Archive of Reading'*
Professor Andrew Michael Roberts, University of Dundee
7. **Dr Jason Toynbee**, ESRC Centre for Research into Socio-Cultural change, The Open University
What is Black British Jazz? Routes, Ownership, Performance

Small Research Grants

1. **Dr Alice O'Grady**, School of Performance and Cultural Industries, University of Leeds
Environments for Encounter
2. **Alistair Campbell**, School of English and Drama, Queen Mary University of London
Embodied Emotions
 - 2a. Follow on funding: *Embodied Emotions (cont.)*
Alistair Campbell, QMUL
3. **Dr Jonathan Foster**, Department of Information Studies, University of Sheffield
Riders Have Spoken: Designing and Evaluating an Archive for Replaying Interactive Performances
4. **Professor James Gow**, Department of War Studies, Kings College London
Pictures of Peace and Justice: Documentation, Evidence and Impact of Visual Material in International War Crimes Prosecution
5. **Dr Bjorn Heile**, School of Culture and Creative Arts, University of Glasgow
The Use of Audiovisual Resources in Jazz Historiography and Scholarship: Performance, Embodiment and Mediatized Representations
6. **Professor Paul Heritage**, Drama, Queen Mary University of London
Transforming lives: pilot project for multimedia exhibition that investigates how young people transform their worlds through the arts

- 6a.** Follow on funding: *Transforming Lives: young people, art and the city*
Professor Paul Heritage, QMUL
- 7. Dr Marion Leonard**, School of Music, University of Liverpool
Collecting and Curating Popular Music Histories
- 8. Dr Keith Lilley**, School of Archaeology and Paleoecology, The Queen's University of Belfast
Linguistic Geographies: The Gough Map of Great Britain and its making
- 9. Dr Graeme Milne**, School of History, University of Liverpool
Mapping memory on the Liverpool waterfront since the 1950s
- 10. Professor Murray Pittock**, Department of English Literature, University of Glasgow
Robert Burns: Inventing Tradition and Securing Memory, 1796-1909
- 11. Dr Uma Suthersanen**, Centre for Commercial Law Studies, Queen Mary University of London
Who Owns the Orphans? Traditional and Digital Property in Visual Art

Student-led Initiatives 2009-2010

- 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, 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. Lisa Stead**, Department of English, University of Exeter
Interfaces: encounters beyond the page / screen / stage
- 10. Bethan Stevens**, School of English, University of Sussex
Picture this: postcards and letters beyond text
- 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 3: Follow-on Funding

1. Ms RM Bailey

Education and Outreach, Royal Commission on the Ancient and Historical Monuments of Scotland

Taking forward a participative 21st Century Inventory

Project Summary

'Taking forward a participative 21st Century Inventory' has been inspired by and builds on the research being undertaken by Beyond Text Collaborative Doctoral Award student Michela Clari, entitled 'In the hands of the user: changing patterns of participation and learning through the digital collections of the Royal Commission on the Ancient and Historical Monuments of Scotland'.

Clari's research is focussed on the early pioneering developments of RCAHMS in online user interaction and the use of social media. Her analysis and interpretation of RCAHMS work in this area has stimulated and informed RCAHMS to further develop the concept of a participative 21st Century Inventory of the built heritage of Scotland.

The project will create, evaluate and disseminate findings on a discrete set of online demonstrator applications that will provide facilities using live data to test the capacity of the public, professionals and academics to collaborate in 'making' and 'unmaking' the inventory of the built heritage of Scotland.

2. Mr AM Campbell

Drama, Queen Mary, University of London

Embodied Emotions

Project Summary

The Embodied Emotions project raises significant new questions arising from the practice which we seek to address as the focus of the proposed follow-up work:

Where is the space in the curriculum, in the built school environment and in the everyday timetable for children to engage in safe debate on dangerous topics? How do we lobby for this space - a Centre - to appear in every school? What is the potential for child-led, experiential learning to complement PSE teaching and to be layered into its practice? How do we honour children's ownership of work co-created with them in its broader dissemination and publication?

3. Dr L Duran

Department of Music, School of Oriental and African Studies

Mali-Cuba: Music Across Generations

Project Summary

The proposed activities arise from work by the "Growing into Music" research team, documenting and analyzing childhood music acquisition and transmission in oral musical traditions. Our proposal addresses the theme: "Learning across and between the generations", by celebrating the historical connections that characterise Mali and Cuba's ongoing "trans-Atlantic conversations". "Mali-Cuba: music across generations" focuses through events in Havana and Bamako in November 2011 on two countries with exceptionally strong international musical profiles and a long history of connections. Our research in these two countries is pointing towards ways in which the links (both historical and contemporary) between Cuba and Mali may be illuminated by a closer look at how children acquire musical skills and knowledge in both countries. We will explore, develop and promote such connections through live performance and workshops involving children who are participating in our project, and thereby realise a greater and more direct impact for our research than originally envisaged.

"Growing into Music" has established a highly productive relationship with Caridad Diez, vice-president of UNEAC, the Union of Cuban Writers and Artists (the leading cultural institution in Cuba). Our Havana festival will take place in front of live audiences from Cuba and virtual audiences further afield via the internet, through the intervention of the UK record company World Circuit. We will bring four Malian children to Havana, with a parent and/or guardian, and film the encounter between them and Cuban children, at home and on stage, with the participation of their parents and teachers. In Mali, there is a long-established history of Mali-Cuba relations, with a large community of Cubans living and working there. We will present our research in Mali via a smaller event in November 2011, involving musicians, key people from the cultural sector, the local press, and wider audiences.

The aims of our proposal are to: stimulate cross-cultural awareness by bringing together young musicians from Cuba and Mali to observe each other's acquisition processes, learn together in informal workshops, and perform in public; to publicise our work, present our films and research in Havana and Bamako; film the results and incorporate a selection of this into our final output; provide outlets for and raise awareness of "Growing into Music" via the music industry; inform audiences beyond academia of the significance of oral methods of training young children and exchanging of musical information across the generations. Our planned activities exemplify knowledge exchange; public engagement; dissemination and stimulation of new knowledge, as the project's researchers share ideas with and receive feedback from Cuban musicians and researchers, and as Cuban and Malian musicians study and perform together.

Our proposed festival exploits previously unforeseen pathways opened up by collaboration with Caridad Diez and UNEAC, who will be our Cuban partner; it projects this knowledge beyond the academic sphere in Cuba and Mali; and it encourages interactions and creative engagements between the project's researchers, Cuban and Malian musicians, cultural institutions in Havana and Bamako, and the UK record label World Circuit Records. The proposed activities will thus benefit a range of artists and institutions, as well as a wider audience at public music and film events, and we will document these benefits by filming and recording the festival in Havana and seminar in Bamako, and by making written records of discussions that take place and feedback that is offered. Our UK business partner will be World Circuit Records, who are particularly interested in the topic of inter-generational exchange and will disseminate information and output via the label's international publicity networks, bringing in audiences with an interest in Mali and Cuba from around the world.

4. Professor P Heritage

Drama, Queen Mary, University of London

Transforming Lives: young people, art and the city

Project Summary

'Transforming Lives: young people, art and the city' is an interactive, audio-visual immersive installation that investigates and celebrates how young people transform their worlds through the arts. The follow-on research asks two questions:

If we were to create a live audio-visual and interactive exhibition drawing on multidisciplinary debates to illustrate and investigate how young people transform their worlds through the arts, what would it look, feel and sound like? How can we stimulate and enrich knowledge exchange about the relationship between art and civil society within the context of the emerging Olympic cultural dialogue between London and Rio de Janeiro?

The aim of the research is to enable young people to archive and to represent the ways in which they transform their lives and their cities through the art they make. Transforming Lives seeks to link the values of young people's transformational artistic practices with the ideals of the Olympic movement and thereby connect Beyond Text to Olympic themes of cultural dialogue, sustainability, unlimited possibilities for disabled people and the 'Olympic Truce'. The research brings together young people making art with ideas about how art transforms lives, and finds innovative ways to express what can be made from that encounter. Art work by young people is too often lost and unrecognised for its achievements in bringing about real change in people's lives.

This original interactive installation is produced and curated by young people who have documented their own work and the work of other young people. It will re-present the experiences and histories of young people in Britain and Brazil, creating a platform for debate and celebration. The interactive technologies developed during the research enable new material to be collected from the general public who visit the installation in each location so that Transforming Lives is shaped and curated in different ways as it travels. The installation will be seen in Gateshead, Salisbury and London in 2011 before travelling back to Rio de Janeiro where it was first developed in January 2012. At each location there will be a seminar for senior representatives from agencies that work with young people in the city, each time with a focus related to one of the key themes from the Cultural Olympics.

There will be a final seminar in London for cultural policy makers, representatives from foundations which focus on arts and social justice, and senior directors of arts organisations that work with young people.

Partners:

This Follow-On project is a collaboration between People's Palace Projects [a practice-based arts research centre at Queen Mary, University of London], Lawnmowers Theatre Company [a national organisation for people with Learning Difficulties based in Gateshead], and Salisbury International Arts Festival.

Spectaculu [a graphic/scenic design school for young people from peripheral communities in Rio de Janeiro] is a collaborator on the original Transforming Lives project and will host and support the return of the project to Rio in 2012 [financial support not required as part of this Follow-On application]. Their support and commitment, demonstrated in their Letter of Support, is essential to the impact of the project and the success of the cultural exchange, but they will not be committing resources to the UK work outlined in this Follow-On application.

5. Dr E Isayev

Department of Classics and Ancient History, University of Exeter
Future Memory in Place

Project Summary

If there is no true, authentic or essential relationship between people and territory, no primordial tie between body and soil, then how does any one place gain meaning? How does experience of a site and its landscape, or social tools such as citizenship, create a sense of belonging and identity that is associated with locational place? How does an imagined community such as the nation state form, and whom does it include? These are all questions which underpin the current project Future Memory in Place. It follows on from research into these questions that was conducted in the original Beyond Text initiative De-Placing Future Memory and are currently being explored in relation to the ancient world in the project Paradoxes of Place. The historical context, especially one that was highly mobile, is essential for understanding what an alternative non-territorially based sense of belonging may have looked like, and the role of place within it. Such a perspective also encourages a reconsideration of what is meant by the foreigner and migrant. If we are all mobile in some way then how is that mobility distinguished, other than by crossing borders? While these projects look primarily to the past, to better comprehend the production of place, the current proposal looks forward. Its aim is to create an environment that brings together seemingly disparate communities that jointly participate in the construction of place through common experience. In so doing it will enact and disseminate the research findings to a wider public through a collaboration of academic and art practice, generating opportunities for knowledge exchange.

The focus communities of this project, all based in Swansea, are school students and refugees. They will be engaged through a series of workshops, constructed by the leading Welsh artist Catrin Webster, in collaboration with the Glynn Vivian Art Gallery and the Centre for Migration Policy Research (CMPR), at Swansea University. Journeys will be a central activity, since the shifting from one place to another affects perception, understanding, memory and response. It can be via a small shift from a corner of a room to a window, or journeys across time, space and cultures. Mobility is key to our interaction with the world and is seen as an essential part of our existence; however, within the very mobile nature of

being human we also need time to adjust to new environments, to consider where we are. Therefore the workshops create an opportunity to do both; to be mobile and also to be present.

They will consist of an introduction to key themes through the lens of the ancient world questioning current preconceptions of the migrant and the meaning of place. The artist will lead participants on a journey into the city scape, introducing visual methods to record it, including drawing, colour collection, and digital capture. The focus will be on individual interpretation of communal experience. The journey will then be re-presented in the gallery workshop. The principal method of investigation will be literally beyond text, as this project seeks to give an alternative language to participants, through a focus on visual perceptions and modes of communication.

Throughout the project there will be an interactive web presence, using the Beyond Text project Web Site and YouTube to allow participants to add journey experiences. These will then be incorporated in new art works through re-mixing. The project will culminate in a public site-specific installation, incorporating the work of all participants and also original pieces by Webster. Providing a new imagined community for those who have conducted the same journeys and jointly created place. The final element will be the design of an education resource, for use in the Citizenship Curriculum, so the findings will continue to be disseminated. With the help of the CMPR it is hoped that there will be also an opportunity to inform current policy on issues of migration.

6. Ms G Mitchell

Humanities and Social Sciences, University of East London

The theory, practice and art of movement capture and preservation: an interdisciplinary investigation

Project Summary

This project follows on from research into capturing and archiving movement in the Beyond Text Project: Children's Playground Games and Songs in the Age of New Media. Because of its focus on playground activities, the capture, analysis and preservation of movement was an intrinsic part of the large grant project. It is also important in other research in the arts and humanities - not only formal performance, but also transient, ad hoc activities where gesture and other forms of non-verbal communication can play a significant role. A number of projects which feature in the Beyond Text programme fall into one or more of these categories, highlighting the importance of movement to the subject matter of this call.

This project will foster and produce interdisciplinary knowledge exchange by bringing together research from the Beyond Text programme, with knowledge from other academics, archivists, practitioners and experts from the business, commercial and creative sectors, to exchange experiences and identify best practices as well as areas for further investigation, collaboration and partnership.

In doing this, it will address important theoretical and practical issues regarding the capturing, visualisation and preservation of gestures/movement, such as: the balance between complexity and ease-of-use in any system, fidelity (how accurately movement is recorded), completeness (how much detail is recorded), versatility (whether the data recorded is open to other forms of presentation or analysis), and usability (how easy the recording system is to use and how much the system intrudes on the activity). Other associated issues include data preservation, archival permanence, the ethical considerations of consent and anonymity and the relationship between researchers and subjects.

Although considerations of these issues feature within disciplines there has been little discussion between areas and information is often isolated within disciplines. For example, formal movement notation systems are well known within the dance community, but not within other fields. Likewise, computer based motion capture may appear daunting to those from a more traditional humanities background. As a result, potentially useful knowledge is occulted from research areas where it may serve to inspire new capture or visualisation techniques, theoretical considerations or archival practices. In an age of interdisciplinarity and technological convergence, it is becoming increasingly important that knowledge is

shared across disciplines, both in terms of identifying common concerns and best practices, and in terms of sharing intellectual and practical resources.

To this end we will produce and disseminate an interdisciplinary review of the different methods, techniques and technologies for capturing, visualising, analysing and archiving movement/gesture and their accompanying historical, disciplinary and theoretical rationales and concerns - making it easily and widely available and contributing to the dissemination of theories and practices.

We will also host two interdisciplinary knowledge-exchange symposia encouraging discussion between the academic, creative and archive community and relevant business, commercial and creative practices. The symposia will focus on theoretical, practical and ethical issues relating to the capture, visualisation and archiving of movement. We will disseminate the results and findings of the symposia through expert-authored chapters of an edited volume of case-studies, research design and results and via the project website.

The project will start with and be sustained by, an online knowledge-exchange and partnership hub, a network and website portal for information, knowledge exchange, discussion and dissemination - allowing the project to extend internationally and last beyond the duration of the project.

7. Dr FJD Nevola

Department of Architecture & Civil Engineering, University of Bath

Street life and street culture: between Early Modern Europe and the present

Project Summary

This proposal for follow-on-funding is to continue the work of the 'Beyond Text' AHRC-funded network *Street life and street culture: Between Early Modern Europe and the present* (AH/G000417/1). The aim of the project is to extend our discussion to include those involved with advising on and making public policy in relation to the public realm of the contemporary street.

Today the street is often synonymous with anxiety, worry, and anti-social behaviour: nothing of this is new. The opposite is also true, however, as urban renewal, major infrastructure and monumental architectural projects are invested by planners and policy-makers with the expectation that they will redeem depressed areas and renew the social and physical fabric of neighbourhoods and communities: again, this also applies to the past. Led by historians who are specialists on the cities, architecture, and social life of Europe in the fifteenth to seventeenth centuries, the Street Life and Street Culture network over the two years of its existence has brought together those who work on and are involved in the life of historic and contemporary cities and streets. To date, the Street Life and Street Culture network has involved architectural and art historians and theoreticians, historians, planners, public officials, artists and critics, film-makers, a sound artist and an actor, to create an interdisciplinary, international community drawn from the UK, USA and Europe. The aim has been to create a fruitful dialogue with multiple voices that will allow all of us to view the lives of cities, as witnessed along streets, through comparative perspectives.

The Street Life and Street Culture network seeks to understand the broader issues concerning the street as a place of cultural mediation and the construction of identities by comparing perspectives and methodologies from different disciplines, and confronting and comparing Early Modern experiences with our contemporary world as a means of throwing new light on issues. The street is a result of the urban process, a continuously reinforced dynamic between private and public spheres and the negotiation of public, social, and private identities. The built fabric of the street - not just a road along which people speed but a physical and social space created by the buildings that front onto it - forms an essential place for everyday social interaction, as well as a possible setting for spectacular events. The social relationships and the events that take place in the space of the street give particular meanings and resonances - temporary, local, national, or historical - to an individual street as well as to a city as a whole.

The network has sought an historical understanding of contemporary problems concerning street culture by addressing issues that may also help reframe current issues, thus feeding

into public policy. This objective has been advanced by the network's varied constituencies and the involvement of our original project partners, CABE (Commission for Architecture and the Built Environment). The primary aim of this bid is to take the network one step further, to engage directly with policy/practice participants and thus to take the discussion we have initiated to a different level. In so doing, we seek again to show the value and significance of historical precedents from the Early Modern period for the debates that deal with contemporary concerns pertaining to the form and use of the public urban space of streets.

8. Professor R Quian Quiroga

Engineering, University of Leicester

Visual Perception in Arts and Neuroscience

Project Summary

How do we perceive art and what is it so special about it? What processes in our brain lead us to appreciate and enjoy a piece of art in a museum? This is a fascinating question that should be ideally approached by interdisciplinary teams involving neuroscientists and artists, among others. In spite of the potential of such interactions, given the relevance of the questions that can be posed and scientifically addressed, the links between science and arts have been so far very limited. However, it is very interesting that visual artists are aware (at least intuitively) of some principles of visual perception in Neuroscience since very long. For example, Neuroscientists study issues such as colour perception, how shape and depth are perceived, etc., which are well-known in Arts. In this respect, the basic idea of our project is to combine knowledge about visual perception from arts and neuroscience and create an exhibition with a selection of about 10 canvases using, and at the same time showing, principles of visual perception. The goal is not only to create novel art pieces, but also to use these canvases as an engaging way to show these neuroscience principles to the general public, which explain something as interesting as how do we see. For this purpose, each of the canvases will be accompanied with a simple and graphical explanation of the neuroscience principle used. The set of works to be presented in this Art & Science exhibition will be also used to further study how people look at art pieces in the museum environment, which is the topic of our current Beyond Text award.

9. Professor A Roberts

Department of English, University of Dundee

Poetry Beyond Text / Scottish Poetry Library 'Archive of Reading'

Project Summary

The 'Poetry Beyond Text: Vision, Text and Cognition' project (2009-2011) has used methods and theories from literary criticism, aesthetics, human experimental psychology, fine art and creative practice to study how readers respond to hybrid works which combine poetry with images, or the textual with the visual. This has included: tracking the process of reading using eye-tracking and other experimental techniques; discussions and theoretical investigations with poets, artists and student volunteer 'co-researchers'; experimental processes of transfer between image-based and textual forms; and commissioned works exploring the potentialities of these hybrid forms as well as recording the processes of collaboration and creation. One result was to emphasize that a reading performed (silently or otherwise) by an 'audience member' can be as unique and as interesting as one performed by a poet. While we have many and varied archives of writing, the seemingly ephemeral (but crucial) act of reading itself - the cognitive, emotive and physical processes which occur while an individual is engaged with a text - has rarely been documented. We have started to build up records of individuals reading, and would now like to develop the potential of such records to engage members of the public in processes of reflection on the experience of reading poetry and the cultural and personal value and meaning associated with this.

The Scottish Poetry Library (SPL) is a unique resource centre of recognised excellence for poetry, which provides access to its extensive resources without charge and acts as the authoritative provider of poetry expertise in Scotland, with a reputation for providing a professional and accessible service to a wide range of users from academic to general public. In the original 'Poetry Beyond Text' application, the SPL was identified as a possible repositories for commissioned poetic works at the conclusion of the project. However, over

time we have built an informal partnership with the SPL, and we now see an opportunity to formalise this relationship and to work together to develop an 'Archive of Reading' This which would share insights, results and understanding arising from the Poetry Beyond Text project with the diverse user community of the SPL, enhancing the value and benefits of this publicly-funded research to a wider audience. It would also contribute the key aims of the SPL: to bring the pleasures and benefits of all kinds of poetry to as wide an audience as possible, and to provide a range of innovative opportunities to engage with poetry and for shared enjoyment.

The 'Archive of Reading' follow-on project would:

1. Edit, format and present the records of readings that have been gathered during the Poetry Beyond Text project, in a format that will be accessible and meaningful for library users.
2. Add to these records of readings of works commissioned as part of the Poetry Beyond Text project, and of works in the SPL collection, in both cases to be accompanied by explanatory / interpretative material.
3. Develop and deliver workshops for poetry readers in Edinburgh, Glasgow and Ayr, to facilitate the engagement of library users with the archive and increase awareness of the archive as a permanent resource.
4. Examine audience responses to the works commissioned by the PBT project, by studying how they are read within the context of the exhibition and workshops.
5. Invite the library users to contribute to and further develop the archive after the project, by recording their own responses to works in the collection.

10. Dr R Willett

London Knowledge Lab, Institute of Education, University of London

TALKIN' 'BOUT MY GENERATION: INTERGENERATIONAL EXCHANGE ABOUT CHILDHOOD GAMES AND SONGS

Project Summary

This project will engage different generations in communication and learning about current and historical forms of play. The project is to develop a teaching pack and curatorship programme, both of which will involve engaging with the current project website hosted by the British Library (which will go live in February 2011) as well as creating new materials for an archival deposit. These activities will lead to a self-sustaining programme involving HEIs, schools and community organisations in documenting, exchanging and comparing knowledge and experiences about childhood games and songs.

When it launches in February, the British Library website will contain film, video, audio and other documents which span over a century of recordings about childhood games and songs. The teaching pack, which will be developed in this follow-up project, will be distributed as a free downloadable resource on various websites (potentially Centre for Literacy in Primary Education, British Library, United Kingdom Literacy Association). The teaching activities (for pupils aged 3 - 11) will engage children in learning about games and songs through various forms of generational dialogue. The pack will include activities in which children learn about previous and current generations of play through existing visual and audio materials available on the website, as well as through interviews and dialogue involving older friends, siblings, relatives and/or elders about their experiences of play. For example, the website will contain both historical images and oral recordings of marbles and hopscotch as well as videogame versions of those games. One activity will be for children to find out more about people's experiences of these games (through various forms of communication) and to engage with different generations of people in playing both the playground and videogame versions. A panel of elders who have experience in working with schools will be available for this activity (e.g., to answer interview questions, visit schools, comment on website material). Other activities will focus on a range of curricular areas (e.g., history, language and literacy, speaking and listening, music, ICT) and include suggestions for setting up exchanges (e.g., via email, Skype, blogs, videoblogs) with other schools or organisations as a way of discussing and documenting current games and songs. The intention is also that older people will learn about newer forms of play such as computer games, stimulated by the computer game adaptations of traditional games developed as part of the current project.

The curatorship component of the project will develop a self-sustaining programme of new collections of childhood games and songs including video, audio and still images. The programme will involve agreeing to a protocol for contributions to an archive (potentially the British Library). We will develop a running programme with HEIs which are committed to including a research activity centred in collecting children's games and songs as part of existing courses (e.g., primary language and literacy courses); and we will secure commitments from lecturers for participation to cover at least the next three years. In addition, primary schools and community organisations undertaking intergenerational work involving discussions of childhood games will be able to take part in the curatorship. Currently Age Exchange and the English and Media Centre have such programmes, and we plan to recruit other organisations working in this area through groups such as the Oral History Society Regional Network and the Heritage Lottery Fund for future involvement in the curatorship.

Total number of awards: 10

Appendix 4: Programme Director's activities (2010-11)

30.06.10	QMUL	Recording of podcast for website
30.06.10	QMUL	Beyond Text Steering Committee
08.07.10	QMUL	CDA/SLI Training Session
09.07.10	AHRC	RCUK Showcase event, Swindon
26.07.10	QMUL	Meeting with Rick Rylance on Copyright
12.08.10	QMUL	Call for Scoping Study
31.08.10	QMUL	Host lunch for Shearer West
Aug/Sept 10	Various	Progress interviews with all PIs
17.09.10	MRC	Meet BOP consulting - Copyright
02.10.10	Courtauld Institute of Art	BT network meeting (Nevola)
October 10	QMUL	Prepare Follow-on funding call
08.11.10	Institute of Physics	Copyright Scoping Group meeting
09.12.10	QMUL	Beyond Text Steering Committee
10.01.11	Toynbee Studios	End of Networks event
20.01.11	Institute of Physics	Follow on funding selection panel
07.02.11	University of East Anglia	Basketry Exhibition (Heslop)
08.02.11	IPRI, QMUL	Meeting Johanna Gibson - Copyright
16.02.11	Sheffield	Children's Conference (Burn)
04.03.11	Dundee Contemp. Arts	Open BT exhibition (Roberts)
15.03.11	British Library	Children's Playground Games (Burn)
08.04.11	IPRI, QMUL	Beyond Copyright workshop
04.05.11	Edinburgh	Jonathan Waterlow (SLI)
20.05.11	Mermaid	All award holders' event
26.05.11	Avonmouth House, London	RCUK Centre for Copyright discussions
Coming up:		
03.07.11	Maritime Museum	Visit small grants (Leonard/Mine)
28.06.11	QMUL	Beyond Text Steering Committee
28.10.11	Smithfield	Beyond Text Award Holder (Tom Inns)
29-30.03.12	Kings Place, London	Beyond Text Final Festival



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