

Beyond Text: Performances, Sounds,
Images, Objects



BEYOND TEXT



Arts & Humanities
Research Council

Beyond Text Large Grants

6

Paul Basu, Andrew Burn, Lucy Durán, Sandy Heslop, Bob Ladd, Andrew Michael Roberts, Jason Toynbee

Beyond Text Small Grants

16

Alistair Campbell, Jonathan Foster, James Gow, Björn Heile, Paul Heritage, Marion Leonard, Keith Lilley, Graeme Milne, Alice O'Grady, Murray Pittock, Uma Suthersanen

Beyond Text Workshops

26

Zenon Bankowski, Helen Gilbert, Paul Grainge, Sally Harper, Elena Isayev, Sonali Shah

Beyond Text Research Networks

38

Julie Brown, Kelli Dipple, Antony Eastmond, John Hutnyk, James Leach, Sas Mays, Fabrizio Nevola, Alice O'Grady, Charlotte Waelde

Beyond Text Student Community

48

Collaborative Doctoral Awards (Supervisors):

Jennifer Binnie (Sandra Dudley/Rodrigo Quian Quiroga), Michela Clari (Siân Bayne), Katrina Crear (Christopher Wright), Tony Ross (Michael Moss), Matt Thompson (Colin Divall), Stephen Willey (Andrea Brady)

Student-led Initiatives:

Suze Adams, Victoria Bates, Benedict Burbridge, Rachele Ceccarelli, Carla Cesare, Rebecca Cremin, Marl'ene Edwin, Ella Fisher, Owen Green, Diane Heath, Isis Hjorth, Paul Lihoma, Farès Moussa, Fiona Noble, Katie Reid, Tony Ross, Lisa Stead, Patricia Stewart, Danae Theodoridou, Rachel Walls, Helena Walsh, Jonathan Waterlow

Beyond Text: Performances, Sounds, Images, Objects

How do we go Beyond Text?

This was a question that the Arts and Humanities Research Council first posed in 2007 when it called for innovative new projects that dealt with the ephemeral aspects of human culture, both past and present. As information is increasingly transmitted digitally, the issue of how we capture, preserve and pass on intangible knowledge has become a crucial problem for the 21st century. But the problem is a long-standing one; education takes place in many contexts and often only has a tangential relationship to text books. The histories of dance, music, dress, the visual arts and oral cultures all testify to the importance of embodied, transitory forms of knowledge.

In bringing together, amongst others, historians, literary specialists, art historians, linguists, musicologists, computer scientists and psychologists, **Beyond Text: Performances, Sounds, Images, Objects** has created an extraordinary community that has supported its members as we worked through this challenge. Over the past five years, the programme has provided a framework in which to experiment, and, every now and then, to fail and to learn from that failure. With the help of the wider **Beyond Text** community and the AHRC, scholars who were often used to working alone, found support for ideas that were experimental and novel but also very risky. **Beyond Text** scholars have sung, filmed, video-jockeyed, and danced their research. They have gone into the field in Siena, Northern and Southern Sudan, Sierra Leone, Cuba, Venezuela, Rajasthan and Mali as well as into theatres, taxi cabs, circuses, festival sites, playgrounds, galleries and recording studios in the United Kingdom. They have tried with new interdisciplinary methodologies and challenged some conventional notions of what constitutes a publication. For example, *Beyond the Basket: Construction, Order and Understanding* was an exhibition, scholarly essays and conferences, but it was also an impressive series of weavings created by artists *in situ* in the Sainsbury Centre for Visual Arts in Norwich. These novel forms of basketry were part of the research process itself, not simply an output. In *Children's Playground Games and Songs in the New Media Age*, the primary schools were not only the location for research; the children themselves were the researchers.



BEYOND TEXT



Arts & Humanities
Research Council



Beyond the Basket: Basketry master class at Norwich University College of the Arts

Partnership and sharing knowledge between academics and those outside Higher Education has been another of the programme's key features. Although it was not a condition of funding, almost all the selected projects included an external partner. This was no accident. By building in a relationship with groups who understood outreach and public accessibility, researchers had access to the information they required and were able to ensure their findings made an immediate difference to a wider group of interested audiences. We have been privileged to work with organisations as diverse as the British Library and the Scottish National Library, Merseyside Maritime Museum, Red Bee Media and Urban Angel Circus. We have been closely involved with schools in London and Sheffield and with artists across the UK. In examining how and why these collaborations worked, we found that ensuring a shared vision, open dialogue and personal trust was far more important than paperwork and institutional signatures. Learning how to support the skills required for successful partnership will be an important lesson for the future.

Beyond Text Student-Led Initiatives allowed us to pass on some of this knowledge to the next generation of scholars. Relatively small sums (maximum of £2000) were awarded to 22 groups of doctoral students who ran events, created training materials and websites, set up e-publications, commissioned music and works of art. They came together to learn project management skills and to teach each other the virtues of collaboration.

As we come to the end of the programme, we have been looking back at our original aims and objectives and our initial themes. Some of our original issues became sharper and more focused. For example, we found common problems 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 other cases, we have reframed the themes to reflect the emerging results. Our findings fall under four headings:



© HumanSect by Urban Angels, Light Night, The Winter Gardens, Sheffield, 2006, collaborators in Exploring Festival Performance as a 'State of Encounter'

Archiving the Ephemeral which deals with 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. Projects have provided key examples of how we can access these moments from our past and how we preserve them for our future.

Learning Between the Generations where we find that knowledge and skills are passed between the generations not only through formal means (such as schooling) but also through informal absorption through daily observation and imitation.

Heritage and Values where 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.

Creative Industries and the Digital Economy has emerged as a key issue for UK growth. **Beyond Text** researchers have shown the complexities of circulating public data and visual materials and how we can break down the barriers between arts and humanities researchers and the digital industries.

Finally, as with all major projects, the programme owes a large debt to many different individuals. As Programme Director, I could not have done my job without the hard work and wise advice of Professor John Rink and the members of the **Beyond Text** Steering Committee. I have relied on many AHRC staff for their input and I would like to particularly thank Susanne Hart and Lucy Parnall who have seen the project through to the end. As all who have been involved will know, Ruth Hogarth, the Programme Manager has been our invaluable and much appreciated guide in ensuring our success. I would like to thank them all and to conclude with my gratitude to the Arts and Humanities Research Council, its Council and Chief Executive for supporting **Beyond Text**.

Evelyn Welch, Beyond Text Programme Director
Professor of Renaissance Studies and Vice-Principal
for Research and International Affairs
Queen Mary, University of London



Beyond Text Large Grants

These ambitious, large-scale projects were designed to take innovative ideas and put them into practice over an extended two to three year period. Outcomes from these projects include proof-of-concept prototypes of gaming equipment, exhibitions, films, websites and recommendations for educators, NGOs and the music industry.

- **Reanimating Cultural Heritage: digital repatriation, knowledge networks and civil society strengthening in post-conflict Sierra Leone**
- **Children's Playground Games and Songs in the New Media Age**
- **Growing into Music: a multicultural study of musical enculturation in oral traditions**
- **Beyond the Basket: Construction, Order and Understanding**
- **Metre and Melody in Dinka Speech and Song**
- **Poetry Beyond Text: Vision, Text and Cognition**
- **What is Black British Jazz? Routes, Ownership, Performance**



Beyond Text Large Grant Award Holders meet at Lock-Keeper's Cottage, QMUL, March 2009

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

People

Dr Paul Basu, Institute of Archaeology, University College London (PI)

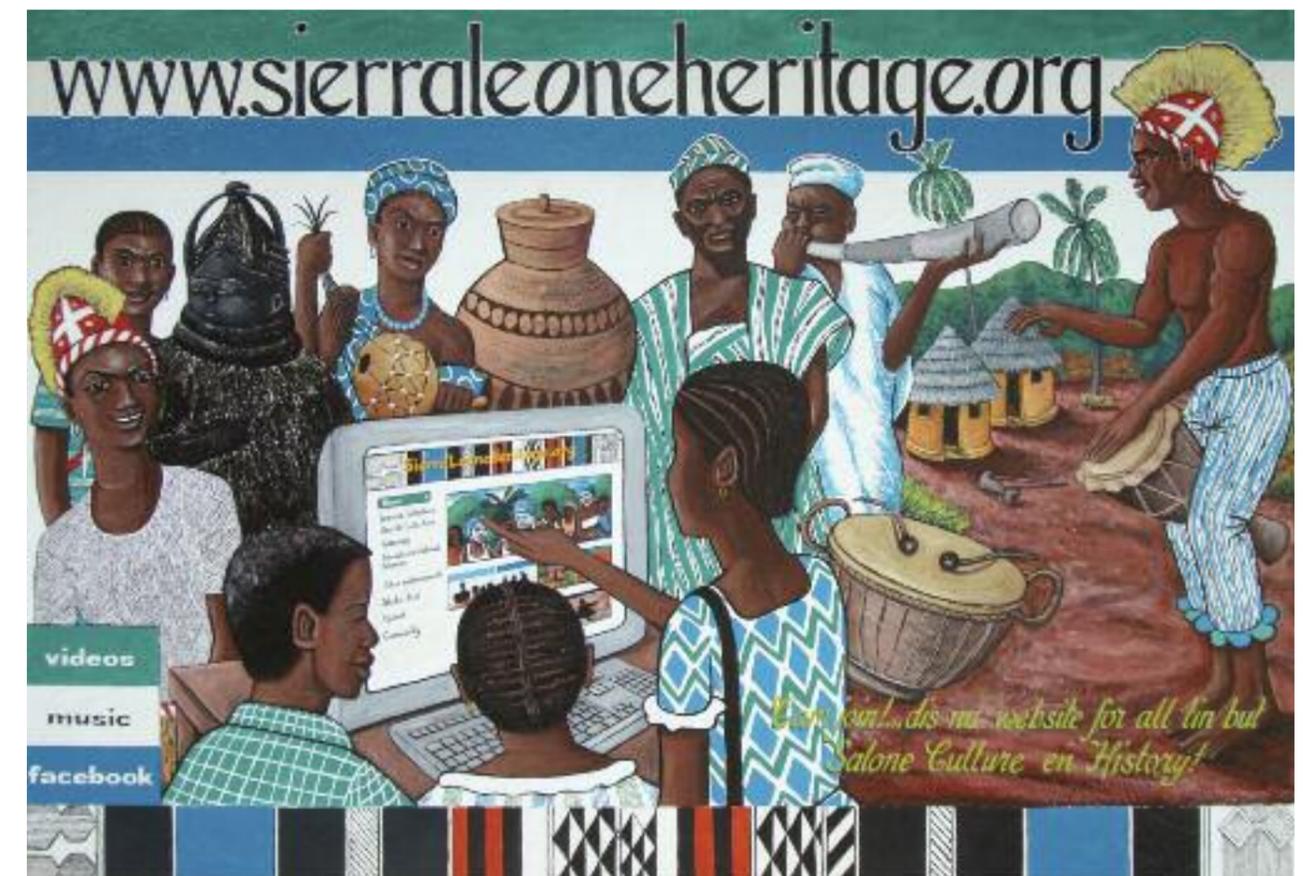
Dr Martin White, School of Informatics, University of Sussex

Dr Zeeshan Patoli, School of Informatics, University of Sussex

Johanna Zetterstrom-Sharp, Institute of Archaeology, University College London

Activities and Outcomes

The ability of material culture to open horizons of knowledge and imagination beyond that transmitted through text is fundamental to contemporary museum practice. Interactive digital technologies, especially, provide new opportunities for reanimating ethnographic collections in exhibition and outreach contexts, in the field of museum and source community relations, and as a means of generating and connecting diverse knowledge networks around objects. Such technological developments necessitate a radical rethinking of what ethnographic museums and their collections are and do in the digital age.



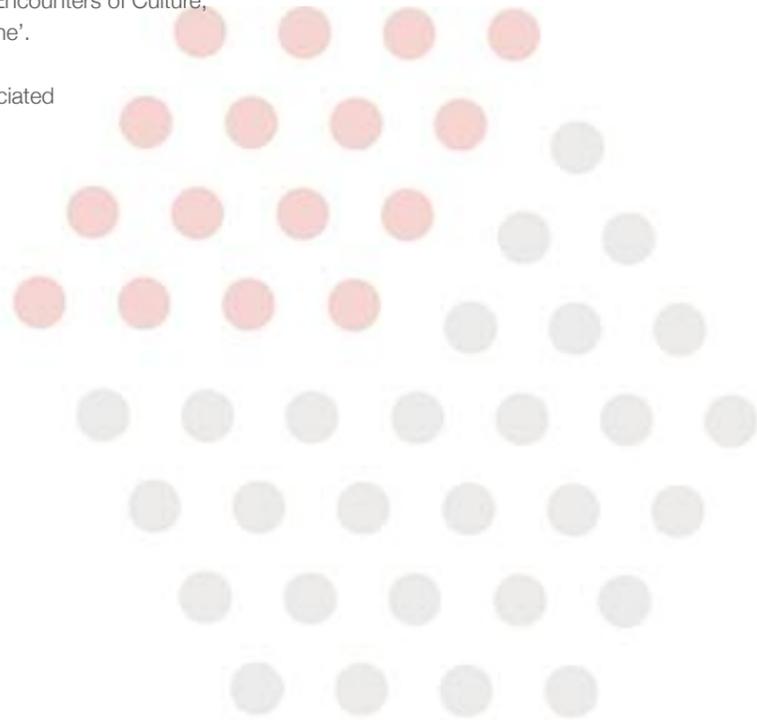
A mural promoting the www.sierraleoneheritage.org digital heritage resource painted on the walls of the Sierra Leone National Museum by the Sierra Leonean artist, Julius Parker. (Photograph: Paul Basu)

This multidisciplinary project was concerned with innovating 'digital curatorship' in relation to Sierra Leonean collections dispersed in the global museumscape. A main output of the project was thus the creation of an innovative online heritage resource, www.sierraleoneheritage.org, which provides digital access to the Sierra Leonean collections of the Sierra Leone National Museum, the British Museum, Brighton Museum & Art Gallery, Glasgow Museums, the World Museum Liverpool, and British Library Sound Archive. The website recontextualises the collections through images, texts and videos specially commissioned from additional partner organisations in Sierra Leone, including iEARN-Sierra Leone, the Ballanta Academy of Music, and Talking Drum Studios.

A key activity of the **Reanimating Cultural Heritage** project was to provide training and capacity building support to Sierra Leonean partners to enable the development of heritage-related digital content, including the digitisation of the collections of the Sierra Leone National Museum and the production of videos on cultural themes. The website was first launched at the Sierra Leone National Museum in November 2011 and portable versions of the digital resource have been distributed to schools and colleges in Sierra Leone through an ongoing outreach initiative. The value of cultural heritage in education and civil society strengthening was also the theme of a workshop co-hosted with the British Council's Schools Partnership programme, which brought Sierra Leonean and British teachers together in Freetown. The website was then launched in the UK, at UCL, with a multimedia exhibition, including displays of iconic Sierra Leonean objects from the British Museum and Sierra Leone National Museum collections, and a special symposium that was attended by Sierra Leone's Director of Cultural Affairs and High Commissioner in London.

Another strand of the project culminated in an international workshop, co-hosted with the Tropenmuseum in Amsterdam, on the theme of 'Museums, Heritage and International Development'. An edited volume resulting from the event is currently being prepared. Numerous academic papers arising from the project have been delivered at international conferences and seminars, and initial academic outputs have been published, including articles in *Museum Anthropology*, *African Arts*, and in the edited book *Museum Transformations*. At the time of writing, further academic publications are being prepared and the project's PhD student is in the advanced stages of writing up her thesis, provisionally entitled 'Encounters of Culture, Heritage and International Development in Sierra Leone'.

Please visit www.sierraleoneheritage.org and its associated Facebook community site for further information.



Bondo Society dancers. Tuiyor, Fiama Chiefdom, Kono District. (Photograph: Paul Basu)

Children's Playground Games and Songs in the New Media Age

People

Professor Andrew Burn, London Knowledge Lab, Institute of Education, University of London (PI)
Dr Julia Bishop, University of Sheffield School of Education,
Andrew Clarke, University of East London, Research Consultant and Developer
Laura Jopson, British Library, Researcher
Professor Jackie Marsh, University of Sheffield School of Education (Co-I)
Grethe Mitchell, University of Lincoln (Co-I)
Gyta Nicola, project administrator, Institute of Education, University of London
Dr Jennifer Sheridan, London Knowledge Lab, Institute of Education, University of London,
Dr Chris Richards, London Knowledge Lab, Institute of Education, University of London,
Jonathan Robinson, British Library (Co-I)
Dr Rebekah Willett, Institute of Education, University of London (Co-I)

Activities and Outcomes

This project has updated and re-presented the Opie Collection of Children's Games and Songs at the British Library. The project aimed to preserve this important aspect of our national culture; but also to explore how it continues to be a part of the lives of children living in the age of computer games and the internet. What does this oral tradition borrow from the media; and how might it connect with the entertainment and information technologies of the age of new media?

The project worked in a number of ways.

Firstly, it digitised material from the collection as a new digital archive at the British Library. The listing and written commentary is now available to researchers through the BL's online catalogue. The archive is now available to researchers worldwide as streamed audio (downloadable for British HEIs), at www.bl.uk/sounds. We have also designed an interactive website available to educators, researchers, children, parents, and the wider public. The website breaks new ground in the exhibition of children's culture, having involved children from our partner primary schools in its design and curation. The website is now live. It is entitled 'Playtimes: 100 years of children's playground games and rhymes', and can be accessed at www.bl.uk/playtimes.



'French skippy' in Leyland, Lancashire 1968 (PRM 2003.88.3189) Copyright © The Pitt Rivers Museum

Secondly, we carried out a two-year ethnographic study of playground culture in two primary schools, one in London, one in Sheffield. This has explored how these games, songs and rhymes are used by children today as part of a living tradition; and, again, how they relate to children's experiences of popular media such as comics, TV, film, computer games and the internet. Material from this study appears on the website, and will be stored in a research archive at the British Library.

Thirdly, we considered how traditional games like this are making their way into new media. We did this by developing the Game Catcher, an innovative application which allows the movements of playground games to be captured and then makes them playable as computer games without losing their traditional character and allows movement data from captured games (with accompanying sound or songs) to be analysed and archived. This innovation was tested by panels of children from the two partner primary schools in the project and was developed using the latest generation of physical computer games technology, such as the Nintendo Wii and Microsoft Kinect.

Finally, the project produced a documentary film of the forms of play observed during the project and interviews with children about their play, made by Grethe Mitchell under the provisional title *Ipi-Dipi-Dation: My Generation*.

The project culminated in a series of high-profile events. A children's conference in Sheffield was held in February 2011, hosted by the performance poet Ian McMillan. A conference for researchers, educators, practitioners and policy-makers was held at the British Library on March 15th, 2011, introduced by a keynote address from Michael Rosen. Two books are in preparation presenting the research. Finally, the project has been supported by an authoritative expert advisory panel of academics, game industry representatives and specialists in children's oral culture. We are delighted that the former Children's Laureate, Michael Rosen, has served as a member of the panel. Michael has also contributed to the content of the website.

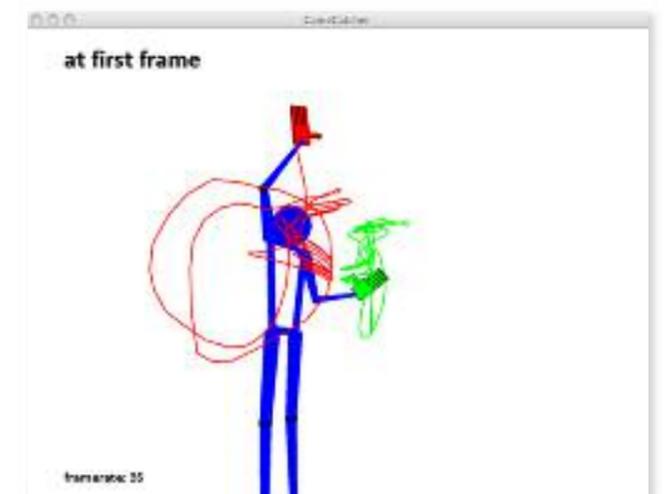


Children testing the Game Catcher

This project was succeeded by two follow-on projects:

"The theory, practice and art of movement capture and preservation: an interdisciplinary investigation" Grethe Mitchell (PI), Reader in Digital and New Media, University of Lincoln; Dr. Tyler Denmead, University of Lincoln, Researcher.

Drawing on findings from the development of the Game Catcher prototype, the potential of this type of motion capture system in recording movement-based activity in arts and humanities research was explored further. The 12 month follow-on project produced an interdisciplinary review of theoretical and practical methods for capturing, analysing and archiving movement, drawing upon academic, creative and commercial sectors. It also convened a two-day interdisciplinary symposium for researchers, archivists, academics and the creative industry community on the theoretical, practical and ethical issues relating to the capture, visualisation and archiving of movement and gesture. A collection of selected research and case studies from the symposia will be published in book form.



Game Catcher analysis

"Talkin' 'Bout My Generation": Rebekah Willett, Institute of Education, University of London; Andrew Burn, Institute of Education (CoI); Chris Richards, Institute of Education, University of London, Researcher.

This project developed an education pack to extend and explore the ways in which the British Library's Playtimes website can be used by different groups. The work was conducted in partnership with a London primary school, with Age Exchange, Blackheath, and with the MA Children's Literature at Birkbeck College. The emphasis was on inter-generational communication about play and games; and the work is intended to develop a sustained programme of contribution to and curatorship of the Playtimes site. The Education pack was developed by Sue Ellis, of the Centre for Literacy in Primary Education in London.

Growing into Music: a multicultural study of musical enculturation in oral traditions

People

Dr Lucy Durán, Department of Music, School of Oriental and African Studies (PI)
Dr Geoffrey Baker, Department of Music, Royal Holloway, University of London
Dr Nicolas Magriel, Researcher, School of Oriental and African Studies
Dr Sanubar Bagirova, Musicologist, Azerbaijan National Academy of Sciences

Activities and Outcomes

This three-year project has been documenting and analysing oral music acquisition and transmission, conducting a detailed exploration of the processes by which children in diverse cultures become musicians, beginning with passive exposure in infancy and culminating in adolescent participation in public performance. We are a team of ethnomusicologists, each of whom specialises in particular geographic areas and ethnic groups. We have been working on oral musical traditions of Mali, Guinea, India, Cuba, Venezuela and Azerbaijan.

Being accomplished performers of musics from these areas has greatly facilitated our fieldwork: three periods of fieldwork in each culture have produced abundant data on all aspects of music transmission and on how it is reflecting the rapid changes taking place in its cultural contexts. The project has produced hundreds of hours of rare archival high-definition video of children learning and playing music as well as of their families and environments. We have been editing this into several detailed films on each culture as well as one film which addresses the entire project—to be released on DVD as well as on our website www.growingintomusic.co.uk. The team is also publishing a jointly-authored volume. A follow-on project is exploring stylistic links between musical children in Mali and Cuba with workshops and performances in both countries.



Bamana griot singer Yakare Damba teaches a song to her grandchildren in an informal at-home session in Bamako, Mali, 2009 © Lucy Durán



Rajasthan: Manganiyar boys making music © Nicolas Magriel

Beyond the Basket: Construction, Order and Understanding

People

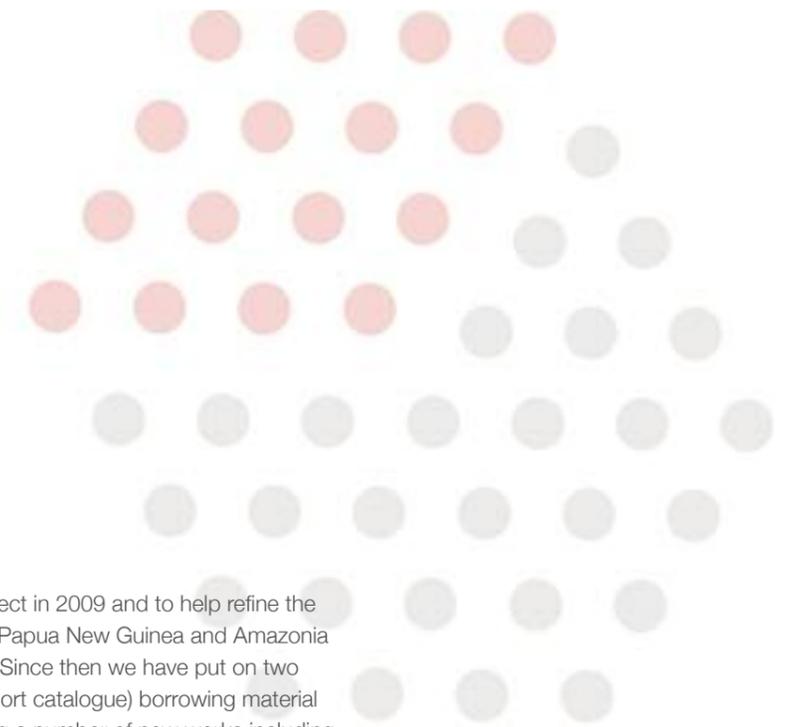
Professor Sandy Heslop, Professor of Visual Arts, University of East Anglia (PI)
Professor Steven Hooper, Director, Sainsbury Research Unit, University of East Anglia
Dr Joanne Clarke, World Art Studies and Museology, University of East Anglia
Dr Aristoteles Barcelos Neto, World Art Studies and Museology, University of East Anglia
Professor John Mack, World Art Studies and Museology, University of East Anglia
Victoria Mitchell, Senior Lecturer: Critical Studies, Norwich University College of the Arts
Dr Joshua A. Bell, Department of Anthropology, National Museum of Natural History, Smithsonian, Washington DC
Helen Anderson, PhD student and administrative assistant, University of East Anglia



Wauja woven mask. Southeastern Amazonia © Aristóteles Barcelos Neto

Activities and Outcomes

The aim of this very broad project is to explore the place of basketry in human culture. It takes the mechanical traditions of making and the ways in which basketry is implicated in wider patterns of understanding, such things as order and metaphor, and explores them over time (thousands of years) and across the world. A substantial part of the research has looked at environmental and economic issues, from sustaining natural materials, both cultivated and wild, and recycling to marketing. It also examined the impact of woven forms on other media, such as pottery, painting, and stone sculpture and architecture.



We had a preliminary symposium to launch the project in 2009 and to help refine the agenda. Researchers have undertaken fieldwork in Papua New Guinea and Amazonia and visited many institutions, collectors and artists. Since then we have put on two successful exhibitions (in early 2011, each with a short catalogue) borrowing material from nearly fifty different sources and commissioning a number of new works including four films. More than 10,000 people attended the larger exhibition, *Basketry: Making Human Nature*, and we have collected data and responses to it using a number of methods in order to evaluate its success. A number of practice-based workshops both professional and lay were held, including events for school groups and families. We organised a major international conference bringing together recent research on basketry by makers and academics from a number of fields including zoology and botany. A book containing twenty essays is currently being edited, based on the proceedings.

Provisionally, the answer to the research question is that basketry is a fundamental and ubiquitous early technology which had a profound impact on the ways in which people learned to live in the world, their beliefs and behaviours as well as developing conceptual and manipulative skills.



Mathias Bengtsson, *Spun Chaise Lounge*, 2003, Carbon fibre, © the artist, 2010

Metre and Melody in Dinka Speech and Song

People

Professor Bob Ladd, Professor of Linguistics (Emeritus), University of Edinburgh (PI)

Dr Angela Impey, Lecturer in Ethnomusicology, SOAS

Professor Miriam Meyerhoff, Linguistics, University of Auckland

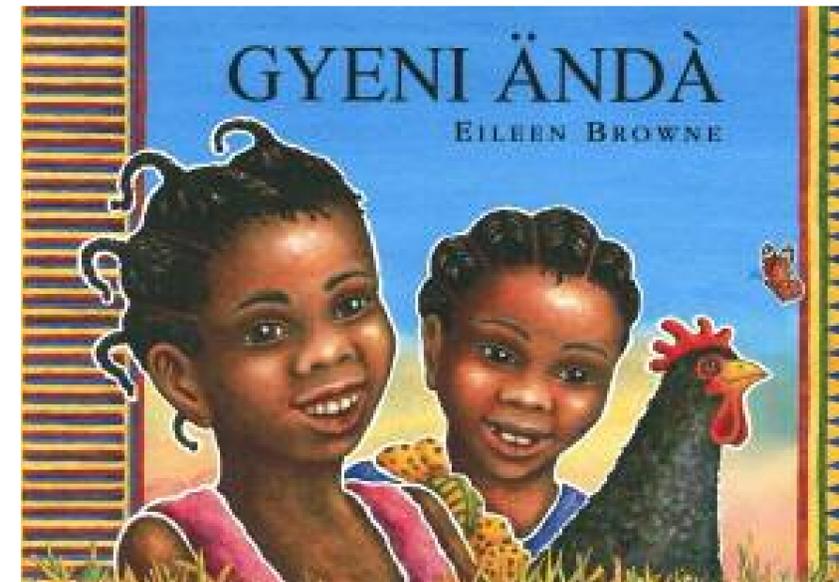
Dr Bert Remijns, Linguistics and English Language, University of Edinburgh

Activities and Outcomes

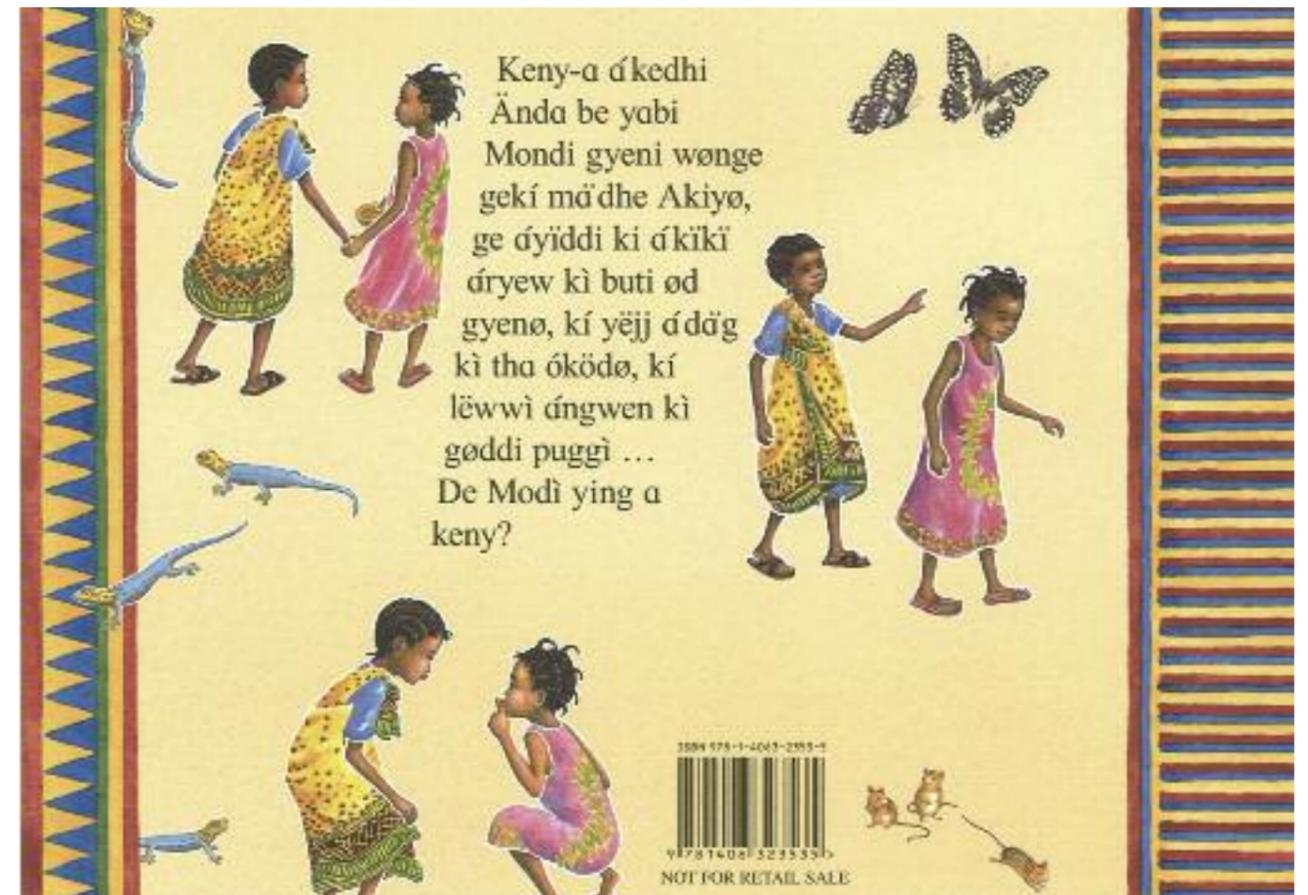
This project has brought together specialists in linguistics and ethnomusicology to study the song traditions of the Dinka, the largest ethnic group in the newly independent country of South Sudan. Dinka is a thriving language (some 2m speakers) spoken in a variety of environments, from traditional pastoralist groups in the Dinka homeland, through urbanised groups in towns in South Sudan, to significant communities of civil war refugees abroad. Composing songs is a vibrant part of the Dinka cattle-based socio-cultural system and songs are used to communicate about all aspects of social, pastoral, and spiritual life. Literacy among the Dinka is limited and the orthography is still far from standardised. Studying song and writing in a language such as Dinka thus provides interesting opportunities to refine a more general (i.e. less alphabetic, less Eurocentric, and less literary) notion of 'text'.

In addition to studying the music itself, one of our main research questions has been to investigate what happens in singing to the language's suprasegmental features (aspects of linguistic sound systems - pitch, tone of voice, tempo - that cannot be so readily written down). Dinka has one of the richest known suprasegmental systems in the world. Our larger goal is to contribute to an understanding of how the non-textual suprasegmental properties of the Dinka language are mediated in different formats (speech, song, writing), and how this mediation is influenced by factors ranging from low-level properties of auditory and visual perception, through dialect variation in the language, to the physical and cultural settings in which texts are created. We are also using the insights we have obtained into the suprasegmental system to make proposals for the refinement of the orthography, in cooperation with Dinka-led initiatives to promote literacy and language development.

We have trained three principal Dinka collaborators who are working with us in the field and in Edinburgh. We have undertaken field work in Juba and elsewhere in South Sudan, and (before the South became independent) in Khartoum. We are in the process of creating a permanent archive of Dinka songs, which are quite unlike much other African music, and are producing a CD for general distribution; we have also worked with BBC Radio 3 on a programme on the role of music in the South Sudanese independence struggle and with BBC 2 Newsnight on a programme (yet to be aired) on South Sudan's independence. We also hope to contribute our recorded songs for use in literacy materials for Dinka children.



The cover page of the Shilluk version (a Sudanese language related to Dinka) of Handa's Hen. This is the first children's book ever to appear in Shilluk, produced in collaboration with Walker Books Ltd.



The back page of the Shilluk version of Handa's Hen. Produced by the research team in collaboration with Walker Books Ltd.

Poetry Beyond Text: Vision, Text and Cognition

People

Professor Andrew Michael Roberts, School of Humanities, University of Dundee (PI)
 Professor Martin Fischer, Division of Cognitive Science, University of Potsdam
 Dr Lisa Otty, School of English, University of Dundee
 Ms Mary Modeen, Duncan of Jordanstone College of Art & Design, University of Dundee
 Dr Anna Katharina Schaffner, School of European Culture and Languages, University of Kent
 Dr Ulrich Weger, School of Psychology, University of Kent
 Dr Kim Knowles, School of European Culture and Languages, University of Kent

Activities and Outcomes

This project, a collaboration between the Universities of Dundee and Kent, studied how we respond to visual-poetic art works. This included digital poetry, which usually involves moving and mutating text and the interaction of text with image and sound. We also studied concrete and visual poetry (where words are arranged spatially on the page in meaningful patterns); combinations of poetry with images (in artists' books, prints and poem-photography books); and poetic text films.

We used psychological, critical and creative methods. Psychologists have established typical patterns of eye-movements for reading text and looking at pictures, as well as models of the cognitive processes reflected by such looking behaviour. Literary critics, art historians, philosophers and media / film theorists have elaborated accounts of the aesthetic, emotional and evaluative issues involved in responding to complex art works. Practising poets and artists engage through creative work and discussion with the same issues. We drew on all of these areas and attempted to bring them into dialogue with each other. The cognitive processes of volunteers were assessed during and after their reading of the various types of poetic work. The assessment involved experimental methods such as eye-tracking, questionnaires and tests of understanding, mood and visual / textual thinking. We then used discussion and written or spoken responses as part of a 'reflective feedback loop'. This involves participants in experiments being regarded as co-researchers. They are shown measures and assessments of their cognitive responses to works, and invited to explore their aesthetic experience and interpretation of the poems, before and after receiving such feedback, and on further exposure to the work.



Vivam (2011), by Marion Smith and Deryn Rees-Jones (sculpture of oak and lime, with poem printed on removable glass 'leaves'). Image, photo © Marion Smith

We also commissioned new visual-poetic art works, both from established artists and poets whom we invited to collaborate, and from emerging talents, including art students. These works ranged from exquisite images of the surface of a pond, with integrated poetic text, on a scroll of fine Chinese paper to an immersive 3D textual environment in the Human Interactive Virtual Environment facility at Abertay University, combining visualisation, speech recognition and predictive text algorithms. The commissions were accompanied by reflections on the creative and collaborative processes involved. Together with displays of our research findings, the new works appeared in public exhibitions at a series of venues during 2011: the Visual Research Centre in Dundee Contemporary Arts, the Scottish Poetry Library, Moray Arts Centre and the Royal Scottish Academy in Edinburgh. Research findings are discussed in a series of journal articles, and examples of data, discussion of issues and further creative work can be seen on the Poetry Beyond Text website, www.poetrybeyondtext.org, which includes an on-line gallery.

A follow-on project was dedicated to ensuring the further dissemination and long-term availability of the results of the research, and to engaging a wider public in the outcomes and issues. This involved the creation of a unique on-screen 'archive of reading' at the Scottish Poetry Library in Edinburgh, together with a series of workshops in several Scottish cities, aimed at involving the public in responding to, discussing and creating visual-poetic works.



Mary Modeen, *Thinking of Your Passing*, (2011) digital inkjet print on rag paper, 22" X 30"



Guy Begbie (artist) and Lawrence Upton (poet), *Namely Un-named*, (2011) digital inkjet printed and cut paper with endless variations in sculptural configurations



Miriam Mallalieu, 'Response to Jim Carruth's poem "The Season Turns"' (graphite, scored by turntable stylus, and then partially re-stitched, with photographic layer underneath)

What is Black British Jazz?

Routes, Ownership, Performance

People

Dr Jason Toynbee, Department of Sociology, The Open University (PI)
Dr Mark Banks, Department of Sociology, The Open University
Dr Mark Doffman, Department of Music, University of Oxford
Dr Byron Dueck, Department of Music, The Open University
Dr Catherine Tackley, Department of Music, The Open University

Activities and Outcomes

The project investigated black British jazz (BBJ), its nature and meaning from **Beyond Text** perspectives. The research was organised along these three strands:

In **Routes** we examined the development of BBJ historically and geographically - in other words both routes and roots. We used a combination of oral-historical and archival work. Our approach was to set in-depth interviews with contemporary participants alongside documents, including from archives in the Caribbean to produce rich histories of musical transmission and hybridity. The **Ownership** strand addressed the question of ownership in the economic sense - the problem of how BBJ is organised as a business. But we have also examined cultural ownership - in what sense it might be said to be owned by black British people. Making use of policy documents, published statistics, business reports and interviews with stakeholders, this strand of the project recognised the crucial importance of the economics and politics of cultural practice for BBJ. Through the **Performance** strand we were concerned with the practice of music-making in a wide sense, including not only matters of production and reception, but also the ways in which the skills of performance are taught and learnt. Live gigs, rehearsals, recording sessions and workshops were all been examined as part of the process of performance. One aspect of this we had not expected would be important but became so during the course of the project. This was the novel and highly effective approach to training in jazz and improvisation which we encountered - with important implications for **Beyond Text** themes.

In terms of outcomes, as well as the usual kind of academic outputs (book, articles, chapters, conference and conference papers) we have produced a film *Kind of Black, White and Blue: the Story of Black British Jazz*, a blog series, and a website.



The great Harry Beckett (1935-2010): trumpet, flugelhorn and composition. Photo by Richard Kaby



'Orphy Robinson, one of this country's leading jazz musicians, is a participant 'What is black British jazz?'

Beyond Text Small Grants

These smaller scale projects were more focused and each lasted up to 18 months. They have resulted in a range of outputs including performances, exhibitions, films, software and interventions in government policy on copyright.

- Embodied Emotions
- Riders Have Spoken: Designing and Evaluating an Archive for Replaying Interactive Performances
- Pictures of Peace and Justice: Documentation, Evidence and Impact of Visual Material in International War Crimes Prosecution
- The Use of Audiovisual Resources in Jazz Historiography and Scholarship: Performance, Embodiment and Mediatized Representations
- Transforming lives: pilot project for multimedia exhibition that investigates how young people transform their worlds through the arts
- Collecting and Curating Popular Music Histories
- Linguistic Geographies: The Gough Map of Great Britain and its making
- Mapping memory on the Liverpool waterfront since the 1950s
- Environments for Encounter
- Robert Burns: Inventing Tradition and Securing Memory, 1796-1909
- Who Owns the Orphans? Traditional and Digital Property in Visual Art



Professor Evelyn Welch with children from Osmani Primary School, May 2011

Embodied Emotions

People

Ali Campbell, School of English and Drama, Queen Mary, University of London (PI)
 Dr Thomas Dixon, School of History, Queen Mary, University of London
 Clare Whistler, Performance artist and opera director
 Bhavesh Hindocha, Loud Minority Productions
 Rose Sharp, Producer, Queen Mary, University of London, School of English and Drama
 Osmani Primary School children, Bethnal Green, London

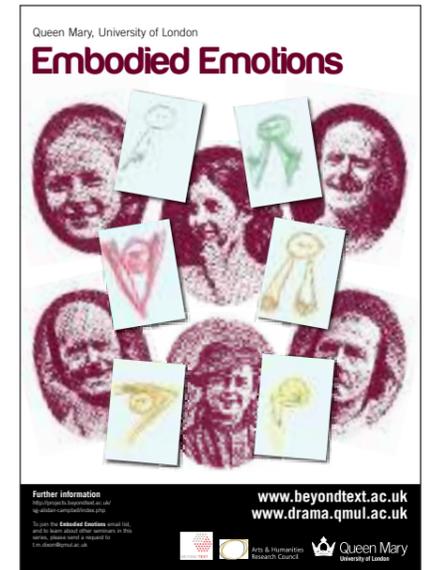
Activities and Outcomes

Embodied Emotions was an interdisciplinary project investigating the notion that Emotional Literacy can be taught in schools as a mandatory element of the National Curriculum through initiatives such as SEAL (Social and Emotional Aspects of Learning). The project evolved as a dialogue between academics and a group of schoolchildren during which they developed a workshop template (X-Ray Eyes) fusing the Image Theatre techniques of Augusto Boal, with the movement system created by Clare Whistler over many years in opera and community performance. The template is entirely child-led, largely non-verbal and was rolled out throughout Osmani primary school; then launched at Swanlea secondary school and later shared with international theatre practitioners, educators and policy makers at the Muktaadhara Festival of the Theatre of the Oppressed in Kolkata, and in collaboration with Mandala Theatre and young people in Kathmandu, Nepal.

This practice has been complemented by a reflexive dialogue with academics, through a seminar series curated by the Centre of the History of Emotion at Queen Mary, University of London and embracing perspectives from 18th Century Face Acting to Robotics. The X-Ray Eyes template evolved through the consequent emergence of fresh questions around the nature of emotional education, the empowerment of children and the applicability of child-led pedagogical methods to other contexts and content.

From the outset, filmmaking held a powerful role of witness far beyond the conventional task of documentation. Bhavesh Hindocha created a series of freestanding short pieces of Clare's dances, devised using exactly the same movement alphabet created with the children and bridging the space between School and Academy.

Boal famously stated "The word that is spoken is never the same as the word that is heard". *Embodied Emotions* points us to a space where children are empowered to open up their experience to each other and to the adults who have power in their lives, by the use of a language that has a power beyond words.



Great Hall, People's Palace, QMUL, November 2010

Riders Have Spoken: Designing and Evaluating an Archive for Replaying Interactive Performances

People

Dr Jonathan Foster, Department of Information Studies, University of Sheffield (PI)
Professor Steve Benford, School of Computer Science, University of Nottingham
Professor Gabriella Giannachi, Department of Drama, University of Exeter
Dominic Price, School of Computer Science, University of Nottingham

Activities and Outcomes

The archiving of electronic artworks and interactive performances presents considerable challenges of capture and documentation, information organization, and interaction. The Riders Have Spoken project contributed to the ongoing exploration of these challenges through an iterative, prototyping approach that enabled the incremental design and evaluation of a usable archive. The development of the archive, based on a work called Rider Spoke by British artists Blast Theory (www.blasttheory.co.uk/bt/work_rider_spoke.html) underwent two major iterations during the course of the project: an initial Cloudpad prototype design and evaluation at San Francisco Art Institute, Stanford Libraries and San Jose State University School of Library and Information Science; and a further Cloudpad prototype design and evaluation at the Information School, University of Sheffield.

The initial Cloudpad prototype was developed completely from scratch and designed as a classic web application with a Model-View-Controller architecture using the Spring Framework (see www.springsource.org/). The materials in the prototype consisted of raw media content that included interviews and video documentaries, or trajectories, shadowing the journeys of different riders. These trajectories were subsequently annotated by the artists. The initial San Francisco Bay Area evaluation included feedback from 16 students and staff at a number of institutions in the San Francisco Bay area, on the interface and the different experiences they had watching pre-made trajectories vs. creating their own trajectories. These user experiences led to a further development of the prototype and its evaluation at the Information School, University of Sheffield.



Rider Spoke participant listening to audio content

The materials for the Sheffield deployment consisted of the same materials for the Stanford Bay Area evaluation. 74 students were first invited to tag and annotate the video documentaries or trajectories; their tags and annotations were then analysed with a view to compiling a classification scheme and thesaurus that would enable consistent but flexible subject access to the content of the archive.

The final prototype archive will be released in two formats, the source code will be hosted on Github (<https://github.com/dominicprice/Cloudpad>) and a precompiled archive will be made available as an Amazon Machine Image. Project dissemination has to date included talks and conference presentations at a Beyond Text funded workshop at the University of York.

Pictures of Peace and Justice: Documentation, Evidence and Impact of Visual Material in International War Crimes Prosecution

People

Professor James Gow, Department of War Studies, King's College, London (PI)
Dr Rachel Kerr, Department of War Studies, King's College London
Dr Milena Michalski, Department of War Studies, King's College London
Iva Vukušić, Chief Archivist, Sense Agency, ICTY, The Hague
Professor Zoran Pajić, Department of War Studies, King's College London
Tony Coll, Tony Coll & Associates, Bristol

Activities and Outcomes

The project was a pilot study to investigate the importance of visual material *vis a vis* other types of material at three stages of war crimes prosecution: first, the context in which judicial bodies are created and prosecutions are generated; secondly, the conduct of trials and their representation; and thirdly, impact beyond the courtroom on publics and issues of peace and security.

We identified and analysed examples of visual material relating to each of the three stages, conducted 21 focus group sessions in four countries, a range of interviews, and documentary examination of visual, written and oral material. We produced: collections of visual data, public events at the Humanitarian Law Centre, Belgrade, the Imperial War Museum, London, and King's; three short films; and different publications, including one book and a second in progress. We found that: visual evidence was highly important at each stage – before, during and beyond prosecution; that, sometimes, personal images were the most salient; and that there are important issues about how war crimes are remembered and how war crimes sites are seen. Our most significant finding was that the role of visual material beyond the courtroom was the most important. This is of great consequence for peace and justice practitioners – in government or international justice. It is outreach framed around particular images that can be effective in connecting with communities, and shaping collective memory.



The Use of Audiovisual Resources in Jazz Historiography and Scholarship: Performance, Embodiment and Mediatized Representations

People

Dr Björn Heile, Department of Music, University of Glasgow (PI)
 Dr Jenny Doctor, Department of Music, University of York
 Dr Peter Elsdon, Department of Drama and Music, Hull University
 Paul McIntyre, Research Fellow, University of Sussex

Activities and Outcomes

Jazz historiography has traditionally revolved around sound recordings, with still images, written documents and oral histories employed as complementary sources. Such heavy reliance on sound recordings has obscured aspects of the music and the cultural practices surrounding it and has led to the marginalisation of musicians who did not produce their best work in the recording studio. Most renowned practitioners have argued that, in order to be understood fully, jazz has to be seen and not just heard.

This project has endeavoured to address this through research based on the Altman Koss Collection of audiovisual recordings of jazz performances. Consisting of more than 2,000 VHS tapes and DVDs, mostly of televised broadcasts, this collection spans the history of jazz, from the invention of sound film to the present, in all its geographic and cultural variety. By systematically analysing the visual dimensions of jazz performance, the project has engaged with research questions that had not been fully investigated before focussing on such topics as: the particular playing techniques, performance gestures and embodied knowledge employed by performers; the gestures and sign languages musicians use to communicate with one another;

the diverse musical, social and filmic codes by which jazz has been represented and disseminated through the medium of television; the relation between mediativity and live performance; and the differences between performance conventions at various times and places.

The project has made a signal contribution to the development of analytical techniques and scholarly approaches for these and other related studies promising a richer understanding of the inherent tension between improvisation as a performative practice that occurs 'in the moment' and its televised presentation which congeals such moments into timeless, permanent products.

The results have been presented at a conference featuring contributions from a broad range of participants from the academic and jazz communities and beyond, promoting dialogue between scholars and performers. In addition, the investigators have presented panels at various other conferences. A proposal for a collected volume of essays is in progress. Further publications in peer-reviewed journals are planned.

The Emil Mangelsdorff Quartet being watched by a live audience and a video camera on the Römerberg in Frankfurt, 2009



Transforming lives: pilot project for multimedia exhibition that investigates how young people transform their worlds through the arts

People

Professor Paul Heritage, Artistic Director of People's Palace Projects and Professor of Drama and Performance, Queen Mary, University of London (PI)
 Gary Stewart, Head of Multimedia, Iniva
 Gringo Cardia, Brazilian Theatre/Exhibition Designer

Activities and Outcomes

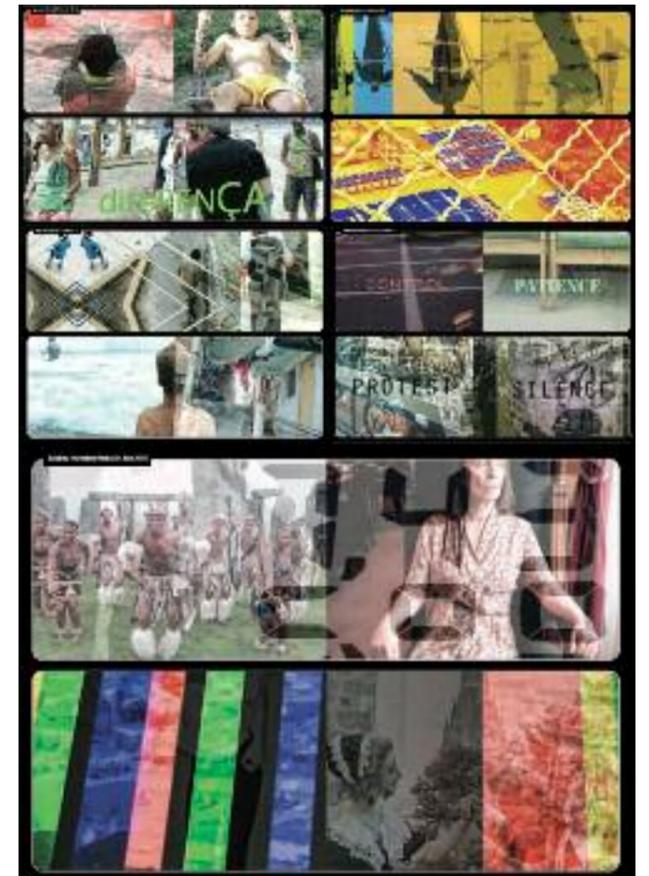
If we were to create a live visual and interactive exhibition drawing on multidisciplinary debates to illustrate and investigate how young people transform their worlds through the arts, what would it look, feel and sound like? This research developed live visual and interactive installations about how young people transform their cities and their worlds through making art and being artists. Together, we found innovative ways to express what can be made from our encounters.

The first experiments were staged at the Purcell Rooms, Southbank Centre London, in July 2010. Luiz Eduardo Soares (former Brazilian Federal Secretary of Public Security) gave a lecture entitled "Social Invisibility: the Drama of Violence in Brazil" which was VJ-ed by student-artist Plínio Marcos using image sequences created during the first training at Spectaculu in Rio de Janeiro in May 2010.

Encounters: art transforming lives was then created and staged five times, with different groups of young artists, between November 2010 and June 2011:

- Spectaculu School: 27 November 2010
- Fundação Progress 12 December 2010
- Morro de Providência: 27 March 2011
- Queen Mary, University of London: 13 April 2011
- Salisbury International Festival: 1 June 2011

In October 2011 People's Palace Projects published a catalogue that collates ideas and images from the project (*Encounters Beyond Text: art transforming lives* ISBN 978-0-9567899-3-8). There is also a website that accompanies the project where you can find audio-visual material and a space to make your own contribution to this enquiry: www.encountersbeyondtext.com.



Collecting and Curating Popular Music Histories

People

Dr Marion Leonard, School of Music, University of Liverpool (PI)
Dr Robert Knifton, School of Music, University of Liverpool

Activities and Outcomes

In recent years the museum sector has shown an increased interest in collecting and displaying material related to popular music histories. Around the world different museums and galleries have offered exhibitions focused upon popular music venues, artefacts, artists and contexts. A number of dedicated visitor experiences have also been established which focus wholly on popular music. This project was the first study of popular music collections and exhibitions within UK museums. It mapped out the different ways museums engage with popular music considering collections, policies, conservation issues and the interpretation of materials. The project developed an understanding of how popular music materials are worked with and valued within museum practice. The research involved in-depth interviews with museum staff across the UK including those in management, curatorial, educational and conservation positions.

Designed as a collaborative project, the research developed in partnership with National Museums Liverpool and the Victoria and Albert Museum, with additional support from the British Library and the British Music Experience. The project established a network of curators engaged in contemporary collecting and curatorial work with popular music materials. A number of planned events were hosted by National Museums Liverpool including a memory workshop and the 'Music Matters' day where members of the public could listen to discussion panels, handle objects from the museum collection and talk to curators. In addition, a small exhibition was developed which went on display at the Victoria Museum and Gallery, Liverpool. In collaboration with colleagues the team also organised a study day for postgraduate students in museum, music, archive and heritage studies, and a two-day international symposium called 'Sites of Popular Music Heritage'. Drawing together the findings and key issues to arise from the research, a one day symposium was also staged at the British Library involving museum directors, curators, educators, librarians and academics.

Dr Leonard and Dr Knifton are currently co-editing a special edition of the journal *Popular Music History* on the theme of popular music histories and heritage in museums and other research publications are forthcoming.



Clothing and badge promoting the famous 1970s Liverpool club Eric's Image courtesy of National Museums Liverpool



Mohair suit made for John Lennon designed by Douglas Millings. Image courtesy of National Museums Liverpool

Linguistic Geographies: The Gough Map of Great Britain and its making

People

Dr Keith Lilley, School of Geography, Archaeology and Paleoecology, Queen's University, Belfast (PI)
Nick Millea, Curator, Map Library, Bodleian Library, Oxford
Paul Vetch, Department of Digital Humanities, King's College London
Dr Elizabeth Solopova, Faculty of English, University of Oxford

Activities and Outcomes

To modern viewers, the Gough Map presents a geographically-recognizable image of Great Britain. To those who produced it, it was an image that differed markedly from those maps that had preceded it. The mystery surrounding the reasons why and how the Gough Map was created has perplexed scholars ever since it was 'discovered' in the mid-eighteenth century by English antiquarians. One of these was Richard Gough, the first to give the map's features and contents serious attention; including the map's writing, for as well as an image of Britain the Gough Map is also a textual production. *Linguistic Geographies* sought to explore this multi-dimensional quality of the Gough Map, to reflect on conceptual questions, such as how maps work, as well as empirical ones, such as how old is the map, and who created it? Thanks to careful palaeographical and linguistic scrutiny of the map's 600-plus place-names, the project has revealed that far from being one single scribal production, the Gough Map's making was a long-process spanning two centuries, from the 1370s onwards. While the earliest writing on the map dates to around the time of Chaucer there is evidence too that someone freshened up the map about fifty years later by over-writing some of its place-names, though curiously they did so only for those in England and Wales, and not for Scotland. The map's writing charts this otherwise unknown history. The spellings of names on the map also yield clues about its origins, for they point to a linguistic influence reflecting Middle English dialects spoken in the south-eastern part of England. The Gough Map's linguistic geographies begin to unlock not only the Gough Map's early history therefore, and also help us to understand how maps communicate, both now and also in the distant past.

The project's findings form the basis of an e-resource – www.goughmap.org – freely accessible to researchers and the public, and containing a searchable database of the map's writing and an interactive version of the map image itself. There are also interpretative essays written by the project team covering different aspects of the research, including the uses made of spatial and digital technologies, and the ways in which palaeographical and linguistic evidence can be used to study not just medieval textual sources but visual ones too, as in the case of the Gough Map. In sum, through focusing on a map, as opposed to a conventional written text, and exploring its 'languages', *Linguistic Geographies* has helped further our understanding of the complex and enduring relationships between the production and consumption of cartographic 'image' and 'text.'



An image of the Gough Map from the Bodleian Library, University of Oxford

Mapping memory on the Liverpool waterfront since the 1950s

People

Dr Graeme Milne, School of History, Languages & Cultures, University of Liverpool (PI)
Rachel Mulhearn, Merseyside Maritime Museum
Dr Laura Balderstone, School of Histories, Languages & Cultures, University of Liverpool
Sam Meech, Re-Dock
Tim Brunson, Re-Dock

Activities and Outcomes

This public history project explored the connections between place and memory in the central waterfront district of Liverpool, once one of the world's busiest seaport cities. *Mapping Memory* was a collaboration between historians from the University of Liverpool, curators from National Museums Liverpool, and filmmakers from Re-Dock. Historically, the waterfront zone was a crowded, vibrant, multi-functional space, but the rise of airlines and containerisation in the early 1970s removed the need for most people to work in or even visit the urban waterfront. Rapid dereliction and the dispersal of communities left many of these spaces blighted for a generation.

Mapping Memory therefore focused on personal and community experience of Liverpool's central waterfront district in the 1950s and 1960s, the last era of traditional seaport society. We talked with people who had lived or worked in central Liverpool, using a mix of individual interviews, group mapping workshops, and public drop-in sessions. We plotted the key sites of memory that people identified on a base-map of the district, and filmed their recollection of the spaces and buildings, often prompted by archive photographs. Our film-makers then interviewed some of the participants on location, building visual connections and contrasts between memories and places that had often changed radically. We created a website, hosted by National Museums Liverpool that locates the material we collected on an interactive map. Re-Dock's film is available on the website, and also runs on a screen in Merseyside Maritime Museum beside a small exhibition of waterfront artefacts.

Two articles discussing the project's findings in the areas of memory, urban history and museum collecting have been submitted to academic journals. www.liverpoolmuseums.org.uk/mappingmemory



The Baltic Fleet: A rare surviving example of Liverpool's once-numerous Dock Road pubs and a key site of memory in the waterfront zone

Environments for Encounter

People

Dr Alice O'Grady, School of Performance and Cultural Industries, University of Leeds (PI)
Dr Rebekka Kill, School of Art, Architecture and Design, Leeds Metropolitan University (CI)
Laura Taylor, School of Film, TV and Performing Arts, Leeds Metropolitan University
Deborah Sanderson, Urban Angels Circus

Activities and Outcomes

This project explored the phenomenon of relational performance within popular music festivals as an emergent genre of creative communication. Whilst bands booked for festivals such as Glastonbury, Big Chill and Bestival often grab the headlines and attract large audiences, the presence of unscripted, un-programmed and unpredictable performances circulating around these sites provide opportunities for interaction that are rarely recorded, notated or analysed. Academic researchers worked in collaboration with Urban Angels Circus, an aerial performance company, to make a piece of relational performance that capitalised on the participatory and immersive characteristics of festival spaces. *The Heavenly Court of Madame Fantaisiste* was toured to three different contemporary music festivals - Kendal Calling, Bestival and Cactus Festival in Belgium. Each festival was chosen to provide a different 'environment for encounter' so that a comparative analysis could be made and research questions concerning making, performing and responding to relational performance could be addressed. As well as exploring the varying cultural contexts between events new discoveries were made about temporal and spatial dynamics within the parameters of each festival and how that impacted upon participation and response. Festival-goers, promoters and curators have engaged with the project throughout its duration and the project continues to assess the impact this type of performance practice may have in terms of the growing phenomenon of festival in the UK and beyond.



© Fruit Juice by Urban Angels Circus, Reach for the Sky, Lakes Alive Festival, Barrow 2009



Environments for Encounter: relational performance at popular music festivals. *The Heavenly Court of Madame Fantaisiste*, Bestival 2010. Image: Michael Seymour

Robert Burns: Inventing Tradition and Securing Memory, 1796-1909

People

Professor Murray Pittock, Bradley Professor of English Literature and Vice-Principal, University of Glasgow (PI)
Professor Christopher Whatley, Vice-Principal, University of Dundee
Professor Murdo Macdonald, History of Scottish Art, University of Dundee

Activities and Outcomes

Robert Burns: Inventing Tradition and Securing Memory, 1796-1909 provides a comprehensive web-based catalogue of public monuments to Robert Burns worldwide erected by 1909, with a selection of images from the same period, combined with a web-based classification of the different kinds of Burns-related material culture available commercially or for domestic use (see www.gla.ac.uk/schools/critical/research/burns/) for a comprehensive website. These datasets enable the whole range of images and items used in the transmission of Robert Burns' reputation into the sphere of cultural memory to be available for study or consultation in one place for the first time. On a theoretical level, the project provides a model for the relationship between literary and material culture, and how they diverge or converge in the significance they grant the reputation of a writer. One of the key findings has concerned the way in which the object record influences not only cultural memory but also biography: this has attracted significant press attention (e.g. 'Robert Burns Highland Mary muse theory disputed' (*The Herald*), 'Robert Burns' mistress Highland Mary invented by objects' (BBC Online), 'Was the Bard's mysterious muse just a fling?' (ITV) and 'Bard 'fling' with Mary', (*The Sun*)). A BBC Radio Scotland programme featuring the findings is due to air on 25 January 2012.

The project's three main exhibitions (Glasgow Life, 5 January-17 February 2011, Robert Burns Birthplace Museum, 7 March-29 April, Hunterian Museum, 15 November-24 December) have been available to up to 190 000 visitors, and there have also been two smaller exhibitions at the partner universities and an antiques roadshow event at the Burns Birthplace Museum.

Publications include 'Robert Burns, memorialisation and the "heart beatings" of Victorian Scotland' (Whatley in Pittock (ed.), *Burns in Global Culture* (Bucknell, 2011)), 'It is said that Burns was a Radical', *Journal of British Studies* (Whatley), 'Highland Mary: the Object of Myth' (Pittock and Mackay, *Romanticism*, (forthcoming)); 'The political and cultural legacy of Robert Burns in Scotland and Ulster' in *United Islands* (Whatley); 'Robert Burns and Art' (*Oxford Handbook to Burns*, forthcoming (MacDonald)), 'Byron, Burns, Objects and Memories' (*Byron Journal*, Pittock and Mackay), 'Burns: Poems and Festivals' (*Scottish Historical Review*, forthcoming (Pittock and Whatley)). There have also been publications in (e.g) the *Burns Chronicle* and BBC History Magazine.

Jug produced by Bell's Pottery of Glasgow to commemorate the centenary of Robert Burns © Hunterian Museum & Art Gallery, University of Glasgow

Who Owns the Orphans? Traditional and Digital Property in Visual Art

People

Professor Uma Suthersanen, Centre for Commercial Law Studies, Queen Mary, University of London (PI)
Dr. Maria Mercedes Frabboni, AHRC Research Fellow
Dr Daphne Zografos, Consultant at IqSensato, Geneva

Activities and Outcomes

The term "orphan works" often refers to cultural and commercial intangible goods that have no clear chains of intellectual property ownership. The project focused on the problems faced by cultural heritage institutions, traditional and indigenous communities, users, and rightsholders in regulating the preservation and exploitation of traditional and digital works that are "orphan works", with an emphasis on visual art. Intellectual property and, to a certain extent, cultural property laws govern the manner in which society and governments accord cultural and business value and recognition to owners of works. Cultural and business practices are also governed by the legal notion of ownership. But there is no coherent legal landscape in relation to "orphan works".

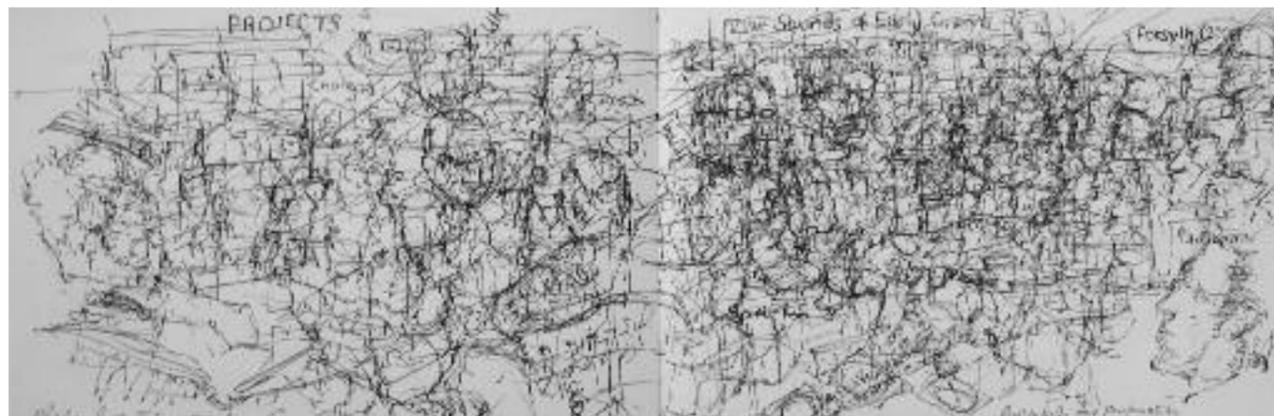
The problem is exacerbated by the need of both public and commercial institutions to digitise works. Digitisation increases the exposure and the earning capacity of a work, and ensures global access to humanity's rich culture. Moreover, museums, libraries and archives, which are often dubbed "guardians of cultural heritage", are being increasingly pressurized to convert their physically located collections into universally accessible digital collections. This ensures universal access to heritages and enables them to become financially self-sustainable. If the owner of the copyright in the work is untraceable, risk management policies can prompt them to remove works from public access and digital libraries to minimise the legal and financial liability. Or it may dictate a "publish and be damned" approach, much to the consternation of lawmakers and rightsholders. Another affected group that this project investigates is the indigenous and ethnic community who claim ownership of "traditional cultural expressions".

As well as presenting several conference papers on the outcomes of the project, we also ran two workshops: the first, 'Who owns the orphans? Traditional and digital property in visual art' provided an opportunity for representatives of museums, archives and libraries, as well as the creative industry and academe to take part in a wider discussion concerning the legal and social recognition of creativity, identity and property of art objects. The second workshop was held in Geneva and comprised three presentations on the legal, economic and social implications of orphan works and their exploitation, with particular reference to indigenous communities and cultural properties. This was a Side Event to the 18th Session of the WIPO Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore, aimed at NGOs and IGOS, as well as the wider diplomatic community. Three journal articles are currently underway, to be published by 2013. A photographic exhibition accompanying the workshops will remain archived within the Centre for Commercial Laws, Queen Mary, University of London premises.

Beyond Text Workshops

These projects took place over a single year and were designed to answer a set of key questions in a short period of time. Often highly speculative and exploratory, they brought together different specialists for concentrated work on specific problems. Many of the workshops involved a mix of artists and academics who came together to construct new practice-based methodological approaches to long-standing problems in the Arts and Humanities. Together they have resulted in new works of Welsh poetry, new compositions, artworks and performances, educational programmes for legal ethics, a film and a range of publications.

- Beyond Text in Legal Education
- Interdisciplinary Perspectives on Indigeneity and Performance
- Ephemeral Media
- Experimental workshops comparing the musical performance of vernacular poetry in medieval Wales, Ireland and Scotland
- De-Placing Future Memory – Future Memory in Place
- The Performance of Disability Histories: Remembrance and Transmission



Catrin Webster's impression of a Beyond Text event, January 2008 © Catrin Webster

Beyond Text in Legal Education

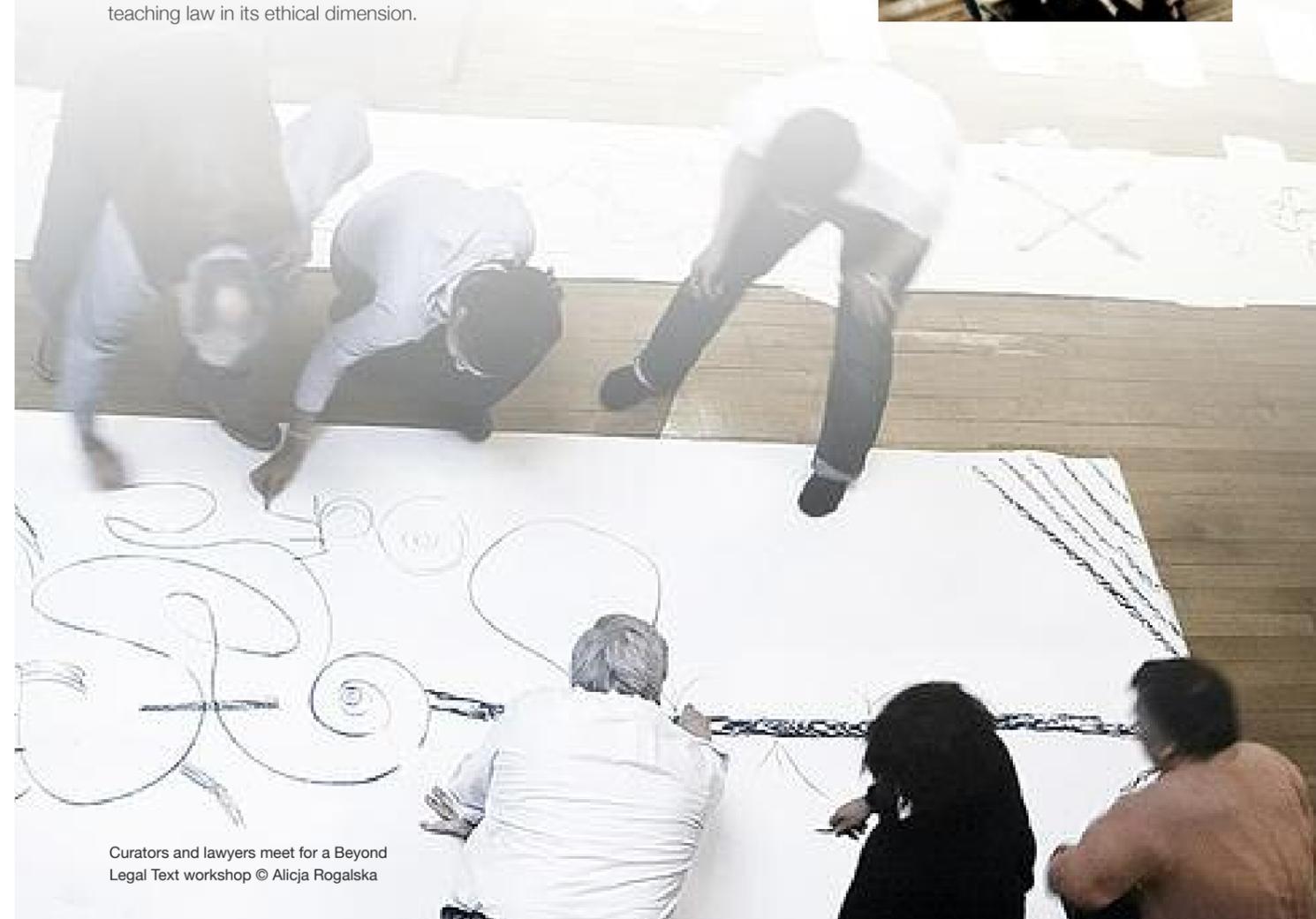
People

Professor Zenon Bankowski, School of Law, University of Edinburgh (PI)
Dr Maksymilian Del Mar, School of Law, Queen Mary, University of London
Zoe Fothergill, Talbot Rice Gallery, Edinburgh
Alicja Rogalska, Artist, London
Keren Ben-Dor, Dance Artist, Romsey

Activities and Outcomes

The project's workshops centred on the ways in which professional integrity in the law can be developed outside the limits of a text-based education. They brought together three artists with legal professionals, legal scholars and legal education policy makers to explore the uses of art production in developing the capacity to see the many ethical dimensions of a given situation. We used the Talbot Rice Gallery at Edinburgh as a useful setting for exploring how to get lawyers to move away from their reliance on written material.

The workshops were captured in a film which uses visual means to make our aims and objectives clear. We have continued to present this material to legal educators with the aim of developing a 'tool-kit' that will help develop more effective and exciting ways of teaching law in its ethical dimension.



Curators and lawyers meet for a Beyond Legal Text workshop © Alicja Rogalska

Interdisciplinary Perspectives on Indigeneity and Performance

People

Professor Helen Gilbert, Department of Drama and Theatre,
Royal Holloway, University of London (PI)

Dr Ian Henderson, Menzies Centre for Australian Studies,
King's College, University of London



Indigenous representatives at the opening ceremony of the Vancouver 2010 Winter Olympics

Activities and Outcomes

This project focused on performance by indigenous peoples in different parts of the world, examining how oral and embodied practices are passed on within societies and across different cultural groups. We held three interdisciplinary workshops that brought together world-leading researchers from Britain and abroad to debate specific but connected concepts in relation to indigeneity. Themes for the individual workshops were 'Mobility and Belonging', 'Orality and Transmission', and 'Heritage and Material Culture'. The second of these events coincided with the Origins Festival of Indigenous Performance (27 April - 7 May 2009), produced by Border Crossings Theatre and involving Aboriginal and First Nations artists from Canada, the United States, Australia and New Zealand. Our workshops are now over but our research continues through Professor Gilbert's new project, 'Indigeneity in the Contemporary World': www.indigeneity.net/, funded by the European Research Council until 2014.

Insights drawn from the *Beyond Text* workshop discussions were made available via public talks at the Origins Festival and a panel presentation at the 10th Biennial European Association for the Study of Australia conference ('Dis/solutions: the future of the past in Australia, New Zealand and the Pacific'), held at the Universitat de les Illes Balears, 22-25 September 2009. Eight essays have been developed from these discussions and edited by Helen Gilbert for a special issue of *Interventions: International Journal of Postcolonial Studies*, forthcoming in 2012.

Ephemeral Media

People

Dr Paul Grainge, Department of Culture, Film and Media, University of Nottingham (PI)

Professor Roberta Pearson, Department of Culture, Film and Media,
University of Nottingham

Dr Jake Smith, Department of Culture, Film and Media, University of Nottingham

Dr Elizabeth Evans, Department of Culture, Film and Media, University of Nottingham

John-Paul Kelly, Department of Culture, Film and Media, University of Nottingham



Activities and Outcomes

The *Ephemeral Media* workshop applied the broad concerns of the *Beyond Text* programme to a particular feature of our accelerated media world - the proliferation of the brief or 'ephemeral' texts that exist between, beyond and below the films and television programmes traditionally privileged within screen studies. We held two separate 2-day seminars: ('Internet Attractions: online video and user-generated ephemera' and 'The Promotional Surround: logos, promos, idents, trailers') in association with the BBC, Red Bee Media, MIT and UCLA amongst others.

Together, the workshops advanced discussion about transitory screen culture as it relates to questions of attention; it developed thinking about practices and strategies used to capture, hold and manage attention in a fast-paced media environment, and considered what attention should be given to short or otherwise overlooked media forms in a critical and curatorial sense. The second workshop also helped illuminate and refine perspectives on the place of short, informal or ephemeral texts within curatorial policy at the British Film Institute, within educational data service provision at EDINA, a JISC National Data Centre based at the University of Edinburgh (www.ed.ac.uk/schools-departments/information-services/about/organisation/edl), as well as in media criticism more generally.

Among other outcomes, the workshop resulted in a major edited book collection exploring the transitory, and transitional, nature of screen culture in the early twenty-first century - Paul Grainge (ed) *Ephemeral Media: Transitory Screen Culture from Television to YouTube* (British Film Institute, 2011). It has also led to an AHRC Follow-On Funding award ('TV and Digital Promotion: Agile Strategies for a New Media Ecology') investigating the emergence of new kinds of promotional culture for the television industry in the digital media era. This award takes forward collaborative relations with Red Bee Media and the BFI.



Experimental workshops comparing the musical performance of vernacular poetry in medieval Wales, Ireland and Scotland

People

Dr Sally Harper, School of Music, Bangor University (PI)
 Professor Dafydd Johnston, University of Wales Centre for Advanced Welsh and Celtic Studies (CI)



Gareth Siôn, a member of Project 'Datgeiniaeth', declaiming *Elegy for Llywelyn ab y Moel*



Tym Morys, a member of Project 'Datgeiniaeth', reciting *Ode to St. David*

Activities and Outcomes

These workshops focused on the early 'bardic' verse created by highly trained craftsmen from medieval Wales, Scotland and Ireland; a true 'performance poetry' conceived for declamation before an assembled audience. It has long been acknowledged that the sophisticated verbal patterning and strict metrical organisation of such verse was also enhanced by some form of simultaneous musical accompaniment, where the poet may have declaimed to his own harp or lyre, or a professional declaimer perhaps combined with an independent instrumentalist. Just how the verse was 'sung' and how such accompaniment worked has nevertheless fascinated and puzzled scholars for years, not least because the bards memorised their material rather than writing it down on the page. This project held two events, one in Scotland and one in Wales, to explore that lost aural and oral dimension of bardic poetry by drawing together poets, singers, players, scholars and a composer in a workshop setting.

The main outcome of the two meetings is a series of 35 video clips grouped under the umbrella title of 'Voicing the Verse / Y Gerdd ar Gân' (www.beyondtext.ac.uk/video.shtml), together with three related articles in the journal *Studia Celtica* (also available online). The clips feature experimental (though historically-informed) performances of poems from the three bardic regions and draw on various forms of declamation and accompaniment.

Edited text and translation reproduced by kind permission of the Centre for Advanced Welsh & Celtic Studies, Aberystwyth

Guto'r Glyn: Marwnad Llywelyn ab y Moel (1440)

Mae arch yn Ystrad Marchell
 Ym mynwent cwfent a'u cell,
 Ac yn honno gan hannerch
 A saith gelyddydd y serch,
 A chledd, dewredd dihareb,
 A cherdd – yn iach ni chwardd neb –
 Lle rhoed o waith llawer rhaw
 Llywelyn, lle i wylaw,
 Llin y Moel, nid llawen Môn,
 Llyfr annerch llawforynion.
 Dewin cerdd, diwan y cad,
 Drych ac eurych i gariad.

Mawr yw anaf cerdd dafawd,
 Mawr os gwir marw eos gwawd.
 Tristach ydiw'r byd trostlaw,
 Tresbas drud tros Bowys draw.
 Cwyn mawr acw yn y Main
 A mwy uchod ym Mechain,
 Benwyn hil, am na bai'n hen,
 Eos eilwaith o Sulien.
 Gweiddi maent am gywyddwr,
 Gweddw yw'r gerdd am guddio'r gŵr;
 Gweddw gwlad am gywyddau glwys
 Gwedy bwa gwawd Bowys;
 Gweddw yw serch, egwyddor sôn,
 Gweddw yw Arwystl, gwŷdd irion.
 Ni chyrch nac eos na chog
 O Lwyn-onn i Lanwnnog.
 Nid byw cariad taladwy,
 Nid balch ceiliog mwyalch mwy.

Clywed y mae merched Môn
 Cloi derw am serch clod Euron,
 A bwrw gordd berw ac urddas
 Awen dan gelynnen las,
 A thewi bronfraith Owain
 Yn ŵr mud yn nerw a main,
 A marw awdur Meredudd
 (Marmor yn y côr a'i cudd),
 A thorri canllaw awen,
 Athro gwawd, a threio gwên.

All lolo oedd Lywelyn,
 Ail Ruffudd neu Ddafydd ynn.
 Awdur cywyddau ydoedd,
 Edn o nef i'r dynion oedd.
 Naddai bob awenyddair
 Fal mêl neu atalau Mair.
 Pwy biau gwawd tafawd hardd,
 Pab Rhufain, llyfr pob prifardd?
 P'le cair ungarir o'i angerdd,
 P'le gwedda gwra i'r gerdd?
 Aeth priawd cerdd dafawd hy
 A'r awdurdod i'r derwdy.

Tad Riffri, ddifri ddofreth,
 Ti a wnaeth wasanaeth Seth
 A ddoeth i'w dad, rhaniad Rhên,
 Ag olew'r tair gwialen.
 Dugost dithau, doniau dyn,
 All olew i Lywelyn.
 Cafas yn nheml y cwfaint
 Urddas Adda Fras a'i fraint,
 Y gŵr y sydd yn gorwedd
 Dan allor faenor a'i fedd.
 Yntau naf yn ein ty ni
 A gladdwyd rhwng argwyddi.
 Ei gorff ef aeth i'r crefydd,
 Ancr i Fair yn y côr fydd,
 Yr enaid i oreunef,
 A chywydd newydd i nef.
 Fy Nuw a fu'n ei wahodd
 Yr ŵyl, a nef yw ei rodd!

Guto'r Glyn: Elegy for Llywelyn ab y Moel (1440)

In Strata Marcella there is a coffin
 in the cemetery of a monastery and their
 cells, and in it a hundred love greetings,
 and the seven arts of love,
 and a sword, proverbial valour,
 and a poem – no one laughs joyfully –
 where was layed by the work of hand and
 spade Llywelyn, place to weep,
 of the line of the Moel, unhappy is Anglesey,
 master of love greetings to maidens.
 He was a magician in song, mighty,
 exemplary and a goldsmith of love.

Great is the injury to poetic art,
 great if true the passing of the nightingale of song.
 Sadder is the world because of him,
 a cruel injustice has overtaken Powys yonder.
 There is great mourning in Main
 and more above in Mechain
 because he was not old,
 he of the stock of Penwyn and a second
 nightingale descended from Sulien.
 They are crying for a composer of cywyddau,
 bereft is poetry because of the hero's burial;
 bereft is the land of fine cywyddau
 after the death of the champion songster of
 Powys, bereft is love, essence of talk,
 bereft is Arwystli, green woodland.
 Neither nightingale or cuckoo
 courses from Llyn-onn to Llanwnnog.
 There is no worthy love,
 no cock blackbird prides himself any more.

The girls of Anglesey hear of
 the closing of an oaken lid on the love
 songster of Euron's praises,
 and of the placing of a tumultuous and
 noble muse's champion beneath green holly,
 and of the silencing of Owain's thrush
 to be a speechless man in oak and stone,
 and of the death of Meredudd's poet
 (marble covers him in the sanctuary),
 and of the destruction of the muse's advocate,
 authority on song, and of the waning of his smile.

Llywelyn was a second lolo,
 a second Gruffudd or Dafydd to us,
 he was a composer of cywyddau,
 he was a bird from heaven to people.
 He would form every word of poetry
 like honey or apples of Mary,
 whose is the song of a decorous tongue,
 pope of Rome, standard of all master poets?
 Where is there a single word of his art,
 where is it fitting to pay tribute to his poetry?
 The owner of bold poetic art
 and his authority have gone to the coffin.

Father Griffri, true support,
 you administered the sacrament of Seth
 who brought to his father,
 gift of God, the oil of the three rods.
 Yourself, blessings of man,
 you brought oil again to Llywelyn.
 There received in the monastery church
 the distinction of Adda Fras and his
 pre-eminence the man who is lying
 beneath a marble altar and his grave.
 This master too was buried in our house
 between lords. His body went to the order,
 an anchorite of Mary will he be in the sanctuary,
 his soul to best heaven, And a new cywydd thereto.
 My God invited him during the Feast,
 and heaven is his gift!



De-Placing Future Memory – Future Memory in Place

Archaeology, Journeys, Memory, Painting, Place, Sculpture, Sound

People

Dr Elena Isayev, Department of Classics and Ancient History, University of Exeter (PI)
 Dr Catrin Webster, Department of Fine Art, Swansea Metropolitan University
 Shauna McMullan, Glasgow School of Art
 Alessandro Petti and Sandi Hillal, artists and architects, Bethlehem, www.statelessnation.org
 Hanaa MalAllah, artist, Iraq, London
 Rashad Salim, artist, London
 Professor Michael Dumper, Department of Politics, University of Exeter
 Professor Nick Kaye, Department of English, University of Exeter
 Dr John Wylie, Department of Geography, University of Exeter
 Dr Linda Hurcombe, Department of Archaeology, University of Exeter
 Marion Wood, Director of Music, University of Exeter
 Michael Ormiston, music practitioner and overtone singer, London
 Kathleen Ash-Milby, curator, National Museum of the American Indian, Smithsonian, USA
 Nadje Al-Ali, Department of Anthropology, SOAS, University of London

Activities and Outcomes

This project provided a space to bring together ideas about identity, presence, homeland and mobility which crucially depend on our understanding of the nature and quality of the bond between memory and place. These questions were addressed through a collaboration comprising academics, visual artists, architects, musicians and other members of our community. The first part of *De-Placing Future Memory* centered around two workshops, incorporating art practice initiatives led by the key project artists, Catrin Webster and Shauna McMullan, alongside panel presentations of ideas and works by the other participants. The workshops fostered dialogues among the artist and academic participants on the themes of the project, and, importantly, took all participants and attendees on journeys into memory and the perception of place across time.

The second workshop coincided with the University of Exeter Schools' Conference and the artists-led interactive journeys for local secondary school students. The project was able to commission important works of art from Iraqi artists - Hanaa MalAllah and Rashad Salim, and artists based in Palestine - Alessandro Petti and Sandi Hillal. These along with the images by the two British artists, Webster and McMullan, addressed the theme of memory and place resulting in an exhibition which ran from mid-September to mid-October 2009 at the gallery in the Institute of Arab and Islamic Studies at the University of Exeter. There was also a presentation at *Café Scientifique* Phoenix Arts Centre in Exeter. In addition, the artists who came to work at Exeter collaborated with musicians to create compositions which were played at the exhibition opening itself, resulting in an interdisciplinary, multi-sensory investigation of how memory and place are interfused.



Exhibition gallery at the Institute of Arab and Islamic Studies at the University of Exeter. Photo: Tim Pestridge

Building on the dynamism of this initial phase we felt strongly about engaging a wider sector of the community in developing the ideas further, and taking on the challenge of making these ideas accessible. This was possible through the *Beyond Text* follow-on-funding scheme that initiated *Future Memory in Place*, along with additional support from *Arts Council Wales*, University of Exeter, Glynn Vivian Gallery, National Waterfront Museum and Swansea City Council. Working together with the artist Catrin Webster we conducted a series of intensive workshops throughout the spring and summer that involved some 3000 members of the Swansea community including 2700 pupils from 9 schools, ages 3 - 16. Our specific aim, using the ancient world as a starting point, was to explore alternative ways of understanding place - not simply as a territory - but as the sum of interactions and imagination. Through art practice, led by Webster, involving landscape paintings and drawings our hope was to enable the participants to capture our fragmented and multi-sensory experience of place.

The result was a programme of activities that culminated in the creation of a number of art works and events, which would not have been possible without the support of the artist volunteers from Swansea Metropolitan University. The first art work was a collaborative sculpture - based on the ancient *tessera hospitalis* - a symbol of friendship that lasted over long distances and generations. Hundreds of mobile pieces make up this 1 x 6 metre steel monument which is now permanently sited at the National Waterfront Museum in Swansea. The second was inspired by the landscape of Swansea as the children collected different hues of the colour blue that became the focus of a public performance at Castle Gardens in the centre of the city. These 1000 Blues were projected on the BBC screen - and formed the music score that was sung by a number of community choirs - the sounds of a place being as important and evocative as its sights. The sound-art was orchestrated by the music director Marion Wood and the overtone singer Michael Ormiston, specialists at translating the sounds of landscape. The third element arose from the many connections of the participants with places around the world. These on-going links are the foundation for the 800 Swansea skyline postcards that the children made, and having been sent around the UK, they returned to Swansea for a final exhibition at Oriel Bach. Currently the methods that have been developed through this project are being integrated into teaching practice in schools and especially into contexts where there are high-risk groups and divided communities. The underpinning ideas have led to the creation of art works, various publications, (some still in progress), new projects, and continuing collaborations.

Images of Swansea by ESOL learners, memory and place workshop



© Vivid Ruins (2008-9): Hanaa Malallah. Photo: Sean Goddard



Tessera Hospitalis Sculpture in Port Talbot steel works

The performance of disability histories: remembrance and transmission

People

Dr Sonali Shah, School of Sociology and Social Policy, University of Leeds (PI)
Professor Mark Priestley, School of Sociology and Social Policy, University of Leeds
Professor Mick Wallis, School of Performance and Cultural Industries,
University of Leeds
Jamie Beddard, Freelance actor/writer, London
Claire Hodgson & Nick Merwitzer, Diverse City Theatre Company, London
Andrew Breakwell, Nottingham Playhouse Roundabout



The performance of disability histories: remembrance and transmission workshop © Jon Legge

Activities and Outcomes

The project explored the performance of disabled people's lived experience using a life history project funded by the Nuffield Foundation and run by Dr Shah, which involved collecting the reminiscences of three generations of disabled people who grew up in Britain during the 1940s, 1960s and 1980s. This has provided the stimulus material which facilitated dialogue and a process of devising a micro-performance (or proto-play) in three workshops run with the help of theatre partners Diverse City. We held three workshops each of which involved an academic presentation, practitioner presentation and devised theatre performance work stimulated by biographical research data generated from life history conversations with past and present generations of young disabled people growing up in Britain.

We found that embodied imagery can be particularly powerful, both as performative communication and as embodied learning. Sharing and exchanging interpretations and reactions in a variety of embodied ways opened new dialogues between the workshop participants (i.e. subverting the assumed reception of narrated stories while 'sitting in rows' by sitting in circles, standing, walking, talking, making faces, posing, tableau). It is important to consider how we develop appropriate sensory 'texts' for audiences with multiple and profound learning difficulties. Embodying a memory produces new feelings about it. It demonstrated how the biographical stories, collected from different generations of disabled people, could be translated into performance. Further, the images, tableaus and micro performances that were recorded (via photography and video) were integrated with extracts from the original qualitative interviews, and analysis of macro-level policies, to illustrate social change in the lived experiences of disabled people spanning three generations.



The performance of disability histories:
Performing Lives, Lives Performed © Jon Legge



The performance of disability histories: Histories, Biographies and Performances © Jon Legge



© Jon Legge

Beyond Text Research Networks

Networks ran for up to two years and were designed to create a community drawn from a wide range of different partnerships and disciplines. Many networks had an international dimension and all of them crossed boundaries in terms of their partnerships and interdisciplinary investigations. The work included performances of newly discovered scores for silent films, advice for festival managers on audience responses to new forms of participatory theatre and a consideration of the spaces and skills museums will require to manage New Media Art.

- The Sounds of Early Cinema in Britain
- The New Media Art Network on Authenticity and Performativity
- Viewing texts: Word as image and ornament in medieval inscriptions
- Project on Creative Practices Beyond Borders: Arts Interaction, Sonic Diaspora, Performativity Exchange
- Choreographic Objects: traces and artifacts of physical intelligence
- Beyond Text: Spiritualism and Technology in Contemporary and Historical Contexts
- Street Life and Street Culture: Between Early Modern Europe and the Present
- Exploring Festival performance as a 'State of Encounter'
- Music and Dance: Beyond Copyright Text?



Beyond Text event for Research Networks at Queen Mary, University of London, January 2010

The Sounds of Early Cinema in Britain

People

Dr Julie Brown, Department of Music, Royal Holloway, University of London (PI)

Dr Annette Davison, School of Arts, Culture and Environment, University of Edinburgh

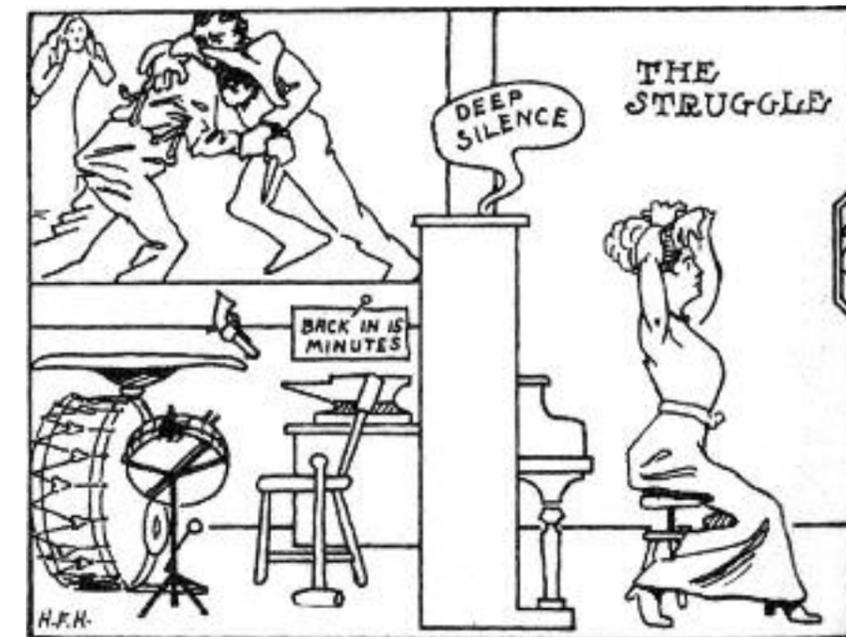
Activities and Outcomes

This network brought together researchers, archivists, curators of silent film festivals and performers to debate the variety of sonic and musical practices of "silent" film exhibition in Britain. Four events were held exploring different aspects of sound and the cinema, including numerous live performances, several specially commissioned for the network.

The network ran two workshops and two conferences, all with linked screenings/performances. One workshop explored the art of the film 'lecturer' and the creation of live sound effects to moving pictures, culminating in an evening's entertainment at the Cameo Cinema, Edinburgh. The second workshop explored other live performance idioms associated with early cinema, including various approaches to film accompaniment, synchronised 'voices behind the screen', and a live dramatic prologue with musical accompaniment (to Cecil Hepworth's 1923 *Comin' thro the Rye*).

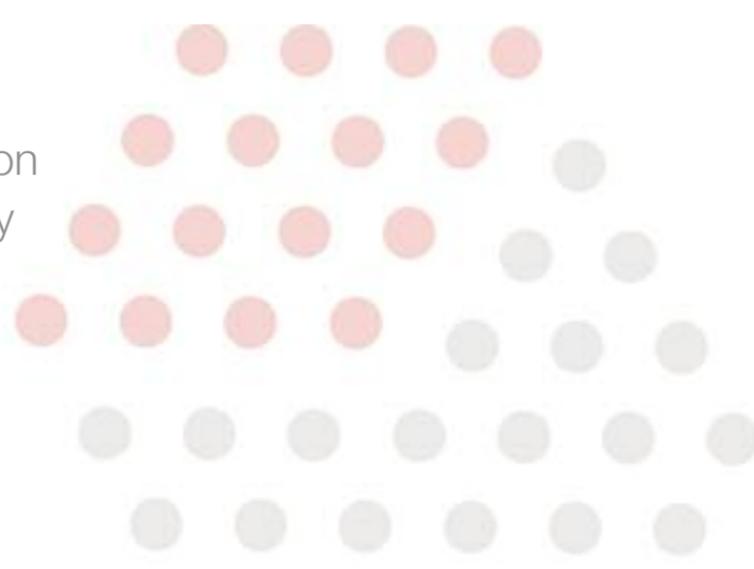
The network has already been influential in inspiring and commissioning the creation of reconstructed scores for silent film and the rediscovery of original British scores thought lost. Performances of two scores took place at the Barbican Cinema, London in 2009. *Way Down East*: original score by William Frederick Peters and Horace Silvers reconstructed and conducted by Gillian Anderson and The Flag Lieutenant; original score by Albert Cazabon reconstructed and performed by Philip Carli (piano) with Gunter Buchwald (violin) and Paul Clarvis (percussion). The network also gave rise to the rediscovery of numerous previously unknown original

scores, including one by little-known British composer Frederick Laurence, written for London screenings in 1925 of the 40 minute Soviet film *Morozko*. The score was performed with the film by an ensemble conducted by Philip Ellis and with the composer's grandson Chris Laurence on double bass, again at the Barbican Cinema, London, as part of the network's final conference in April 2011, and was described by many as a 'revelation'. An edited book featuring fully developed versions of some of the network's conference papers is forthcoming with Oxford University Press.



Cartoon depiction of 1911 film accompaniment practice in the U.S.
© H.F. Hoffman: 'Absent Musicians'

The New Media Art Network on Authenticity and Performativity



TATE

People

Kelli Dipple, Tate (PI)

Activities and Outcomes

Museums displaying contemporary art are increasingly challenged by the rapid pace of change and technical innovation associated with New Media Art, the kinds of spaces that will be needed for its display and the technical infrastructure and forms of interpretation required. This network exploited Tate's unrivalled position in relation to the acquisition, technical management and understanding of works of contemporary art, establishing an interdisciplinary forum to identify the key research questions in the forum of New Media Art. A series of workshops were held bringing together New Media Art practitioners, critics and curators.

These meetings resulted in a set of four research reports which positioned New Media Art within an historical and critical context. They considered issues relating to collection policies, addressed the infrastructure and resource needs and discussed the commissioning and display models for New Media Art. The relationships and open dialogue developed through the network were an important outcome of the project.



Viewing texts: Word as image and ornament in medieval inscriptions

People

Dr Antony Eastmond, History of Byzantine Art, Courtauld Institute of Art, London (PI)

Professor Liz James, History of Art, University of Sussex

Stefania Gerevini, Events Co-ordinator and Research Assistant, Courtauld Institute of Art

Activities and Outcomes

In a series of workshops, this project has brought together a group of scholars who work on all fields of medieval studies, whose expertise covers Latin Europe, Byzantium, Armenia and Georgia, Seljuq Turkey, and Fatimid, Ayyubid and Mamluk Egypt. Scholars working on the Near-Eastern and Greco-Roman worlds in Late Antiquity were also involved in our research network.

The first workshop, Limits of Text: Ornaments, Aesthetics and Legibility, examined ways of approaching texts as ornaments, and considered how they can be viewed as decoration on a building rather than simply being read. It addressed questions of the relationship between legibility and ornament, the aesthetic functions of inscriptions, and issues about the choice of script as a bearer of meaning. The second meeting, Memory and Performativity, considered the interaction between the texts and the monuments they appear on. It explored performative aspects of texts - how the layout and arrangement of texts affects the ways in which buildings are viewed and in which people move around them. It also considered the ways in which texts institutionalise and affect communities' memories in public spaces, by putting particular texts in particular places. The final workshop, Multilingual inscriptions and informal writing, was dedicated to multilingual inscriptions and graffiti. It considered the ways in which multilingual texts can be viewed rather than read: how viewers would react to those texts in scripts and languages they could not read or recognise, and also at informal texts (such as graffiti) which affect the

appearance and interpretation of the buildings to which they are affixed. Through these workshops, our research fostered debate and intellectual interchange across the cultural and religious divisions that separate research in the humanities.

A further aim of this network was to explore the medieval interactions between the Christian and Muslim worlds. In the light of recent tensions between these major faiths, it is important to explore the history of their cultural exchanges in more detail. The ways in which these faiths, both of which are based around the Word, have used writing in their buildings is an important aspect of this relationship.

Our research project has explored different aspects of Christian and Islamic use of monumental inscriptions, and has dedicated particular attention to those contexts where communities of both faiths shared the same space and landscape. In these areas, Christian and Muslims inevitably also shared the experience of the written word. The ways in which texts have been used to ornament and orchestrate buildings, are an important means of exploring how text could be employed as means to unite or segregate social or religious communities, to articulate political ideas, and to shape a social space.



Ince Minareli Medrese Portal detail, Konya, Turkey (13th Century)

Project on Creative Practices Beyond Borders: Arts Interaction, Sonic Diaspora, Performativity Exchange

People

Professor John Hutnyk, Centre for Cultural Studies, Goldsmiths, University of London (PI)

Activities and Outcomes

This network brought together researchers and creative workers from India, Singapore, Turkey, The Philippines, Australia, Germany, Denmark, Sweden, the USA and the UK. It was developed around a series of week-long workshops facilitating an alternative space of research on the border of academic and creative. The meetings were designed to triangulate cities and groups in a way that followed a practice developed in the Centre for Cultural Studies at Goldsmiths, whereby incommensurate connections are forged between groups and themes that may not have previously seemed likely to go together. Workshops and colloquia that place unlikely combinations of scholars and practitioners together have been an operational mode of the Centre for some years. Creativity Beyond Borders therefore was designed as an experimental conjunction of scholars of music, theatre and film, being placed in collaborative engagement with organizers and activist partners working on issues of the border activism and creativity.

Sonic Borders (London, November 2008) explored ways in which sound crosses the border differently, provoking a rethink of the border's location – not just in ports, but between us all, in conversations, in ideas – a location further problematized by sound. **Theatre Border** (Berlin, April 2009) focused on the performative, tactile and ritualistic force of the border as staged, leading to a rethinking of connection, touch, proximity and co-responsibility. Workshop sessions became peripatetic in response to the coming 20th anniversary of the fall of Berlin Wall, which in turn gave prominence to the themes of memory, border and national bifurcation and reunification.

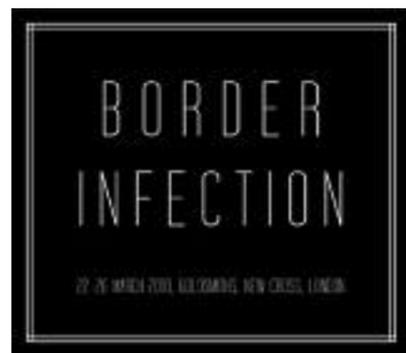
Border Documents (Copenhagen, November 2009) considered the border as it unfolds in screen based media and examined the telematic border, CCTV and screenings of the immigration check. With two European premieres in the line up, we explored how the documentary form can carry a politic, an ethics or an epistemology and how documentary film and border activism lend itself to the cinematic.

Border Infection (London, March 2010) investigated the metaphors of contagion and virus, border's porosity and susceptibility to infestations and/or prophylactic attempts at security. We continued the theme of peripatetic walks with a maritime and music-themed exploration of Deptford. An accompanying art exhibition curated by LDN:BRU's Benoit Loiseau and Joanna Figiel raised related themes and featured artists from the Network.

Border Reverb (Gothenburg, June 2010) joined with the Clandestino Music Festival to consider, reflexively, what we had learned and unlearned (un-texted) from the **Beyond Text** opportunity. The agenda included the after effects of immigration and asylum policy, border and visa regulation, security surveillance and activist, artistic and musical engagement with border politics worldwide. An art video screening featuring artists from the network accompanied the talks.



Venue for CPH:DOX, Copenhagen Documentary Film Festival, December 2009



Choreographic Objects: traces and artifacts of physical intelligence

People

Dr James Leach, Department of Anthropology, University of Aberdeen (PI)

Professor Sarah Whatley, Centre for Media Arts and Performance, Coventry University (CI)

Siobhan Davies, Siobhan Davies Dance

Wayne McGregor, Wayne McGregor|Random Dance

Scott deLahunta, ARTI/AHK, NL, and Wayne McGregor|Random Dance

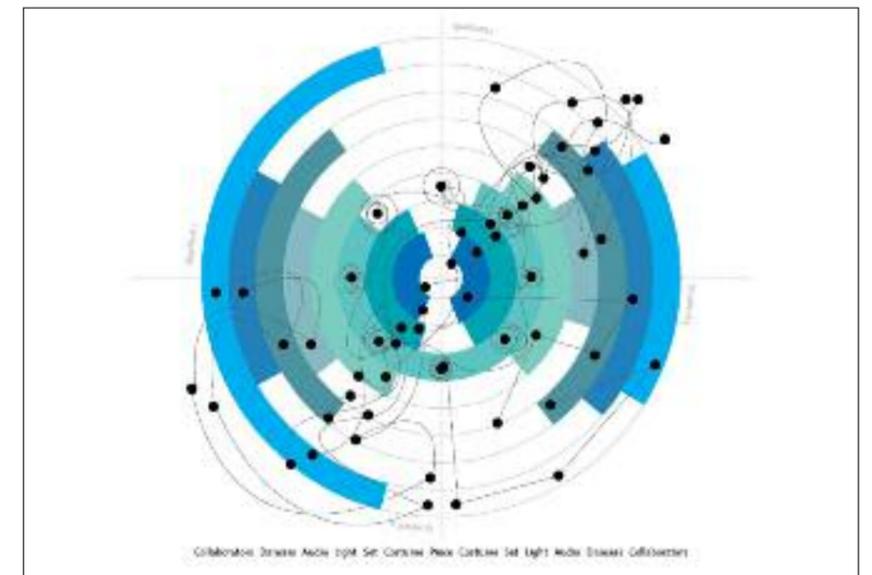
William Forsythe, the Forsythe Company

Emio Greco and Pieter C. Scholten, Emio Greco | PC – ICK Amsterdam

Activities and Outcomes

This network addressed the question of what is it that dancers know and how might this knowledge be captured and become a resource for others. It brought together four projects begun by contemporary choreographers, William Forsythe, Siobhan Davies, Wayne McGregor and Emio Greco/PC who are all exploring the potential of interactive digital media to document and disseminate their artistic practice, 'choreographic objects'. We held a series of workshops to explore the issues raised in these processes and invited the choreographers themselves to reflect on the questions in a public debate at Sadler's Wells theatre.

The project drew attention to an emergent international 'community of practice', bringing together project teams including the choreographers who are establishing a unique domain of expertise involved in the complex work of choreographic object making. The value of this we again confirmed during the public panel event, which emphasised how experts can work productively together to provoke questions about knowledge production in the context of how choreographic objects are made, disseminated and used. The public panel event was in itself a special highlight as the workshops were presented to a wide audience of largely experts from a broad spread of discipline areas. The team is continuing to work together in a variety of ways. Plans are in development for a project which leads directly out of this research to develop Wayne McGregor's Choreographic Language Agent, to support creative research and audiences' appreciation of dance.



Prototype process image from Siobhan Davies digital dance archive project: Siobhan Davies Replay

Beyond Text: Spiritualism and Technology in Contemporary and Historical Contexts

People

Dr Sas Mays, Department of English, Linguistics and Cultural Studies, University of Westminster (PI)

Dr Neil Matheson, School of Media, Arts and Design, University of Westminster

Tom Ruffles, Society for Psychical Research



THE MAGIC LANTERN SOCIETY & THE UNIVERSITY OF WESTMINSTER
present

PROFESSOR PEPPER'S GHOST

SIX MORE EVENINGS OF VISUAL MAGIC
AT THE OLD POLYTECHNIC

On Thursdays
12 November, 26 November, 10 December 2009
and
28 January, 11 February, 25 February 2010

at The Old Cinema, University of Westminster,
309 Regent Street, London W1B 2UW

Admission free
Commencing 7pm sharp

As this series of talks is entirely free it is advisable to come early.
Tickets will be issued from 6pm

Activities and Outcomes

This network focused on historical and contemporary spiritualist photographic practices. We developed a partnership with the Society for Psychical Research and held five interdisciplinary seminars covering Disciplines and Institutions; Methodologies and Theories; Memory and Forgetting; Documents and Evidence; Technology, Ritual and Magic. A final conference on Visual Cultures of Spiritualism & Technology in September 2009 brought together an impressive range of art historians, writers and artists to explore spiritualist photography in the late nineteenth century and the present day in both the UK and Australia.

From 2010, the project shifted its emphasis by focusing on ways in which spiritualist practices might be paradigmatic for culture at large, and to concentrate on the role of archives and technological memory in cultural life, under the title 'Archives, Haunting, Culture'. In this phase, the project staged a series of public events at the University of Westminster in collaboration with the Magic Lantern Society.

From 2011 onward the project has been redefined by a broad interest in technological and archival memory, under the title 'Archiving Cultures'. In this guise it has continued to host collaborative events: a conference co-organised with the Centre for German-Jewish Studies at the University of Sussex; a public symposium co-organised with the Photographer's Gallery, London; and an Anglo-American online conference with the Centre for Research on Socio-Cultural Change at the University of Manchester. The latter event provides the basis for a special issue of the journal *New Formations*, entitled 'Materialities of Text', to be published in 2012.

Details of these collaborations, and forthcoming events, are available from the project's website www.archivingcultures.org



Simon Warner in performance as part of The Magic Lantern lecture series

Street Life and Street Culture: Between Early Modern Europe and the present

People

Dr Fabrizio Nevola, Department of Architecture and Civil Engineering, University of Bath (PI)

Dr Georgia Clarke, Renaissance and Baroque Architecture, Courtauld Institute of Art, London

Activities and Outcomes

Street Life and Street Culture involved art historians, architectural historians and theoreticians, planners, public officials, artists and critics, film-makers, a sound artist and an actor, who created an interdisciplinary, international community drawn from the UK, USA and Europe. We considered how streets shaped and informed the daily lives of urban communities in the past, and how this historical experience relates to contemporary realities. We held numerous events, an agenda setting meeting in Oxford and two study days, the first at the Courtauld on 'Sight and Sound on the Street' and at Bath on 'Surveillance and the Street'. In addition, some of the network members went to Italy to bring together a small group from the network to meet and to work together with theatre company Sound&Fury to explore issues of sound and performance in the context of a number of Italian historic urban centres – Siena, Florence, and Certaldo.

In 2010, the network hosted a sponsored session at the international conference of the European Association of Urban History in Ghent, and a final network conference was held at the Courtauld in October 2010. Three pieces of sonic art by Joseph Young and a text by the author, James Atlee, on their responses to the visit to Tuscany can be accessed through the project website: www.bath.ac.uk/ace/Streetlife.

In 2011, the Street Life network received additional funding to bring together a number of historians and others from the existing network with people from organisations and institutions that are actively involved in thinking about and working on the shared civic space of the street, its social dynamics, and the cultural interactions that take place on city streets. This policy engagement phase explored fruitful areas of overlap between the network's research and that of policymakers and public bodies, including the police, planning officials and specialists of digital mapping. In addition to a first exploratory workshop, we held study days around the theme of surveillance and demonstrations (Bath, December 2011) and one on the mapping of urban experience (London, February 2012).

Piazza Dante, Naples. Photo by James Atlee

Exploring Festival performance as a 'State of Encounter'

People

Dr Alice O'Grady, School of Performance and Cultural Industries, University of Leeds (PI)

Dr Rebekka Kill, School of Film, Television and Performing Arts, Leeds Metropolitan University (CI)

Bev Adams, The Faceless Company

Camille Bensoussan, Continental Drifts

Annie Day, Festival Republic

Mirelle Gallini, Kendal Calling

Dr Alinka Greasley, University of Leeds

Leila Jancovich, Leeds Metropolitan University

Dr Charles Kriel, Black Swan Media

Professor George McKay, University of Salford

Dr Hillegonda Rietveld, London South Bank University

Ben Robinson, Kendal Calling

Professor Mike Robinson, Leeds Metropolitan University

Deborah Sanderson, Urban Angels Circus

Laura Taylor, Leeds Metropolitan University

Alan Whittaker, Solfest

Roxanne Yeganegy, University of Leeds



©...floorSpace... at Shmania Festival, 2008

Activities and Outcomes

This network explored the popular music festival as a site for new types of theatrical performance bringing together academics, festival programmers and performers and festival goers. It looked at so-called "relational performances" which often happen adjacent to the main programming of bands and DJs. Yet while often thought of as 'additional', they are usually integral to both the success of the festival and the way in which memories of the event are personalised and transmitted to others. These performances are often unannounced, informal and responsive to both the time and place in which they occur. They usually require public engagement to activate them and, as such, they provide an insight into audience/performer relations as well as notions of site-specificity and playful behaviour. The network explored how new forms of interactive, participatory and experimental performance are emerging within this context. The results of the research will be fed back to festival programmers to help them better understand the nature of "relational performances" in festival sites. This work was continued with our award of a Small Grant, *Environments for Encounter*.



©...floorSpace... at Shmania Festival, 2008

Music and Dance: Beyond Copyright Text?

People

Professor Charlotte Waelde, School of Law, University of Exeter (PI)

Professor Philip Schlesinger, Centre for Cultural Policy Research, University of Glasgow (CI)

Activities and Outcomes

Are experiential, experimental forms of music and dance beyond protection by copyright? If they are, how might these art forms best be analysed by cultural policy and cultural economics? These were the key questions that we set out to investigate with the help of our network members, forming an interdisciplinary team comprised of experts in copyright law, cultural policy, cultural economics, dance and musical composition. Through a series of interviews with musicians, singers, songwriters, composers, dancers, choreographers and others involved in the music industry and dance community we came to the conclusion that these types of work are both *before* copyright and *beyond* copyright. They are before copyright because what matters to the majority of those involved is the process of creation – which itself is constantly evolving – rather than the product – the

protected work once fixed, so the idea of copyright incentivising cultural production has very limited resonance for most of those studied. They are beyond copyright because key aspects of the performance involve contributions which are not recognised by copyright, and because there is much about the performance which simply cannot be captured in the mechanical sense. As a result, policy intervention, which focuses on the product rather than the process, becomes problematic. In our publications we have presented a series of practical recommendations made by our interviewees for ways in which the art forms may be supported into the future. We have also raised questions about the most appropriate starting-point for the analysis of much contemporary cultural production, given that so much research takes its cue from a top-down, government-driven agenda.

Outcomes from the project have included: Waelde, C. and Schlesinger, P. *Music and Dance: Beyond Copyright Text?* (2011) 8:3 SCRIPTed pp. 257-291; Schlesinger, P. and Waelde, C. (2011) *Performers on the edge* [video], *Audiovisual Thinking*, 2011 (3). ISSN 1904-8939 www.audiovisualthinking.org/videos/creative_industries; Schlesinger, P. and Waelde, C. Copyright and cultural work: an exploration, *Innovation: The European Journal of Social Science Research* 25th anniversary number, forthcoming 2012; Webarchive containing all background material (where permission given) to be included in *Beyond Text* website. In addition the PI and CI have delivered numerous public talks and made submissions to two public consultations.



'Tamara's still a gymnast' © Lee Cavaliere 2011

The Beyond Text Student Community

Collaborative Doctoral Awards

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

People

Dr Siân Bayne, Institute for Education, Community and Society, Moray House School of Education, University of Edinburgh (PI)

Rebecca Bailey, Head of Education and Outreach, Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS), Edinburgh

Michela Clari, Institute for Education, Community and Society, Moray House School of Education, University of Edinburgh (Doctoral student)

Activities and Outcomes

Insights from the CDA research have directly fed into the RCAHMS's policy for digital development. The collaboration has also acted as a springboard for wider partnership in Scotland; in particular, through the Digital Futures of Cultural Heritage Education project, funded by the Royal Society of Edinburgh in 2010/2011, the University of Edinburgh and RCAHMS, in partnership with the National Galleries of Scotland and National Museums Scotland, launched a series of high-profile events which created a much-needed forum for knowledge exchange among representatives from academia, the museum sector and industry and for the discussion of a common research agenda for online education in the Scottish cultural heritage sector. Importantly, building on the work of the CDA, follow-up AHRC Beyond Text funding was also secured for a project called 'Taking forward a participative 21st century Inventory', aimed at scoping and implementing further online developments in line with RCAHMS' new strategic vision.



View of the Forth Road Bridge from the south main tower, 1961. Survey of Private Collection © RCAHMS

British Poetry in Performance, 1960-2008

People

Dr Andrea Brady, School of English and Drama, Queen Mary, University of London (PI)

Stephen Cleary, Curator of Drama and Literature, The British Library

Stephen Willey, Queen Mary University of London (Doctoral student)

Picturing the imaginary geography of the Great Western Railway, 1903-39

People

Professor Colin Divall, Department of History, University of York (PI)

Ed Bartholomew, Senior Curator, Conservation and Collections Management, National Railway Museum

Matt Thompson, University of York (Doctoral student)

Perception and wellbeing: a cross-disciplinary approach to experiencing art in the museum

People

Dr Sandra Dudley, School of Museum Studies, University of Leicester (PI)

Professor Rodrigo Quian Quiroga, Department of Engineering, University of Leicester (Co-PI)

Sally Wrampling, Art Fund

David Barrie, formerly of Art Fund

Jennifer Binnie, School of Museum Studies & Department of Engineering, University of Leicester (Doctoral student)

Activities and Outcomes

This CDA has explored how people perceive and respond to art on public display. The project fitted well within one of the themes which emerged over the course of the Beyond Text programme, Heritage and Value, specifically by addressing the possibility of well-being outcomes as a result of museum and art gallery visiting, and the value of viewing art objects within culture and heritage environments.

The integral collaboration with the Art Fund facilitated the use of a further prestigious venue, Tate Modern, as well as participant recruitment, dissemination of results, and pursuing the possibility of using artwork that was prominent within the public sphere due to recent national media coverage.

The first outcome of the research was the publication, within a special edition of Museums and Social Issues, of results which illustrated the effect of viewing artwork upon anxiety levels.

The involvement of one of us (RQQ) with the production of a television programme, as part of the Channel 4 series What Makes a Masterpiece?, provided additional coverage of research related to the project as well as the opportunity to collect further data at Tate Britain. The eye-tracking data collected during this participation at Tate Britain was then used within a journal article published in Advances in Clinical Neuroscience and Rehabilitation and similar data collected in the laboratory was published in Frontiers of Human Neuroscience.

Other outcomes have included presentations and posters at a variety of interdisciplinary conferences, as well as the potential future publication of eye-tracking data from a variety of further artworks at Tate Britain and Tate Modern. The results also provide scientific data to support wider ongoing work on objects and responses thereto in museums, including in two recent and forthcoming co-edited volumes. In addition, they provide material to feed in to policy agenda as evidence for the importance of making and keeping real artworks publically accessible. This interdisciplinary project led to a follow-on grant (PI RQQ) to bring visual artist Mariano Molina into the laboratory of Prof. Quian Quiroga to learn principles of visual perception in neuroscience and create new art pieces based on this knowledge. The result of this interaction is an exhibition taking place at the Embrace Arts in Leicester during January 2012.

Texts and image, grammar and syntax in the analogue and in blogs and social networks

People

Professor Michael Moss, Humanities Advanced Technology and Information Institution, University of Glasgow (PI)

Iain Brown, Principal Curator, National Library of Scotland

Tony Ross, University of Glasgow (Doctoral student)

The Material and Social Lifespans of Contemporary Artworks

People

Dr Christopher Wright, Department of Anthropology, Goldsmiths, University of London (PI)

Tom Hale, Artwork Director, White Cube, London

Katrina Crear, Goldsmiths, University of London (Doctoral student)

Looking at Ophelia in Tate Britain



Beyond Text Student Led Initiatives

Art, Landscape, Place: Interdisciplinary Postgraduate

Network Suze Adams, University of the West of England

'From the Cradle to the Grave': Reciprocity and Exchange in the Making of Medicine and the Modern

Arts Victoria Bates, University of Exeter

The Postgraduate Photography

Research Network Benedict Burbridge, Courtauld Institute of Art

Rethinking Complicity and Resistance: the Relationship between visual Arts

and Politics Rachele Ceccarelli, University of Aberdeen

**Portfolio: an e-journal for
postgraduate research in visual arts
and culture** Carla Cesare, University of Northumbria

Making and Unmaking text across performance practices and theories

Rebecca Cremin, Royal Holloway, University of London

Words from Other Worlds: Critical

Perspectives on *Imoinda* Marl'ene Edwin, Goldsmiths, University of London

Building Sound Ella Finer, Roehampton University

Outside the Box: Practice, Participation and Method in Live

Electronic Music Owen Green, City University London

Bad Behaviour in Medieval and Early

Modern Europe Diane Heath, University of Kent

Remix Cinema: the collaborative making, deconstruction and distribution of digital artefacts

Isis Hjorth, University of Oxford

Literacy in oral cultures: conflicts compromises and complications

Paul Lihoma, University of Glasgow

Palæophonics: Music, Archaeology

and the politics of representation

Farès Moussa, University of Edinburgh

The Forgotten Voices of the Avant- Garde

Fiona Noble, University of Aberdeen

Picture this: postcards and letters

beyond text Katie Reid, School of English, University of Sussex

Mediated Memory: Of Monuments, Machines and Madeleines

Tony Ross, University of Glasgow

Interfaces: encounters beyond the

page / screen / stage Lisa Stead, University of Exeter

Explaining Supernatural Nature:

Mediations between Image, Text and Object in the Middle Ages

Trish Stewart, University of St. Andrews

10 PERFORMANCES

Danae Theodoridou, Roehampton University

New Research Trajectories:

Navigations in city and online space

Rachel Walls, University of Nottingham

Gobsmacked: Getting Speechless in

Performance Helena Walsh, Queen Mary University of London

Research Approaches to Former Soviet States: A Practical Introduction

Jonathan Waterlow, University of Oxford

Beyond Text partners and collaborators

Age Exchange, Blackheath

Alessandro Petti and Sandi Hillal (artists/architects, Bethlehem)

Alicja Rogalska (artist)

Amsterdam School for the Arts

Archive & Research Centre for Ethnomusicology, Delhi

Art Fund

Arts Council Wales

Asian Music Circuit Gallery

Aurora Fearnley (film-maker)

Azerbaijan National Academy of Sciences

Ballanta Academy of Music

Barbican Centre

BBC

Bestival

Black Swan Media

Blast Theory

Bodleian Library

Border Crossings Theatre

Brighton Museum & Art Gallery

British Cartoon Archive

British Council

British Film Institute

British Library

British Library Sound Archive

British Museum

British Music Experience

Cactus Festival, Belgium

Canterbury Cathedral

Carnegie Foundation for the Advancement of Teaching

Catrin Webster (artist)

Centre for Literacy in Primary Education, London

Channel 4

Christopher Hatton Primary School, London

Clandestino Music Festival, Gothenberg

Clare Whistler (Performance artist/opera director)

Commission for Architecture and Built Environment

Continental Drifts

CPH:DOX Copenhagen documentary film festival

Diverse City Theatre Company

Dundee Contemporary Arts

Dune Music

Embrace Arts, Leicester

Emio Greco I PC – ICK Amsterdam

Faceless Company

Festival Republic

Forsythe Company

GAP (Groupe d'Appui aux Programmes), Mali

Glasgow Life

Glasgow Museums

Glynn Vivian Gallery

Graeae Theatre Company

Gringo Cardia (theatre and exhibition designer)

Hanaa MalAllah, (artist, Iraq)

Humanitarian Law Centre, Begrade

Hunterian Museum

iEARN, Sierra Leone

Imperial War Museum

Independent Dance

Intel, People and Practices Research

InterArts Berlin FU

IqSensato, Geneva

Jamie Beddard (actor/writer)

Jazz Services

Jenni Wren (choreographer)

Kendal Calling

Keren Ben-Dor (dance artist)

LDN: BRU

Leeds Archive of Vernacular Culture

Lineman Ltd

London Dance Centre

Loud Minority Productions

Mandala Theatre, Nepal

Marion Wood (music director)

Mariano Molina (artist)

Merseyside Maritime Museum

Michael Ormiston (overtone singer)

Michael Rosen, CASSIEL Children's Laureate

Migrant Media London

Montenay Primary School, Sheffield

Moray Arts Centre

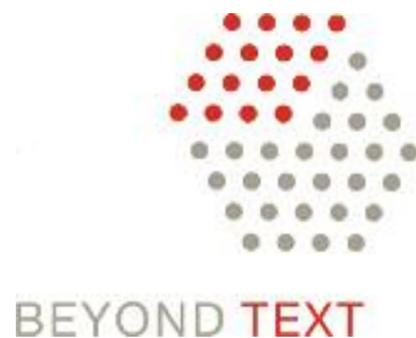
Muktadhara Festival of the Theatre of the Oppressed

Beyond Text partners and collaborators

National Centre for English Cultural Tradition
National Fairground Archive
National Galleries of Scotland
National Library of Scotland
National Museum of Mali
National Museum of Sierra Leone
National Museum of Sudan
National Museums Liverpool
National Museums Scotland
National Railway Museum
National Waterfront Museum, Swansea
Nintendo UK
Nottingham Playhouse Roundabout
Nottingham Silent Film Festival
October Gallery, London
Origins Festival of Indigenous Performance
Osmani Primary School, London
Oxford City Council
People's Palace Projects, QMUL
Phoenix Arts Centre, Exeter
Pitt Rivers Museum
Rashad Salim (artist, Iraq)
Red Bee Media
Re-Dock Film Makers
Robert Burns Birthplace Museum
Royal Academy of Dance
Royal College of Art
Royal Commission on the Ancient and Historical Monuments of Scotland

Royal Scottish Academy, Edinburgh
Royal Society of Edinburgh
Rupiyana Sansthan, Jodhpur, India
Sadler's Wells
Sainsbury Centre for the Visual Arts
San Francisco Art Institute
San Jose State University
Scottish National Library
Scottish Poetry Library
Sense Agency, ICTY, The Hague
Shaun McMullan
Sierra Leone National Museum
SIL, Juba, Sudan
Siobhan Davies Dance
Smithsonian National Museum of Natural History
Smithsonian National Museum of the American Indian
Society for Psychological Research
Solfest
Sound and Fury Theatre
Speed Queen Nightclub, Leeds
Stanford Libraries
Strange Company
Swanlea Secondary School, London
Swansea City Council
Talbot Rice Art Gallery
Talking Drum Studios
Tamara Schlesinger (singer/songwriter 6 Day Riot)
Tate Britain

Tate Modern
The Interview Online
Tomorrow's Warriors
Tony Coll and Associates, Bristol
Trilithon Limited
Tropenmuseum, Amsterdam
UNEAC (National Union of Writers and Artists of Cuba)
Urban Angels Circus
U-soap media
Vague nightclub, Leeds
Victoria and Albert Museum
Victoria Museum and Gallery, Liverpool
Visual Research Centre, Duncan of Jordanstone College of Art and Design
Wayne McGregor/Random Dance
White Cube Gallery
World Museum Liverpool



Who's who in the Beyond Text Programme

For the AHRC



Arts & Humanities
Research Council

AHRC Strategy and Development Manager: Lucy Parnall
AHRC Programmes Coordinator: Susanne Hart

Steering Committee

Professor Peter Austin, SOAS
Dame Lynne Brindley, British Library
Professor Theresa Buckland, De Montfort University
Mark Jacobs, Freelance Director/Programme Manager, BBC Academy
Professor Mark Meadow, University of California
Caroline Norbury, Creative England
Professor John Rink (Chair), University of Cambridge
Dr Phil Stenton, University College Falmouth
Professor Calvin Taylor, University of Leeds
Professor Helen Weinstein, University of York

Commissioning Panel

Dr Jane Bacon, University of Nottingham
Dr Sharon Baurley, Central Saint Martins, University of the Arts
Professor Joanna Bornat, Open University
Professor Christopher Breward, Edinburgh College of Art
Mark Jacobs, Freelance Director/Programme Manager, BBC Academy
Professor Stephen Matthews, Oxford Brookes University
Professor Tom Rodden, Nottingham University
Professor Jonathan Stock (Chair), University of Sheffield
Professor Sue Thornham, University of Sussex
Professor Carol-Anne Upton, University of Ulster
Professor Toshio Watanabe, Chelsea School of Art
Professor Helen Weinstein, University of York

At Queen Mary, University of London



Queen Mary
University of London

Programme Director: Professor Evelyn Welch
Programme Manager: Ruth Hogarth

For contact details please see the Beyond Text website: www.beyondtext.ac.uk



Image: The Art of Visual Perception – Mariano Molina and Rodrigo Quian Quiroga