



**BEYOND TEXT:
Performances, Sounds, Images, Objects**

**Annual Report 2007-2008
Executive Summary**

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1. Introduction and Background to the Programme

Beyond Text has been two years in development and completed its first year of operation in June 2008. Projects will commence in September 2008 and Large Grants will be awarded in early November 2008. This report covers the period of preparation for the programme in question from the appointment of the director to the launch on 30 June 2008.

Beyond Text was developed in close consultation with the AHRC's academic communities. Arts and humanities communities were asked to identify pressing priorities in early 2005. Over 140 ideas for new strategic initiatives were submitted, including themes such as 'the transition from print to visual culture', 'memory, culture and museums', and 'the uses of non-textual culture'. The AHRC's Strategic Advisory Group considered the full range of themes submitted and short-listed six. One of these was 'Non-Textual Cultures'. This theme was developed further with two iterations appearing on the website; consultation meetings in Glasgow in London (attended by approximately 100 participants each) and a final electronic consultation which attracted over 50 comments from a wide range of interested parties. The final programme specification was drawn up by the programme director and presented to the Steering Committee in September. This was modified and approved in light of comments before being launched in October 2007. Deadlines for applications ran from January to late February 2008, giving approximately 5 months to prepare bids.

The high level of interest in the programme was demonstrated by the large number of bids that the AHRC received for the scheme, particularly for large grants; this may be due to the fact that the theme's broad nature meant that numerous constituencies, particularly those working in practice-based research, had a strong sense of connection and ownership over the development of the programme. In constructing the programme all those involved were aware of the need to maintain the exciting, innovative nature of the theme while ensuring that it did not become so ambitious that it was either meaningless or impossible to deliver.

The vision for the programme is broad-sweeping and touches on the ways in which research is undertaken as well as the results of that research. Between 2007 and 2012, we will be working in ways which are still unusual for the UK Arts and Humanities community. We are putting those who practice alongside those who study practice to generate a greater sense of shared understanding and respect for each other's respective research questions and methodologies. The programme also aims to demonstrate how research in these areas can be of wider public interest and achieve public impact. It is also distinctive in having a deliberate international agenda, ensuring that UK-based scholars have the opportunity to work with scholars elsewhere and that their work is known and recognised globally and vice-versa.

Funded activity will not start until September 2008. This means that the evaluation of the first year focuses on the programme's preparation; its success in attracting and awarding appropriate applications and the development of its international profile.

This report describes **Beyond Text** activities in 2007-8 in more detail.

2. Programme Activities, Management and Delivery

Professor Evelyn Welch was appointed on 1 June 2007 and this report covers the first year of her work. A full list of the programme director's activities is included in Appendix 7. This section describes and evaluates the key activities undertaken on behalf of the programme from 1 June 2007 to 30 June 2008 in chronological order.

2.1 Development of Programme specifications; risk assessment and programme planning

Evelyn Welch attended both consultations in Glasgow and in London, read all the feedback and sought out stakeholders who had not responded for further comments, including museum professionals, practicing artists and employers. She substantially revised the programme specifications in the light of this feedback to clarify the relationship between text and '**beyond text**'; the importance of inter and multi-disciplinary work in the project; the need to move beyond binary divisions between text/image; the issues of power and authority (now embedded in the programme themes rather than listed as a separate theme) and the need to include policy formation as a potential outcome. She undertook a risk assessment and identified the following as high risks:

1. limited engagement with the programme by one or more of the AHRC communities
2. failure to create a coherent programme with clear aims and objectives
3. failure to create a coherent community that continues to engage with the programme over time
4. failure to deliver public impact
5. failure to deliver innovation

Mitigation was built into the commissioning process which emphasised the appropriate risk to deliver innovation at the commissioning stage; the Director's programme was designed to create collective activities that will bring Principal Investigators, Research Assistants and doctoral students together for practical discussions on project management, media dissemination and the overall

programme aims; the use of the website to create a virtual community; impact events built into the programme which will showcase preliminary results to non-HEI stakeholders; a rolling programme of grants to include Student-led initiatives which will allow for flexibility in funding throughout the programme's lifetime. It was agreed that PhD students holding Collaborative Doctoral Awards should not be expected to deliver high risk projects; that Networks and Workshops would be expected to have a high level of risk and Large Grants would be expected to demonstrate well- managed risk.

2.2 Appointment and first meeting of Steering Committee (July 2007)

In conjunction with AHRC staff, 12 members of the steering committee were identified and approached. The ambition was to have a broad match between subject areas and the themes of the programme and to ensure that at least 50% of the membership came from outside the HEI sector and that there was an international advisor. This was achieved and membership of the Steering committee in 2007-8 was approved as follows:

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

Professor Peter Austin, SOAS

Professor Theresa Buckland, De Montfort University

Mr John Hampson, Arts Council England*

Ms Sandra Hebron, British Film Institute*

Professor Tim Ingold, University of Aberdeen

Mr Mervyn Levin, Levering Limited*

Professor Mark Meadow, University of California**

Professor John Rink, Royal Holloway, University of London

Mr Phil Stenton, Hewlett-Packard Labs*

Dr Calvin Taylor, University of Leeds

Dr Helen Weinstein, University of York

(*non-HEI/**international expert)

The first meeting of the steering committee took place on September 17, 2007 at the Medical Research Council, London and considered the committee's remit, the draft programme specifications and the timing and amount of each call for type of funding.

The group adapted the initial programme title to include the term 'performance', highlighting this important aspect. The committee noted issues to do with whether different communities were sufficiently prepared to make high quality applications in large numbers and the need to engage with groups who were not used to undertaking this type of research. Based on these comments the programme officers altered the weighting between Large and Small Grants, increasing the amount devoted to the latter and ensuring that these could be up to 18 months in duration. They also advanced the posting of the programme specifications to the beginning rather than the middle of October and extended the time for submission of Small Grants to autumn 2009.

2.3 Launch of Beyond Text Programme Specifications

The agreed programme specifications were uploaded onto the AHRC website on 3 October 2007 and generated a substantial number of enquiries. Common queries concerned eligibility; whether a graduate student or someone without an HEI connection would apply; the appropriateness of the research for a large versus small grant or network. A continuing query concerned the types of activities and individuals that could be funded. Potential applicants were unsure if they could pay the artists who would be involved in the research and how they would fund the performance aspect of the research.

2.4 Appointment of 0.5 Programme co-ordinator

The programme co-ordinator position was advertised in March 2008. This was later than expected because Queen Mary had introduced a job evaluation process and the position had to be given a new grade by a joint management –union committee. The delay meant that the Programme Director had limited support at the early stage of the project. However, there was an excellent range of applicants; six were short-listed and Ms Ruth Hogarth, an experienced BBC producer and manager, was appointed.

2.5 Appointment of Commissioning Panel

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

Professor Jonathan Stock, University of Sheffield (Chair)

Dr Jane Bacon, University of Northampton

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

Professor Joanna Bornat, The Open University

Dr Christopher Breward, Victoria and Albert Museum*

Mr Mark Jacobs, BBC*

Professor Steven Matthews, Oxford Brookes University

Mr Bill Sharpe, The Appliance Studio Ltd*

Professor Sue Thornham, University of Sussex

Professor Carole-Anne Upton, University of Ulster

Professor Toshio Watanabe, Chelsea College of Art & Design, University of the Arts London

Professor Helen Weinstein, University of York

The panel assessed each grant and made the final decision; the programme director was allowed to express a view about the fit to the programme but did not determine the eventual outcome. The programme director would like to formally thank the commissioning panel for the considerable work involved and the serious and careful way in which they conducted their deliberations. She would particularly like to thank Mr Bill Sharpe who has resigned from the panel because his work obligations made it difficult to undertake this non-remunerated task.

2.6 Award meetings

2.6.1 Collaborative Doctoral Awards

17 grants were assessed and 6 awards were made – a 35% success rate. The topics covered by the successful studentships all involved contemporary issues and practices, including user-generated content and museum websites; a comparison of 18th-century correspondence and contemporary use of blogs; performance poetry; the use of eye-tracking devices to monitor viewer's responses in art galleries;

photography and the railway in 19th century Britain and attitudes towards decomposition and destruction by contemporary artists and collectors.

The CDAs will use a wide range of different methodologies and came out of HEI departments of Education, Museum Studies, English, History, Archive Studies and Anthropology. Partners were drawn from a range of major national institutions such as the British Library and the National Libraries of Scotland; smaller institutions such as the National Railway museums; a charity, the Art Fund and a small enterprise, The White Cube Gallery.

2.6.2 Large Grants Short-listing

25 grants were short-listed, a 20% success rate at this stage. Detailed panel feedback was collected for each short-listed applicants. There was a strong international element to this group of short-listed applications and a wide range of topics and methodologies; the majority of applications short-listed were drawn from the social sciences and from music.

2.6.3 Networks and Workshops

37 applications were received and 15 were awarded, a 40% success rate. The award holders were drawn from a wide range of backgrounds and departments: anthropology, art history, classics and archaeology, disability studies, film studies, history of music, legal education, legal theory and sociology. One PI is based in a national Museum, Tate Britain. There is a similarly wide range of partners, a number overseas in Europe, Asia and America.

3. Issues at Programme level

There have been two significant issues in terms of the balance of programme applications: the balance of applications across the different AHRC sectors and the chronological emphasis. Firstly, although detailed analysis is still to be undertaken, an initial assessment suggests that a high percentage of principal investigators are drawn from the social sciences rather than the arts and humanities. Secondly, although two workshops tackle **Beyond Text** in an historical context, there is only a limited historical dimension to any of the remaining elements of the programme. Only two short-listed Large Grants deal with material before 1900 issues.

This is not due to the lack of quality in the applications that were made but to the limited number of applications in these areas from which the commissioning panel could choose. But it will make it more difficult to deliver the balance of methods, connections between practice and the study of practice, and an understanding of issues over time that the programme is aiming for. In considering calls for Small Grants, therefore, applications focusing on these significant gaps will need to be encouraged.

4. Summary of key communication and outreach activities

4.1 Meetings with potential applicants

During 2007, the programme director gave presentations to potential applicants at:

Goldsmiths College
Oxford Brookes University
The Courtauld Institute
University College, London
University of Kent
University of Southampton
University of Sussex
University of York
Visual Arts Research Institute, (University of Edinburgh, Edinburgh College of Art, National Museums of Scotland)

Initial analysis suggests that they were successful in generating applications; importantly they may have also prevented inappropriate applications. Further impact analysis will be needed before deciding what strategy to undertake for generating good quality small grant applications.

4.2 Feedback to short-listed applicants

The programme director gave feedback to 21 of the 25 short-listed large grant applicants. Common feedback concerned the need to demonstrate that the project was achievable within the time frame and budget requested; that good management structures were in place; that the contributions of each partner to the project was clear; that applicants were aware of and had planned for potential risks; that the full application made it clear how the project would help deliver the aims and objectives of the overall programme.

4.3 Logo and Website development

The **Beyond Text** logo was developed by the AHRC (using McLellan Design) in conjunction with Evelyn Welch and Ruth Hogarth and is now being used in all documents. The website will be a key communication tool for **Beyond Text**. With Ms Hogarth's appointment, she has been working actively since April to ensure that is live for the launch on 30 June. We have registered the domain name www.beyondtext.ac.uk

5. International Collaborations at programme level

5.1 USA: collaboration with the National Endowment for the Humanities

Evelyn Welch attended the launch of the RCUK's Washington DC office in November 2007. During the event she made contact with the National Endowment for the Humanities' representative. During a follow-up visit by Dr Bruce Cole, President of the NEH with the AHRC's Professor Philip Esler, the two chief executives agreed to trial a small event in partnership to see how the two funding councils could work together and where the difficulties and potential might emerge. A theme, 'Picturing the Nation' was agreed and additional funds from the AHRC's international budget have been allocated to **Beyond Text** for this mini-project. The first meeting will take place in Washington, DC on October 23, 2008. The second meeting will take place in Oxford or London in the spring of 2009.

5.2 Taiwan: Visit organised by the National Science Council, Taiwan to promote involvement in the Beyond Text and other AHRC programmes

EW gave a presentation to a delegation from the NSC, Taiwan in September 2007. Dr Hu of the Taiwanese council paid a follow-up visit to Queen Mary, requesting assistance in generating applications following the memorandum of understanding between the two councils. EW will visit Taiwan in September 2008; speaking to a conference that has been organised on the theme, 'Beyond the Text' and meeting with both senior, and in separate, small groups, junior scholars, to discuss the potential for research collaborations in the arts and humanities between the two countries.

6. Development of collaborative partnerships in HE and beyond

This is in its early stages; many of the individual projects have a strong collaborative element which we can extend across the programme. We have designed the concept of 'impact events' where research results will be presented by PIs to groups who are outside HE whom the knowledge transfer team at the AHRC consider appropriate. Through this mechanism, we hope to encourage further KT applications based on these contacts.

Appendix 1: Beyond Text Programme Aims and Objectives

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

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

7. Generated research findings and outcomes of international significance, and disseminated them to an international audience both within and beyond academia.
8. Developed a vibrant research community whose activities will continue beyond the life of the **Beyond Text** programme.
9. Built capacity in this field, in part by supporting early career researchers and postgraduate students.
10. Informed and inflected public policy in this field.

Appendix 2: Collaborative Doctoral Awards

Award Holder	HEI	Partner Organisation	Project Title
Dr Sian Bayne	University of Edinburgh	Royal Commission on the Ancient and Historical Monuments of Scotland	In the hands of the user: changing patterns of participation and learning through the digital collections of the Royal Commission on the Ancient and Historical Monuments of Scotland
Dr Andrea Brady	Queen Mary, University of London	British Library	British Poetry in Performance, 1960-2008
Professor Colin Divall	University of York	National Railway Museum	Picturing the imaginary geography of the Great Western Railway, 1903-39
Dr Sandra Dudley	University of Leicester	The Art Fund	Perception and wellbeing: a cross-disciplinary approach to experiencing art in the museum
Professor Michael Moss	University of Glasgow	National Library of Scotland	Texts and image, grammar and syntax in the analogue and in blogs and social networks
Dr Christopher Wright	Goldsmiths, University of London	White Cube	The Material Social Lives of Contemporary Artworks

Appendix 3: Networks and Workshops

Professor Z Bankowski

School of Law, University of Edinburgh
Beyond Text in Legal Education

Mrs A Bayliss

School of Performance and Cultural Industries, University of Leeds
Exploring Festival Performance as a 'State of Encounter'

Dr J Brown

Department of Music, Royal Holloway, University of London
The Sounds of Early Cinema in Britain

Ms KR Dipple

Digital Programmes, Tate Britain
The New Media Art Network on Authenticity and Performativity

Dr AD Eastmond

Academic Office, Courtauld Institute of Art
Viewing texts: Word as image and ornament in medieval inscriptions

Professor H Gilbert

Department of Drama and Theatre, Royal Holloway, University of London
Interdisciplinary Perspectives on Indigeneity and Performance

Dr P Grainge

School of American and Canadian Studies, University of Nottingham
Ephemeral Media

Dr S Harper

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

Professor J Hutnyk

Centre for Cultural Studies, Goldsmiths College
Project on Creative Practices Beyond Borders: Arts Interaction, Sonic Diaspora, Performativity Exchange

Dr E Isayev

Department of Classics and Ancient History, University of Exeter
De-Placing Future Memory

Dr J Leach

School of Social Science, University of Aberdeen
Choreographic Objects: traces and artifacts of physical intelligence

Dr S Mays

School of Social Sciences, Humanities and Languages, University of Westminster
Beyond Text: Spiritualism and Technology in Contemporary and Historical Contexts

Dr FJD Nevola

School of Arts and Humanities, Oxford Brookes University
Street life and street culture: Between Early Modern Europe and the present

Dr S Shah

School of Sociology and Social Policy, University of Leeds
The performance of disability histories: remembrance and transmission

Dr C Waelde

School of Law, University of Edinburgh
Music and Dance: Beyond Copyright Text?

Appendix 4: Detailed Descriptions of CDAs



1. 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

Award Holder

Dr Sian Bayne, Edinburgh University

Partner Organisation

Royal Commission on the Ancient and Historical Monuments of Scotland (RCAMUS)

Doctoral Student

Michaela Clari

Within a context of recent and rapid alteration in authorship and participation practices on the internet, the project will investigate how new online media environments are changing the way users engage with, and learn from, the collections of cultural institutions. Basing the study on the online education and outreach activities of RCAHMS, the project will explore the role of users in contributing to the public online presence of cultural institutions, the ways in which users might contribute to the 'making' and 'unmaking' of public archives, and the ways in which a global public learns and constructs meaning from institutions' digital collections. The project will also investigate how new online media environments challenge and might change the curatorial and outreach responsibilities of museums, galleries and archives, with a view to making recommendations to inform future policy and practice in RCAHMS.



2. British Poetry in Performance, 1960-2008

Award Holder

Dr Andrea Brady, Queen Mary, University of London

Partner Organisation

Mr Stephen Cleary (Curator of Drama and Literature), The British Library

Doctoral Student

Stephen Willey

The CDA, British Poetry in Performance, 1960-2008, will investigate the changing contexts of poetry performance in Britain from the 1960's through to the present day. Making use of the Sound Archive at the British Library, the project will explore how performance contexts affect both the production and the reception of poetry. The project will examine how the radical London-based writers group Writers Forum, begun by the poet Bob Cobbing, played a particularly important role within British Poetry.

Writers Forum worked actively within an international context to enrich our understanding of how community formation, aesthetic development, social networks and alternate forms of publication, interact with one another at a level that operates 'Beyond Text'. It is expected that many new performances and readings of poetry will be documented throughout the course of the project.



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

[Award Holder](#)

Professor Colin Divall, York University

[Partner Organisation](#)

National Railway Museum

[Doctoral Student](#)

Matt Thompson

Why do we move around? Sometimes because we have to; sometimes because we choose to. Why do we choose to visit some places and not others? Partly because some places are more desirable than others. This project looks at how a major British railway company used photographs in the early 20th century to persuade people that the places it served were desirable places to visit.



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

[Award Holder](#)

Dr Sandra Dudley & Professor Rodrigo Quian Quiroga, Leicester University

[Partner Organisation](#)

The Art Fund

[Doctoral Student](#)

Jennifer Binnie

Our research aims to explore how people look at and experience contemporary visual art, within a Gallery context. It examines how such experience can produce a feeling of well-being. The project will introduce neuro-science technologies within a museum environment, and combine them with social science observational methods.



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

[Award Holder](#)

Professor Michael Moss, Glasgow University

Partner Organisation

National Library of Scotland

Doctoral Student

Tony Ross

The project will compare practices in the 'real' physical environment with that in the digital. It will focus on a collection of illustrated letters written in the late 18th century from Edinburgh to tell relatives in India about family, society and politics. It will explore the family's social networks in Edinburgh and the Lake District and the results will be compared with similar material in the digital environment such as blogs and (eg) *Facebook* and other social network sites.



6. The Material Social Lives of Contemporary Artworks

Award Holder

Dr Christopher Wright
Goldsmiths, University of London

Partner Organisation

White Cube

Doctoral Student

Katrina Crear

Many contemporary artists choose to utilise ephemeral media with variable material life-expectancies. These may include, for example, organic materials from food to plants, 'unstable' media such as shattered glass or plaster-of-Paris; or time based medias, from film to lighting, subject to rapid technological development. The practical objective for this project is to *document* artist's intentions in their choice of media, and to collate and archive the decisions that are reached over materials during the processes of artworks' physical creation, installation, care and long-term maintenance. This information is valuable for understanding how works of art should be displayed for each new exhibition and installation, and knowing whether changing media should be replaced, restored, upgraded or left alone.

The project's theoretical goals are to explore questions related to the legacy of the so-called dematerialisation of conceptual art, the documentation and commoditisation of the ephemeral, the agency of the material, authorship & ownership, and physical & creative labour.

Appendix 5: Detailed Description: Research Networks and Workshops



1. Beyond Text in Legal Education

Award Holder

Professor Zenon Bankowski

Higher Education Institute

School of Law, University of Edinburgh

Law is a text-based discipline. The premise of this project is the problem of what to do when lawyers reach the limits of the text. The aim is to give lawyers the ethical imagination to look beyond legal texts (but not to ignore them), to develop empathy and see the vulnerability of people. The project brings together curators, dancers and others to develop these skills and awarenesses.



2. The Sounds of Early Cinema in Britain

Award Holder

Dr Julie Brown

Higher Education Institute

Department of Music, Royal Holloway, University of London

The first decades of film exhibition in the UK were characterized by flux and experimentation. Musical and sonic practices were often improvisatory, but always contingent upon the resources available, their stage of technological development, and the exhibition venue itself (music hall? fairground? theatre? purpose-built venue?). Elements of performativity and contingency continued well into the sound era; live musical performance long remained a key part of film exhibition in many cinemas.

This project will hold two conferences and two workshops as a means of consolidating research and practical activity on sound's and music's roles as practised in the exhibition of early and 'silent' cinema in Britain. The first conference in June 2009 (with parallel film screenings with live accompaniment at London's Barbican cinema) will address such questions as: What sonic and musical practices existed alongside the exhibition of early film in Britain? What are the potential sources for understanding these practices? What are their problems? How may we excavate them? What challenges does Britain face in the preservation of the existing historical legacy of these sonic and musical practices, instruments, equipment, and spaces, and what should take priority? Were distinctive musical practices pursued in Britain, compared to other countries? The second conference will focus more strongly on questions of performance and reception. How did sonic and musical practices in Britain compare to those elsewhere, and did practices vary according to county or region, rural versus urban sett setting, and exhibition context (e.g. fairground/purpose-built theatre)? What reasons exist for such differences? How was the understanding of silent films shaped by differing sonic practices? How can we assess the impact of these differences in performance practice on reception of the films? In what ways has the role of the performer changed even in historically conscious accompaniments to silent film presented

today? How does the creation of contemporary live accompaniment affect the status and reception of early cinema in Britain? To what extent does the visual impact of a live performer affect modern understanding of silent film?



3. The New Media Art Network on Authenticity and Performativity

[Award Holder](#)

Ms Kelli R Dipple

[Higher Education Institute](#)

Digital Programmes, Tate Britain

The Network aims to discuss the attributes of contemporary art created with new media technologies, to identify the key future research questions pertaining to this subject area for museums and galleries and to examine specific issues surrounding authenticity and performativity.

The Network will focus on a set of case-study artworks, addressing these with respect to each of the meeting topics. An interdisciplinary team of experts will share and extend their collective knowledge of New Media Art, situating it in relation to museum and gallery practice, whilst addressing pragmatic aspects such as the physical and digital architectures and the technological and human resources necessary to the ongoing display and maintenance of New Media Art.



4. Interdisciplinary Perspectives on Indigeneity and Performance

[Award Holder](#)

Professor Helen Gilbert

[Higher Education Institute](#)

Department of Drama and Theatre, Royal Holloway, University of London



5. Music and Dance: Beyond Copyright Text?

[Award Holder](#)

Dr Charlotte Waelde

[Higher Education Institute](#)

School of Law, University of Edinburgh

How does the law protect and promote the work of those who create innovative forms of music and dance? Think of the collaborative and performance based music and dance genres that make up so much of contemporary creativity in this field such as the saxophone improvisations of Anthony Braxton, the mash-up culture of contemporary popular dance music, digital musical sampling, and

Edouard Lock's ballet, *Amjad*. Many assume that the law of copyright enables the creators of such experience-based works to exert control over their outputs and, relatedly, to obtain a monetary return from exploitation. But is that really the case? In 1710 the law of copyright emerged as a property right giving the power to exert control over the printed word. This law has, ever since, exhibited an obsession with text and text-based creations. Where does that leave extempore or carefully crafted creations not recorded in writing and which also demand immediate audience participation for full appreciation of nuances embedded within the performance?

Through the observation and recording of selected forms of music and dance and the interview-based investigation of underlying creative processes, this project will seek to determine whether the law really is apt to protect these types of works. It will analyse the findings in relation to contemporary discourse on cultural policy and cultural economics showing how these shape understandings of the role of the 'creative economy'. The project will consider how creative economy thinking relates to copyright and intersects (or not) with the music and dance forms studied. In so doing this project aims to deepen understanding of how innovative art forms might best be protected by law and exploited by their creators, ensuring they remain part of our rich and culturally diverse creative heritage.



6. Exploring Festival performance as a 'State of Encounter'

Award Holder

Mrs Alice Bayliss

Higher Education Institute

School of Performance and Cultural Industries, University of Leeds

Partner Organisation

Rebekka Kill, Leeds Metropolitan University

OK, so you're at a music festival and it's a good twenty minute walk to the next stage to see the next band. As you walk, you pass a group of men dressed as smurfs, a stag do, probably, then you see another group, part businessman, part horse, doing a series of choreographed moves, dancing with the crowd, is it performance? You take a picture on your phone for your Myspace, and text it to your big sister and your Dad - "chk ths out!" They've seen this kind of thing before.

"Relational performance" often happens adjacent to the main programming of bands and DJs and yet are 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. We are interested in how new forms of interactive, participatory and experimental performance are emerging within this context.

This network will discuss the types of relational performance that occur at festivals. We want to explore improvisation and space; the playful arena; the transmission of memory and archiving; storytelling and the role of electronic media such as mobile phones, and the internet in creating the "field of festival culture" (excuse the pun) and festival memories.

We will hold four seminars over two years with a small invited group of academics, practitioners and industry specialists. The seminars will take place in Leeds with a view to establishing a national research hub based in the Yorkshire region.



7. Ephemeral Media

[Award Holder](#)

Dr Paul Grainge

[Higher Education Institute](#)

School of American and Canadian Studies, University of Nottingham

The emergence of new media technologies in the 1990s and 2000s, specifically the rise of digital and Internet technology, has been linked to fundamental changes in the media environment. We are now living in a world where media seem available everywhere and all the time. This workshop examines a particular feature of our accelerated media world - the growth of the brief or 'ephemeral' texts that exist beyond and between the films, television programmes, and radio broadcasts that critics more commonly isolate for analysis.

What does ephemeral mean? In the context of the workshop it connotes short-form media (i.e. texts that are no more than a few minutes long) but also media which are fleeting in the way they circulate, or that are often overlooked within mainstream academic study. The workshop will focus on two particular examples of ephemeral media. The first workshop in the series will focus on the promotional ephemera used by media companies to capture the attention of audiences; it will consider short creative forms such as logos, promos, trailers and channel 'idents' as they have been used by the likes of film companies and television and radio broadcasters to make themselves seen and heard in a competitive media environment. The second workshop will focus on what is sometimes called 'user-generated' content, in particular the kinds of ephemeral online video that are seen on sites such as YouTube.

Together, the ephemeral media workshop will invite reflection on the significance of screen ephemera - on those forms of media that, whilst momentary, remain significant features of media experience. In investigating this area, the workshop will bring together academics as well as those involved in making the kinds of media in question.



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

[Award Holder](#)

Dr Sally Harper

[Higher Education Institute](#)

School of Music, Bangor University

Much poetry is made to be heard, but all too often we miss something of its richness by confining our reading to silent perusal of the printed page. This is especially true of 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 organization 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 memorized their material rather than writing it down on the page.

This project therefore sets out to explore that lost aural and oral dimension of bardic poetry by drawing together poets, singers, players and scholars in a workshop setting. The fragmentary verbal, musical and pictorial evidence from all three regions will be pieced together, compared, and tested for viability. The main outcome will be a series of experimental, but historically-informed, performances of poems from each region, which will be made available as audio-visual recordings on an interactive website with full public access. Invited participants will include contemporary strict-metre poets, classically-trained *early music* specialists, traditional musicians used to improvising accompaniments around set patterns, and composers working in the minimalist tradition; the nearest equivalent to the patterned accompaniments of the early musical sources. It is hoped that the project will reawaken new possibilities not only for the *performance poetry* of medieval Wales, Ireland and Scotland, but also for that of other regions.



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

[Award Holder](#)

Professor John Hutnyk

[Higher Education Institute](#)

Centre for Cultural Studies, Goldsmiths College, University of London

The Beyond Text network Grant Project "Project on Creative Practices Beyond Borders: Arts Interaction, Sonic Diaspora, Performativity Exchange" is a series of six week-long workshops, comprised of speakers, seminars and other exchanges, over the next two years. These workshops will be held in London, Berlin and Copenhagen and focus on sound, film and theatre - transnationality, borders and activism. Those involved include Clandestino music festival Goteborg, Re:Orient theatre Stockholm, Migrant Media London, scholars and activist-practitioners from Kolkata, India, and colleagues from InterArts Berlin FU and Copenhagen Doctoral School in Cultural Studies.

The first Laboratory of the Beyond Text project will be on Sonic Diaspora and will be held in London 3-8 November 2008. Workshops will include David Graeber on the sound of protest; Les Back on the Art of Listening; considerations of the border and philosophy, crisis, periphery and frontier, streets, porousness and location; and presentations by Clandestino, Music in Detention and others. Further workshops are scheduled for February 09 in Berlin, May 09 in Copenhagen.

Our project engages with creative practices across a number of borders, in geographical, conceptual, disciplinary and genre terms. We are interested in addressing questions of media change, social mobility and creative collaboration (eg. at international art festivals and biennales),

paying particular attention to border-crossings and transcultural engagement (joint work, media linkings, transfers, recontextualisations). We pursue this insofar as border crossings in several senses have creative, economic and social implications for new visual, aural and dynamic cultural debates. Conceptually, we are interested in performativity, transgression, affect, aesthetics, inclusion/exclusion, precarious lifestyles, labour, the economics and materials of creative practice, adventure, dissonance, inspiration. We will develop this through a network of research scholars and through laboratory work that draws on collaborative cross border affiliations among what we will call a multitude of creative vernacular cosmopolitanisms.

We want to put researchers with Border experience (Europe, Berlin, India, Bengal) into active movement around our theme, so this project takes up questions of creative and cultural practice that are aural, visual and performative in a primary and structuring way. Starting from a critique of linearity and the hegemony of text, this initiative occurs in the context of challenges and changes impacting the creativity of the Arts, as part of the movement-oriented conception of a creative cosmopolitanism that is insurgent world-wide today. We suggest that creative practices thought of as movement provoke a radical challenge to the traditional boundaries between, and conceptualisation of, previously more stable textual formations in academic frameworks, genres, forms, and media. What is great about this idea is that we see communication as a space that is a dynamic contact zone, a place of transformation, of transgression and innovation. In painting, photography, performance, radio, cinema, video and design, new dynamics and ideas offering seemingly dangerous cross-border innovations promise to forge a new scholarship of movement, creativity and excitement. The border crossing innovations established in this contact zone offer much that is worthy of examination and development.



10. De-Placing Future Memory

[Award Holder](#)

Dr Elena Isayev

[Higher Education Institute](#)

Department of Classics and Ancient History, University of Exeter

Monuments and places are seen as containers of infused memory, but the extent to which they mould, enhance or weaken bonds of attachment and belonging have not been fully investigated. The project seeks to comprehend the permeability of the bond between memory and place, and the sense of attachment that arises from it. It is interested in the role or agency of the physical world, and the extent to which lessons from the exploration of materiality, in accessing the underside of history, can expose the impact of subliminal pasts, beyond what may be articulated through text.

The future memory embodied in an object, monument or place, anticipates a specific audience or participant response, and gains power from that expectation. For example, the strength of the experience which a war monument can elicit, is drawn from both: an anticipated shared understanding of memories of war from the past; and the sense that the monument will effect a similar reaction from later viewers, hence projecting memory into the future.

The power of an art work is in part derived from the same expectation, which allows its embodiment of the multi-sensory experience to shift our perception of that same world on which it draws for inspiration. A central component of this workshop is the collaboration of visual artists, who will share the methods of their artistic practice by conducting artist-led journeys, and creating work for an exhibition, which will be open to the public.

Through an innovative fusion of historians, archaeologists, geographers, anthropologists, and scholars from politics and drama as well as practicing artists, the project will address the following questions:

- What causes a shift or break in the memory of a place?
- How does understanding the agency of the physical world help us to gauge the tenacity of the bonds between memory, place and belonging?
- How are futures of anticipated audiences embodied in monuments and objects?
- In what ways does the experience of displacement and mobility in particular affect future memory? And how can meaningful memory monuments be created out of archives of the dis- or de-placed?
- In what way can answers to the above questions be furthered through a better understanding of, and participation in, artistic practices?

These strands of inquiry may not be surprising in what is perceived as a rapidly shrinking world, with high levels of human mobility. Negotiations about identity, homeland and attachment to place, are often at the root of investigations of contemporary migrations and politics in conflict regions. But it is rare that the impact of the physical world, and its role is brought into consideration.



11. Choreographic Objects: traces and artefacts of physical intelligence

[Award Holder](#)

Dr James Leach

[Higher Education Institute](#)

School of Social Science, University of Aberdeen

Choreographic objects: traces and artefacts of physical intelligence is the title and focus of a series of three workshops centring on the output of four research teams working in collaboration with the choreographers William Forsythe, Siobhan Davies, Wayne McGregor and Emio Greco PC. These teams work to bring choreographic ideas and processes into newly productive exchanges with both general audiences and other specialist knowledge areas. The variety of resources they are creating to mediate this exchange constitute the *choreographic objects* that the workshops will focus on and include interactive scores and installations, choreographic software agents and digital dance archives.

The three workshops will bring these choreographic initiatives together in the same investigative context for the first time to engage theories of knowledge production and knowledge transfer with established social science researchers James Leach, Tim Ingold and Matt Ratto. Drawing on their

expertise in how knowledge comes to be embodied in transactable forms (objects) and how these objects participate in the creation of further cultural value, Leach, Ingold and Ratto will work with dance researchers Sarah Whatley and Scott deLahunta in a close dialogue with the choreographers and/ or members of their research teams with the aim of both understanding and adding to the choreographers' research processes.

The workshops fit the Beyond Text themes of **Making and Unmaking** and **Mediations** as the research involves the documentation, analysis and representation of various aspects of dance making through emphasizing emerging, non-textual forms of notation, scoring and description. The ideas emerging from the first two workshops, on making and dissemination, will be brought into play in the third workshop on the constitution of future choreographic objects. The workshops thus have a forward-looking orientation, laying the foundations for longer-term collaborative research and object-making in various media.



12. Viewing texts: Word as image and ornament in medieval inscriptions

[Award Holder](#)

Dr Anthony Eastmond

[Higher Education Institute](#)

Courtauld Institute of Art, London

Inscriptions are most often valued as texts which convey a particular message in a language. But one can also see them as:

- Entities in themselves, which convey a message different from their linguistic meaning.
- As works which move you physically around space as you walk when you read them and this will be the purpose rather than the meaning, i.e. in reading it, you have to visit an entire church.



13. Street life and street culture: Between Early Modern Europe and the present

[Award Holder](#)

Dr Fabrizio Nevola

[Higher Education Institute](#)

School of Arts and Humanities, Oxford Brookes University

Street Life and Street Culture will involve art historians, architectural historians and theoreticians, planners, artists and critics, film-makers and an actor, who will create an interdisciplinary, international community drawn from the UK, USA and Europe. We will consider how streets shaped and informed the daily lives of urban communities in the past, and how this historical experience relates to contemporary realities. Central themes to the early modern urban experience and to today will be discussed, such as gossip, the circulation of news and street sounds in

relation to public spaces across time. Another theme is the relationship between time-based processional movement and permanent urban change, while another theme focuses on how the street is a site for urban protest or the policing of violence. Events will take place in the UK, Italy and the USA. Outputs will include teaching materials, new films as well as conferences, symposia and papers.



14. The performance of disability histories: remembrance and transmission

[Award Holder](#)

Dr Sonali Shah

[Higher Education Institute](#)

School of Sociology and Social Policy, University of Leeds

This project grows out of a larger project, 'Time of our Lives' and longitudinal, biographical narratives of the life stories of disabled people born in the 1940s, 1960s and 1980s. It brings together the social sciences, performing arts academics and theatre practitioners in three workshops to look at disability history and culture through the relationship between performance and text. The events will take place in London, which will focus on Histories, biographies, performances, and Nottingham which will deal with revising the text and devising histories. The final workshop, in Leeds, will conclude the process by looking at performing lives and live performance.

There will be video of all three workshops, photographs and extracts of interviews – the video will deal with how performance works. The future interests are to take performances into school contexts and to create an international comparative project.



15. Beyond Text: Spiritualism and Technology in Contemporary and Historical Contexts

[Award Holder](#)

Dr Sas Mays

[Higher Education Institute](#)

University of Westminster

The central aim of the project is to assess the rise of spiritualism in contemporary technological culture through the lens of the late nineteenth and early twentieth centuries. In order to do so, the project will develop a multidisciplinary network centred on relations between technology and spiritualism (including psychism and magic) in literary and visual cultures in both contemporary and historical contexts. The project aims to consider how spiritualist practices that may attest to, and be witness of, their times - that is, as creative and critical practices that may shed light on wider cultural, economic, and political forces.

The project will foster novel communication between: the departments of English and Photography at the University of Westminster; literary, cultural, historical and political academic researchers; visual artists and curators; and specialists and archivists in the field. The Society for Psychical

Research is our partner organisation in this project. The project will also engage with wider public debate through different platforms for dissemination.

In its first phase (2008-09), the project will co-ordinate:

- five seminar workshops in order to facilitate research networking
- a larger public event in order to foster wider debate
- an edited collection / catalogue of research findings to develop dissemination

In its second, projected phase (2009-10), the project aims to:

- Develop the breadth of the network to include further individuals and archival, academic and public institutions
- Develop dissemination in terms of public engagement and education via an exhibition of visual material and related educational activities
- Develop an on-line archive / portal as a centre for research and involvement in the field

Appendix 6: Analysis of Large Grant shortlist

Summary of Applications by Themes:

1. Making and Unmaking (8)
2. Performance, Improvisation and Embodied Knowledge (12)
3. Technology, Innovation and Tradition (13)
4. Mediations (7)
5. Transmission and Memory (13)

Summary of Applications by Period

Contemporary/20th century (23)
Early Modern (1)
Prehistoric (1)

Summary of Applications by Subject

Archaeology (1)
Architecture (2)
Dance Studies (1)
English Language (1)
History (1)
Linguistics (1)
Media (4)
Modern Languages (1)
Museum Studies (3)
Music (5)
Postcolonial/Film (1)
Visual Arts (4)



Appendix 7: Programme Director's activities

E. Welch: Beyond Text Activities, June 2007-December 2007

Activity	Date	Result
Write Final Programme Specifications	30.08.07	
Steering Group Meeting	17.09.07	
Revise Final Programme Specifications	03.10.07	Programme specs published 03.10.07
Visits		
University of Sussex	12.06.07	18 attendees
Visual Arts Institute, Edinburgh (University of Edinburgh, Edinburgh College of Art, National Museums of Scotland)	02.11.07	45 attendees
Oxford Brookes University	08.11.07	12 attendees
University of Southampton	12.11.07	16 attendees
Goldsmiths College	13.11.07	10 attendees
Courtauld Institute	14.11.07	15 attendees
Queen Mary, University of London	15.11.07	15 attendees
University of York	04.12.07	40 attendees
University College, London	05.12.07	12 attendees
University of Kent	13.12.07	20 attendees
University of Leeds lecture: 'Beyond Text: the new landscape of Arts and Humanities funding'	03.03.08	40 attendees – workshop session with postgraduate students on how to apply for student-led initiatives
Other AHRC activities		
Programme Directors' Meeting, Bristol	11.06.07	
Attendance at HERA workshop 'The Humanities as a Source of Creativity and Innovation', London	15.06.07	
Meet with National Science Council, Taiwan representatives, Bristol	22.06.07	EW to visit Taipei in Sept 08 to follow up contacts



AHRC Induction	10.07.07	
AHRC meeting to agree KPIs	21.08.07	EW produced draft KPIs
Visit to Washington, DC to represent AHRC at RCUK office opening	27.11.07	Report submitted to Christine Pelleceur
Attendance at DIUS launch of Science Budget	11.12.07	
Visit to AHRC Bristol	18.12.07	
AHRC Programme Directors' meeting in Bristol	22.01.08	
Meeting with Philip Esler and Bruce Cole re: AHRC and Washington collaboration	22.01.08	
Interview candidates for BT Programme Co-ordinator post	04.03.08	Ruth Hogarth appointed
BT Commissioning Panel meeting, MRC, London	20.03.08	6 CDAs selected from 17 applicants
BT presentation and meeting on Creative industries in Brisbane, Australia	27.03.08	
Media Training	14.04.08	
BT Commissioning Panel meeting, British Academy, London	23.04.08	Shortlisted 25 large grants from 121 applicants
Meeting with LCACE for BT guest list, Somerset House, London	25.04.08	Database of names for launch event
Meeting with Taiwan representative re EW visit later in 08	12.05.08	
BT Commissioning Panel meeting, British Academy, London	23.05.08	15 Networks and Workshops selected from 37 applicants
Feedback meetings and conversations with Large grants shortlisted candidates	27.05.08 to 13.06.08	21 of 25 candidates given verbal feedback face to face or over the phone. Written reports sent to them and to AHRC of conversations
Visit to AHRC to give a talk on BT, discuss marketing and evaluation	11.06.08	Met new Programme team and moved on KPIs
Beyond Text annual report writing and preparation for launch day	20.06.08	
Meeting with BT website designer from Lineman Ltd to sign off work	23.06.08	Detailed commission agreed with Liz Wilton
BT Steering Group meeting, Queen Mary, London	30.06.08	Annual report
BT award holders session for CDAs and N&Ws, Queen Mary, London	30.06.08	
BT website launch	30.06.08	
BT programme launch – Truman Brewery, London	30.06.08	Charles Saumarez Smith to speak

Appendix 8: Programme Timetable and Milestones, 2008-9

Milestones (2008-9):

Start of Collaborative Doctoral Awards: 10/09
Start of Workshops: 09/08-10/08
Large Grant Awards allocated: 03/11/08
Start of Large Grants: 01/09
'Beyond the Text', Taipei, Taiwan: 23-21/09/08
'Picturing the Nation', Washington, DC: 23/10/08
Announcement of Student-led initiatives: 09/08
Announcement of Small Grants: 10/08
Visit by PD to DanceUK: 23/11/08
First programme meeting of PIs, RAs and CDAs



Beyond Text 5 Year Planning																															
June 07 - November 09																															
	06/07	07/07	08/07	09/07	10/07	11/07	12/07	01/08	02/08	03/08	04/08	05/08	06/08	07/08	08/08	09/08	10/08	11/08	12/08	01/09	02/09	03/09	04/09	05/09	06/09	07/09	08/09	09/09	10/09	11/09	12/09 and af
Programme Director																															
PD appointment	█																														
Programme co-ordinator start											█																				
Steering Committee																															
SC meets				█									█												█						
Events/Outreach																															
Launch event													█																		
Visit to Taiwan																█															
Visit to Washington DC																█															
DanceUK outreach																█															
Feedback to Large grants shortlist													█																		
Awardholders event (16.01.09)																					█										
Large grants planning session																						█									
Workshop wrap																													█		
Programmes																															
Launch 1st call - CDA, NW and Large Grants				█																											
Launch 2nd call - Small																					█										
CDA deadline									█																						
CDA outcomes										█																					
6 CDAs start																														end 09/11	
N&W deadline										█																					
N&W outcomes																															
Workshop start/end Bankowski																															
NW start/end Bayliss																															
NW start/end Harper																															
NW start/end Isayev																															
NW start/end Grainge																															
NW start/end Mays																															
NW start/end Shah																															
Networks start/end Brown																														end 12/11?	
NW start/end Dipple																														end 08/10	
NW start/end Eastmond																														end 09/10	
NW start/end Hutnyk																														end 08/10	
NW start/end Gilbert																														end 12/10	
NW start/end Leach																														end 06/10	
NW start/end Nevola																														end 09/10	
NW start/end Waelde																														end 08/10	
Large Grants outline deadline																															
Large Grants full app. deadline																															
Large Grants outcomes																															
Large Grants start																															
Small Grants deadline																															