

**HERA Joint Research  
Programme  
'Cultural Encounters'**



**HERA**

Humanities in the European Research Area



# Introduction

We are delighted to launch ‘Cultural Encounters’ – HERA’s new and exciting transnational joint research programme.

The theme of Cultural Encounters is one that enables us to investigate some of the most fundamental aspects of human history and society – for example, the fact that we exist through and within culture, with all its myriad manifestations, and the fact that we are migratory and exploratory beings who do not exist in isolation or stasis. The cultures we develop and inhabit necessarily come into contact with other cultures as we move or are displaced, a situation that produces a wide range of powerful effects and consequences. Cultural encounters are always challenging; they force a recognition and even a re-evaluation of one’s own cultural norms and values. Sometimes these encounters are accompanied by friction and conflict – they may involve the mobilisation of political force and contests over power and resources, and they may cause crisis within a culture that is forced defend or re-think its own traditions and values. We need to study such situations to see precisely how cultural conflicts arise, what the dynamics are that drive them, and how they are resolved, if and when they are. But so too we need to understand the ways that cultural encounters can be catalysts for creative and productive change – how encounters with others often stimulate growth, development, innovation and renewal. We need to look at historical and theoretical models for the interactions among cultural groups within societies as well as between societies, and how cultural encounters relate to the concepts and practices of justice, respect, tolerance and identity. Cultural encounters are inevitably complex and multi-dimensional, but they have been an essential part of the human story from its very beginnings to the present day.

The projects now underway in this research programme will do much to develop our understanding of these complicated issues. Each project focuses on specific types or moments of cultural encounter, thus drawing attention to the conditions and consequences of particular cases. Yet one of the benefits of the programme will be the degree to which it will enable comparative analysis of cultural encounters, either within projects or between them, helping us to see the patterns and models that characterise such encounters in general.

Understanding the dynamics of culture in the past and the present in this way, it may be possible to better anticipate our own possible futures.

The launch of this programme is a tribute to the vision and effort of the HERA partners, who by pooling financial resources and national expertise demonstrate their commitment to building a vibrant and strong European humanities research community. HERA has from its establishment in 2004 been committed to the vision of European researchers working across countries and across disciplines to address large-scale societal, cultural, historical and philosophical issues in ways not normally possible within conventional national programmes or at the level of the individual researcher. The benefits of this are becoming clearer as we move forward; HERA projects funded under its first joint research programme from 2008 to 2013 have not only produced important innovative research, but have also built new networks for future projects, have trained a cohort of new researchers and have promoted knowledge exchange between the humanities and the wider domains of the arts, industry, cultural institutions, education and media. We look forward to continuing to develop this mission with ‘Cultural Encounters’.

Congratulations to the successful projects who are about to embark on this programme. We look forward to following your progress over the next three years and learning much from your experiences and your scholarship.

**Professor Sean Ryder**, *Irish Research Council,  
Chair of the HERA JRP Board*

# Arctic Encounters: Contemporary Travel/Writing in the European High North (ENCARC)



## Summary

This collaborative research project involves academic institutions from Denmark, Iceland, Norway and the UK, as well as four associated partners. Its main aim is to look at the increasingly important role played by cultural tourism in fashioning twenty-first-century understandings of the European Arctic. Innovatively combining postcolonial, environmental and tourism-related approaches, it seeks to account for the social and environmental complexities of the region as these are seen in the mutual relationship between a wide variety of recent travel practices and equally diverse representations of those practices, which are framed in both verbal and visual terms (e.g. travel writing and documentary film). The project enquires into the Arctic as (1) an internally differentiated space of cross-cultural entanglement and encounter, and (2) a postcolonial space in which locally articulated desires to decolonise the region are seen in cultural-political and environmental terms. More specifically, its interlinked case studies argue for a European Arctic that gauges the imaginative as well as geopolitical boundaries of Europe. These case studies also add to continuing debates on EU Arctic cultural policy; provide advanced understandings for European Arctic travel industries; and contribute to the de-peripheralisation of the Arctic in an expanding European cultural and economic zone.

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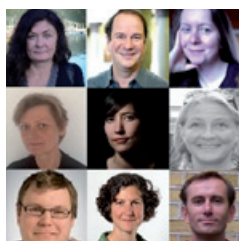
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Katrín Lund  
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# Asymmetrical Encounters: E-Humanity Approaches to Reference Cultures in Europe, 1815-1992 (ASYMENC)



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## Summary

This project will explore the cultural aspects of European identity by analysing the role of “reference cultures” in European public debates between the Treaty of Vienna (1815) and the Treaty of Maastricht (1992) – the period that witnessed the heyday of the nation state as well as its gradual substitution by European integration. ASYMENC investigates how these reference cultures, defined as spatially and temporally identifiable cultures that offer a model to other cultures, have been established in public debates during this period.

The project uses a new digital humanities methodology to study long-term developments and transformations of cultural imaginaries in a systematic, longitudinal, and quantifiable way. Innovative text mining techniques enable researchers to mine and analyse large collections of digitised newspapers and magazines currently made available by national libraries. This allows the researchers to discover long-term developments and breakpoints in public debates, but also to map the vectors of cross-cultural influences. Text mining is now used on large multilingual text corpora which is unique for this HERA project.

This quantitative approach to the history of mentalities will be used to study the nature of cultural exchanges between major countries such as England, France and Germany and smaller countries, for example, the Netherlands, Belgium, and Luxembourg. The project will explore case studies such as the public perception of the rapidly growing European metropolis, the spread of the commercial entertainment industry in the form of musicals, football and pop music, and the emergence of new consumer products such as prêt-à-porter, cosmetics, pharmaceuticals, and Pilsner beer. The aim of the interdisciplinary consortium of three European research centres at Utrecht University, Universität Trier and University College London is to push boundaries of multilingual text mining beyond their current state and illustrate how important questions about European culture and identity can be asked and answered using the large corpora of digitised materials that are increasingly available in our libraries and archives.

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Research team of ‘Asymmetrical Encounters’ in front of the Trier Center for Digital Humanities.

From left to right: Ulrich Tiedau (PI-3; UCL), Jaap Verheul (Utrecht), Claudine Moulin (director of the center; Trier), Toine Pieters (Utrecht), Joris van Eijnatten (PL/PI-1; Utrecht), and Caroline Sporleder (PI-2; Trier).

# Caribbean Connections: Cultural Encounters in a New World Setting (CARIB)

## Summary

The cultural encounters between the Old and New Worlds are among the most infamous in human history. The Caribbean was the centre stage for interactions between cultures of dramatically different backgrounds, which after a turbulent colonial period eventually laid the foundations for the modern-day, multi-ethnic societies of the region. The universities of Leiden, Leuven, and Konstanz will combine archaeology, history, archaeometry, and network science to study the transformations of Amerindian culture and society as a result of these encounters. Through collaborations with local experts, the involvement of local communities, and the organisation of workshops and museum exhibitions, this project contributes to capacity building and historical awareness. In a geopolitically diverse island landscape, with an archaeological record that is under threat from natural disasters and the growing tourism industry, this project stimulates the valorisation of Caribbean cultural heritage.



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Above:

From left to right: Patrick Degryse, Corinne Hofman, and Ulrik Brandes

Left:

Mixed European and Amerindian artefacts from the early colonial period Amerindian site of Argyle, St. Vincent, including local Amerindian pottery inlaid with European beads (top right).

# Creating the 'New' Asian Woman: Entanglements of Urban Space, Cultural Encounters and Gendered Identities in Shanghai and Delhi (SINGLE)

## Summary

The context of urban transformation in India and China enables the formation of new cultural geographies and biographies for single women. Cities such as Shanghai and Delhi are the backdrop to changing family patterns and the unravelling of 'traditional' social contracts as a result of migration, new work opportunities, delayed marriage, divorce, open homosexuality, and a growing leisure and consumer society. As a result, single women are becoming increasingly visible in public, be it through media representations or everyday practices and mobilities. Their presence is informed by repertoires of cultural encounter stemming from urban and national histories, globalised media landscapes and aspirations to cosmopolitanism and Global City status. Yet the resulting subjectivities are precarious, marked by asymmetrical power relations reflecting opposition to 'westernisation' and associated perceptions of transgressions of normative gendered comportment and spaces such as the domestic and the public. Gendered imagi-



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Above:  
From left to right: Christiane Brosius, Melissa Butcher and Jeroen de Kloet, at Heidelberg, 2012.  
Picture taken by Tina Schilbach

Left:  
Sample poster of Oriental Calender Manufacturing Company, Calcutta, India, 1940s.  
Priya Paul collection, [Tamboti@HeidelbergResearchArchitecture](mailto:Tamboti@HeidelbergResearchArchitecture)



'Mobile Media, Gender and the City in China'.  
Photograph: Jeroen de Kloet, 2008

naries of emancipation are contested in the light of a variety of cultural practices that impact women's multiple life-worlds.

SINGLE uses ethnographic, mobile and visual methodologies to explore these concerns, documenting the experiences of single women in Delhi and Shanghai that are indicative of wider social and demographic transformations, and set within wider debates of cultural encounter, world cities and globalisation. 'Singleness' includes temporal and spatial understandings, repositioning it as salient to collective as well as personal identity and experience (e.g. loneliness or independence), and as a phenomenon that women move into and out of throughout their lives. The research sites are linked by a conceptual framework centred on transcultural analysis and cross-cutting themes of class, governance, precarity and the shifting boundaries of public and private space. The project as a whole allows for an exploration of the specific as well as similar trajectories and experiences of both cities, extending scholarship in comparative urban theory through interdisciplinary and multi-sited research. The project also aims to extend work in the Digital Humanities, using a state-of-the-art online platform for both analysis and the creation of an interactive public gallery. Visual methods are central to this work and collaboration with artists in Shanghai and Delhi will culminate in public events in Shanghai, Delhi and Amsterdam.



# Cultural Encounters in Interventions against Violence (CEINAV)



## Summary

The project ‘*Cultural Encounters in Interventions Against Violence*’ (CEINAV) takes a dual approach to cultural encounters as they play out in ethics, justice, and citizenship, through a focus on the fundamental rights of women and of children to safety from violence. It will explore both national legal and institutional cultures as they affect practices of intervention, and the growing diversity within European countries, where symbolic boundaries of cultural belonging can define social exclusion and inclusion. Four EU countries – Germany, Portugal, Slovenia and the United Kingdom – will be studied, and differing approaches to the protective role of the state (as expressed in law, policing, and social welfare intervention) will be contextualised in the history of colonialism, democracy, migration, and diversity.

The research will explore on the one hand why, despite an explicit European consensus on stopping violence against women and protecting children from harm, the practices of intervention and the rationales behind them differ between countries, and on the other hand, how policies and institutional practices intended to ensure the “best interests of the child” and the freedom and safety of women from violence may be deployed differently and have quite different effects for disadvantaged minorities within each country. In consultation with 11 associate partners who represent networks of practitioners and stakeholders the project will focus on three forms of violence for which state responsibility is well established: intimate partner violence, child abuse and neglect, and trafficking for sexual exploitation. Using paradigmatic narratives, in-depth discussions with professionals involved in intervention will be analysed for their implicit and explicit discursive constructions and normative representations. Exploring the perspectives of stakeholders who work with migrant and minority women and children will illuminate the tensions each group negotiates and through this enrich the debates on multiculturalism and diversity.

The project will also give space to the voices of women and children who have travelled through a personal history of violence and of social interventions. Collecting their stories and working in a creative art process will seek to uncover the potential both of narrative and of visual representation to stimulate the imagination needed to hear different voices and to recognise the agency of victims. Artist-researchers in each of the four coun-

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Carol Hagemann-White,  
Liz Kelly, Maria José Magalhães,  
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tries will integrate creative art and aesthetic education as instruments through which disempowered voices may be heard, creating resources that can be used in change processes. Comprising innovative methodological approaches, theory-based research and a creative synergy CEINAV will work ‘in between’ research, policy and practice. The project will analyse ethical issues of rights and discrimination, seeking to clarify the implications of European norms and of practices of protection, taking account of multiple and intersecting structures of power and oppression. It will frame an intersectional approach to intervention that recognises the voice and agency of diverse victims. Alongside a set of research papers and scripted videos the outcome will be a document outlining ethical foundations for responsible practice.

► <http://ceinav-jrp.blogspot.de>

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# Cultural Exchange in a Time of Global Conflict: Colonials, Neutrals and Belligerents during the First World War (CEGC)

## Summary

How did the First World War create new spaces for as well as put new pressures on encounters between peoples and cultures from belligerent, colonised and politically neutral countries and what were the lasting consequences (in terms of social, cultural and literary memory) for Europe? This research project brings together a cross-disciplinary and multilingual team of researchers and a number of cultural institutions across Europe to illuminate and examine this question during the centennial years of the war's commemoration.

The First World War has often been defined as the 'clash of empires' but we argue that it could equally be defined as a watershed event in the history of cultural encounters. Between 1914 and 1918, on French soil alone – in its trenches, fields, farms and factories – there were over 1 million Asian (Indian, Pakistani, Nepalese, Chinese, Vietnamese) and African (Senegalese, Moroccan, Algerian, Tunisian) men, in addition to soldiers from Australia, New Zealand and Canada. Europe would never be the same again not just in terms of the war's wreckage but in terms of people, ethnicities and cultures encountered, manipulated, studied, befriended – in battlefields, boardrooms, billets, brothels, towns, villages, hospitals, prisoner-of-war camps. 'My French mother is teaching me her language' wrote an Indian sepoy billeted in France while in the trenches the English war poet Wilfred Owen avidly read the Indian writer Rabindranath Tagore's collection of poems *Gitanjali* which had won the Nobel Prize in 1913. Simultaneously, a different kind of 'cultural encounter' was being engineered within Europe: the belligerent states were each trying to win over the neutral nations by funding cultural institutions and trying to influence artists, writers and opinion makers such as Georg Brandes from Denmark and Albert Verwey from

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From left to right: Santanu Das, Gert Buelens, Heike Liebau, Hubert van den Berg



Mosque in the Halfmoon POW camp in Wünsdorf (near Berlin).  
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the Netherlands. The cultural sphere of the neutral countries became much more a zone of international cultural encounter in 1918 than it was in 1914. What is the relation between the personal, 'direct' encounters in wartime and these state-sponsored, ideologically motivated 'indirect' encounters? Do encounters necessarily involve exchange and what were the structures of power – asymmetries and hierarchies – in these processes? How did exchanges occur across linguistic, national, legal, religious, ethnic and social barriers and what are their traces and legacies in today's Europe? This project seeks to explore these questions by investigating a complex range of material – archival documents, newspapers, journals, literary texts, book trade practices, films, photographs, paintings, and sound-recordings. Our activities will include workshops, conferences, publications, lectures as well as a travelling exhibition.

# Currents of Faith, Places of History: Connections, Moral Circumscriptions and World-Making in the Atlantic Space (CURRENTS)

## Summary

The Joint Research Programme *Currents of Faith, Places of History* brings together a multidisciplinary team of scholars who share a concern for religion, mobility, place and heritage in the Atlantic space. Our goal is to rethink creatively theories of Atlantic history by focusing on ‘religious diasporas’ via three main concepts: ideas of ‘connections’, ‘moral circumscriptions’ and ‘world-making’. Through a partnership between institutions in Portugal, Belgium, Netherlands and the UK, we have brought together a team of senior and junior scholars who will develop a network of research themes across the Atlantic space, combining concepts and methodologies springing from social anthropology, history and religious studies. We engage in an interdisciplinary collaboration so as to synthesise an empirical ethnographic methodology with a historical approach, exploring ‘meaningful histories’ in their cultural and religious manifestations. We chart historical directionalities (or ‘currents’) between Europe (Netherlands, Portugal), Africa (Angola, RD Congo, Ghana, Guinea-Conakry), North and South America (USA, Cuba, the Caribbean, Brazil, Peru) and distinguish contemporary logics of presence, by which certain territories become ‘heritagised’ and thus more socially and politically meaningful than others. In so doing, we question politics of identity and heritage, mobility and memory, as well as Europe’s place in the Atlantic world.



Winneba Beach, Ghana.  
© Birgit Meyer (April 2010)

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# Defining and Identifying Middle Eastern Christian Communities in Europe (DIMECCE)



## Summary

The objectives of this interdisciplinary project are to explore the migrant experiences of Middle Eastern Christian communities in Europe in order to identify the cultural encounters taking place and to examine their impact on defining and shaping identities. The European context is central to understanding the similarities and differences of these experiences and can add to current understandings of the categorisation of migrants and its implications on integration and the construction of identity within migrant groups. The case studies of the Coptic Orthodox (sub-state but global identity), Suryoye (Assyrians/Syrians – transnational supra-state identity) and Iraqi Christians (state identity) offer several strategies of identity construction including diasporic, particularistic and national. These in turn are shaped by existing integration strategies and church-state relations. The case study countries of the United Kingdom, Denmark and Sweden allow a cross-country comparison of these cultural encounters, while exploring the transnational nature of the communities. Through the use of core but contested concepts, notably identity, minority, diaspora, transnationalism and integration, the project seeks to advance knowledge on the following issues. First, the factors that determine identity strategies will be outlined. Second, the internal debates within the communities relating to these cultural encounters will be examined with acknowledgement that different communal actors compete for influence and that variables such as gender, generation and migration patterns also have an impact. Third, the perceptions of these encounters in the host countries will be identified at both state and societal level. Finally, the relations between the communities and other migrants from the homeland will be explored with reference to experiences in the homeland. Through interviews, fieldwork, archival research and workshops, this project will address Middle Eastern Christian migrant experiences from a social and cultural perspective while analysing the implications of these encounters, thus contributing to a wider understanding of the impact of faith-based communities on European states and societies.

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From left to right: Fiona McCallum, Lise Paulsen Galal, Marta Wozniak

# Encounters and Transformations in Iron Age Europe (ENTRANS)

## Summary

The Iron Age in Europe was a period of tremendous cultural dynamism, during which the cultural values and constructs of urbanised Mediterranean civilisations clashed with alternative webs of identity in ‘barbarian’ temperate Europe. Until recently, archaeologists and ancient historians have tended to view the cultural identities of Iron Age Europeans as essentially monolithic (Romans, Greeks, Celts, etc). Dominant narratives have been concerned with the supposed origins and spread of peoples, such as ‘the Celts’ and their subsequent ‘Hellenisation’, or ‘Romanisation’ through encounters with neighbouring societies. Yet there is little to suggest that collective identity in this period was exclusively or predominantly ethnic, national or even tribal. Instead, we need to examine the impact of cultural encounters at the more local level of the individual, kin-group or lineage, exploring identity as a more dynamic, layered construct.

ENTRANS will examine the nature and impact of cultural encounters in the highly fluid social world of the European Iron Age. As the programme focuses on encounters between Mediterranean and temperate European societies, it examines zones of primary contact where material culture, bodily treatments and patterns of landscape inhabitation provide new insights into the construction and negotiation of identity. The East Alpine region, including parts of northern Italy, Slovenia, Croatia and Austria, formed a major locus for cultural encounters throughout much of pre- and proto-history. In particular, the North Balkans (including Slovenia and Croatia) form a key ‘gateway’ east of the Alps, which otherwise formed a formidable barrier to socio-economic interaction. Communities here occupied nodal points on complex route-ways along which flowed trade goods, linguistic forms, migrant groups, cultural values, political and religious ideas. Here, cultural encounters materialised through a range of media, including the artistic tradition known as ‘situla art’ - elaborate metalwork decorated with complex figural scenes drawing on Etruscan technologies and hybridised iconography. The human body, carefully constructed in relation to posture, clothing, gesture and expression, forms a key focus of situla art. Attitudes to the body can equally be addressed through treatments of the dead, which also undergo significant change, including new



This tumulus (burial mound) in Kravljak, Croatia, is typical of the funerary sites being studied as part of the ENTRANS Project.  
© Dr Hrvoje Potrebica

forms of funerary performance, greater monumentality and new bodily treatments. New culturally-mediated landscapes also appear, where religious, funerary, domestic and economic activities are drawn together within circumscribed areas, and where movement and experience are carefully choreographed.

Through new field and laboratory work, including osteological and isotopic analysis, geophysical, topographic and Lidar survey, as well as archaeological excavation, ENTRANS will develop and actively promote integrative methodologies applicable to the study of past cultural encounters.

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Ian Armit,  
Project Leader

# Encounters with the Orient in Early Modern European Scholarship (EOS)

## Summary

This Collaborative Research Project (CRP) aims to document the scholarly European encounter with Oriental culture between c. 1500-1800. This is a momentous cultural encounter, initiated and driven by religious and scholarly interests, and resulting in a profound transformation of European values. ‘Orient’ is used to refer to the religious area of Islam, Eastern Judaism and Christianity. Interest in this area arose from Scriptural Studies and theological and missionary concerns with the Eastern Churches and Islam. The project will explore how the Orient changed from being a source for Christian truths to being an object of cultural studies. The three main objectives will be 1) to describe the scholarly and religious incentives for this encounter between Europe and the Orient; 2) to document the exchange of knowledge, ideas, values and material objects this encounter stimulated in the early modern period, and 3) to explore the institutional, conceptual and religious transformations which the encounter initiated in theology and Biblical studies, in the teaching and learning of Arabic and other Oriental languages, in literature and poetry, and in historical and anthropological thinking in general. It will result in the production of three monographs, two peer-reviewed articles, podcasts, online documentations and online-proceedings of the conferences. Highlights of the outputs will be a database of teachers of Arabic, as well as an anthology and reference work of literature inspired by the translation of *The Arabian Nights*. The CRP will be implemented through a series of workshops, exhibitions and public presentations, bringing together the expertise of the Project Leader and the Principal Investigators, the strengths of their respective institutions, and public bodies such as the Literaturhaus in Berlin and the Leiden Museum of Antiquities. The organisational hub of the CRP will be the Centre for the History of Arabic Studies in Europe (CHASE) at the Warburg Institute, where both the Project Leader and his deputy, Jan Loop, are based.



*A corner of the library of Grand Vizier Raghîb Pascha, from Ignace Mouradgêa d'Ohsson, *Tableau général de l'Empire Ottoman* (Paris, 1787)*  
Permission of the Arcadian Library.  
Source: arcadian-library.com

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Charles Burnett,  
Project Leader  
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# Iconic Religion. How Imaginaries of Religious Encounter Structure Urban Space (IcoRel)

## Summary

Within on-going processes of religious pluralisation across Europe, materialised religion, in the form of icons in public space, is becoming increasingly important. Whenever religious icons, such as sacred buildings and sites, clothing, and public events, are associated with religious traditions with which stakeholders are unfamiliar, they comprise or generate imaginaries about how different religions should co-exist. The main focus of the project is about how imaginaries of religious encounters – visually expressed in pictures, sculptures, symbols, graffiti, performances etc. – structure urban space and vice versa.

The interdisciplinary research group focuses on religious icons and icons of religious encounter in the metropolises of Amsterdam, Berlin and London. In order to consider the complex nature of icons and to analyse how the religious dimension may become dominant over other dimensions of meaning, *Iconic Religion* combines spatial, material-aesthetic, visual analysis, and communicative-semiotic approaches with discourse analysis and reception studies.

The project expects to achieve research results on the mechanisms of how religious images in the urban space construct either stereotypes or concepts of successful cultural encounter.

In order to maximise knowledge exchange and transfer, a website for a broader audience will be created and a photographic exhibition will be shown in Bochum, Berlin, Amsterdam, and London. This will include about 100 photos and texts from interviews illustrating religious encounters and will be complemented by a catalogue with additional information on religious diversity in Europe.



‘Pious window’

(cc) galdo trouchky, 2003, [http://www.flickr.com/photos/galdo\\_trouchky/270016527](http://www.flickr.com/photos/galdo_trouchky/270016527)

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Volkhard Krech,  
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# Making War, Mapping Europe: Militarised Cultural Encounters, 1792-1920 (MWME)

## Summary

By analysing militarised cultural encounters, the Collaborative Research Project (CRP) examines one of the most significant forms of mass cross-cultural contacts in Europe and its borderlands. The project focuses on Western, i.e. British, French and German, armies. The CRP explores their experiences in Eastern Europe, Italy, the Balkans, and the Middle East as well as the persistent impact these encounters had on the society of their respective home countries. The central question is: to which extent did military cultural encounters help to shape collective perceptions of ‘the self’ and ‘the other’, of Europe and its borders in the period between 1792 and 1920? The research project will use a comparative and synthesising approach as well as interdisciplinary methodology. This will allow for the comparison of conditions, forms and impact of cross-cultural contact on three different levels: synchronically by comparison of different armies and nationalities in a given time span; spatially by comparison of different cultural spaces and zones of contact; and, finally, diachronically by comparison of different periods within the ‘long 19<sup>th</sup> century’, from the Revolutionary Wars to the First World War. The consortium is comprised of sub-projects organised by four Principal Investigators, all bringing to the project their expertise in both military history and cultural history as well as their rich experience in the planning and execution of large international projects. A co-operation with German and British museums and archives will allow us to create an on-line exhibition that complements the research project. Thus, elements from holdings of several European institutions can be assembled under a common theme and made accessible to the general public. In view of the forthcoming centenaries of 1813/15 and 1914 the CRP’s research topic is particularly likely to attract a great deal of interest as well as public attention outside academia.



German commercial for brandy showing a German and Turkish officer, 1915  
Picture: Asbach

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Oliver Janz, Project Leader  
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# Marrying Cultures: Queens Consort and European Identities 1500-1800 (MARRYING CULTURES)

## Summary

The Collaborative Research Project (CRP) will investigate the transnational cultural encounters that took place between 1500 and 1800 whenever a monarch took a foreign bride. The CRP will examine these consorts' influence in a series of case studies that reveal the interconnexion between European territories and their cultural symbiosis and will demonstrate how Denmark, Finland, Poland, Portugal and Sweden are vital agents in the construction of European identities together with Britain, Germany, Italy, and Spain. The CRP's objectives are: 1) to elucidate the distinctive cultural contribution of early modern consorts; 2) to demonstrate the resultant lasting and reciprocal cultural influences between the territories concerned; 3) to peel back the modern map of Europe with its discrete nation states to reveal an earlier one with different linguistic, cultural and political borders to those of today; 4) to investigate to what extent the cultural encounters the CRP charts led to cultural innovation; 5) to discuss the place of the consorts studied in national cultural memory; and 6) to develop with colleagues from museums, libraries and palaces ways of conveying an understanding of these cultural encounters to the general public. The CRP will be implemented by a Project Leader from the UK, Principal Investigators from Germany, Poland and Sweden, 2 postdocs and 2 PhD students, one in history and one in music, working with museum curators and drawing on the expertise of other international specialists. The CRP members will meet 8 times at 4 workshops and 4 research labs, with a pre-project meeting in June 2013 funded by Oxford University. The projected outcomes are a website with material both for specialists and the general public, a special issue of an academic journal, an edited book, refereed articles by each of the CRP members, 2 doctoral theses, a public concert, an educational game, museum and schools modules, an exhibition and, under negotiation, a television series.

Above:

Louis de Silvestre, *Portrait of Maria Amalia, Princess of Saxony*, in 1738 on the occasion of her marriage to Carlo, King of Naples (Prado Museum, Madrid) (detail). Maria Amalia is holding a miniature of her new husband.

Right:

The 'Marrying Cultures' team. From left to right: Adam Morton, Almut Bues, Helen Watanabe-O'Kelly, Elise Dermineur, Jill Bepler, Svante Norrhem.



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# Mediating Cultural Encounters through European Screens (MeCETES)

## Summary

In modern societies, cultural encounters are largely mediated encounters. The MeCETES project is founded on the premise that our experience of other Europeans is heavily mediated through cinema and television. As Europeans from particular nations, our understanding of Europe and our sense of Europeanness is achieved partly through encountering representations of Europeans from other nations on screen. Since the Maastricht Treaty of 1992, the role of culture and the creative industries within Europe has gained in importance, and the EU has developed increasingly comprehensive cultural and media policies as part of the European project. Yet we still have only limited knowledge about which European films and television drama series travel well within Europe, how Europeans engage with screen fictions from or about other European nations, cultures and identities, and the role those fictions play in constructing a sense of Europeanness.

The MeCETES project will seek to fill this gap by producing an overview of European film and television production, distribution and dissemination, as well as case studies of selected films and television dramas emanating from, set in or about the United Kingdom, Denmark and Belgium, where the three research teams will be based. We will analyse how a range of screen fictions from different production contexts represent other Europeans. We will determine the extent to which those European screen fictions are produced and which travel most readily within Europe or between European nations. We will thus look at the policy framework and industrial context that enable those fictions to be made and to circulate. We will also examine their reception by looking at how audiences engage with those screen fictions, and the role they play in establishing a sense of European identity, cultural integration and diversity. The focus of study for the project is the period 2005 to 2015.

The project will be led by three senior academics: Andrew Higson (Project Leader, University of York, UK), Ib Bondebjerg (University of Copenhagen, Denmark) and Caroline Pauwels (Vrije Universiteit Brussel, Belgium). An Advisory Board involving academics from across Europe and partners from industry as well as from funding and policy bodies at both national and transnational levels, will help shape the research and the outcomes as we seek to influence debates about the media in Europe.

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Andrew Higson,  
Project Leader



From left to right: Caroline Pauwels, Andrew Higson and Ib Bondebjerg

# Music Migrations in the Early Modern Age: the Meeting of the European East, West and South (MusMig)

## Summary

The investigation of music migrations will offer insight into musico-cultural encounters in spatial terms (European East, West and South), and in temporal terms (17<sup>th</sup>-18<sup>th</sup> centuries, i.e. Baroque and Classicism). The term “musicians” is to be understood broadly and here denotes not only composers, performers, writers on music issues, but also other professions related to music. It is expected to be proved that music migrations have considerably contributed to the dynamics and synergy of the European cultural scene at large, stimulating innovations, changes of styles and patterns of musical and social behaviour, and contributing to the cohesive forces in the common European cultural identity.

The basic investigation will supply concrete data on migrating musicians. Based on these facts, a theoretical



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Princess Terese Kunegunde Sobieska, a music lover and mecene, in exile in Venice, 1715

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Primi Chori. A S. 17 CANTUS

O Sancte Spiritus  
 Quae coeli Pan  
 dis o  
 stium, Quae coe  
 na affert rosas: Sathan premit herb  
 li pandis ostium, Bella praemunt hosti  
 lia, Da robur Da ro  
 bur fer au  
 xilium, Da ro  
 bur fer  
 lium fer  
 auxilium.

Antate Domino Canticum novum Cauta te

Canticum novum; Canticum novum Cantate Domino Cantate Domino

Asprilio Pacelli, *Sacrae cantiones*, Venetiis 1608, a page from the Cantus partbook.  
 © Barbara Przybyszewska-Jarmińska

framework will emerge within which it will be possible to form a network of migrating musicians (individuals or groups), and their routes and goals; secular and sacral centres with centripetal attractiveness; the cultural transfer of certain musical forms and styles; individual and social migrational motives (ideological, economic, political, etc.). Based on these general issues, concrete illustrations and argumentation will be given through selected case studies. Consequently, these insights will offer a deeper understanding of the relations between the musical universalism and individual, regional and national particularities.

The academic and scholarly circles will be supplied with new, hitherto unknown, relevant and critically

elaborated data and ideas, which would enable their implementation in the more general surveys in musicological and cultural areas. In order to keep the audience at large informed about the final research results, various public events will be organised: a series of concerts and an exhibition; project meetings and workshops; an on-line accessible data base and interactive maps; open access and printed proceedings, monographs, critical editions of texts, articles in journals; and the publication of music material with introductory studies, mostly ready-to-play and record.

# The Enterprise of Culture: International Structures and Connections in the Fashion Industry since 1945 (EOC)

## Summary

Popular media forms such as style magazines and cable TV often reduce fashion to individual personalities. Designers from Coco Chanel to Alexander McQueen are depicted as visionaries who define changing trends, perhaps even new epochs. In reality, the fashion business is an extraordinarily complex industry that operates across national, cultural, economic, and social boundaries. Funded by the Humanities in the European Research Areas (HERA), this project seeks to explore the relationships in fashion as a cultural phenomenon and a business enterprise, and to examine the transmission of fashion as a cultural form across national and international boundaries by intermediaries such as educational institutions, media outlets, advertisers, branders, trend forecasters, and retailers.

One of the major questions behind this project is how Europe rose from the ashes of World War II to rebuild



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Above:  
Regina Lee Blaszczyk, Project Leader

Left:  
Pierre Cardin design, Lesur textiles,  
DuPont fibers, 1961.  
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and reshape its fashion industry, and how that industry has defined a European identity in modern times. The creation of fashion ecosystems, as embodied in the branding of so-called fashion cities and a network of fashion weeks and fashion fairs, has contributed to the re-building of nations. European state and city governments increasingly dedicated resources to the fashion business in the postwar era. This made sense economically and culturally because fashion allows nations to “invent” and “re-invent” traditions, both as a central part of diaspora economics and as a symbol of the imagined communities of Europe as an assemblage of nations and of regions.

This project seeks to deepen our understanding of these developments using an interdisciplinary approach that explores the relationships among enterprise and culture. Fashion is often studied from a purely theoretical perspective, from a costume history or dress history viewpoint, or from a popular media-driven vantage point. EOC breaks new ground, using the fashion business to examine how various types of cultural encounters – between “core” fashion cities such as Paris and London and “peripheral” areas such as Sweden and Scotland, between style labs and the high street, and between fibre makers, clothing manufacturers, and retailers – stimulated innovation, and created a new and competitive industry.

Over the next three years, the EOC team will hold a series of workshops, conferences, and public programmes, will produce articles and books, and will launch a pilot oral history programme on the history of the European fashion business. Our team of historians and management scholars has a strong commitment to public understanding and will work closely with non-academic institutions, including the Victoria and Albert Museum in London, the Centre for Business History in Stockholm, the Marks and Spencer Company Archive in Leeds, and the sponsors of fashion-textile trade fairs throughout Europe, including *Première Vision*, *Bread & Butter*, and *Messe Frankfurt*.



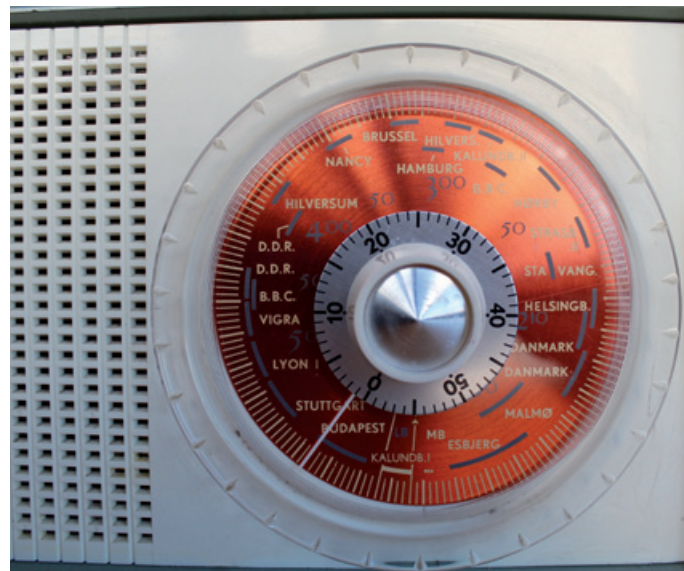
# Transnational Radio Encounters. Mediations of Nationality, Identity and Community through Radio (TRE)

## Summary

This project investigates how radio structures cultural encounters. Perhaps more than any other medium, radio has articulated modern ideas of culture, nationality and identity. From its very beginning radio has had a history of transculturalism, documented in early short-wave practices, in transborder listening, in international services, community radio and in collaborations between broadcasters. TRE looks for the aesthetic, institutional and material features of such transnational radio encounters and asks what sorts of cultural identities and interactions they support. As archived radio material comes increasingly into circulation, the project further queries to what extent the national orientation of archives obscures or preserves transnational contexts, and how archive materials might be used to reflect or create new transnational encounters. Combining historical and contemporary analyses TRE ultimately seeks to contribute to future broadcasting policy, research and archival practice as well as rights management across borders. The TRE consortium brings together researchers from media and cultural studies in four different countries and integrates associated partners from seven leading European institutions of radio broadcasting and archiving. The six work packages are structured according to the following crosscutting themes:

- **Aesthetics & Territoriality**, investigating the intersections between auditory expression and feelings of belonging evoked by radio.
- **Infrastructures & Public Spheres**, investigating how radio infrastructures help structure public and counter-public spheres.
- **Archive & Cultural Memory**, investigating how and where transnational encounters in and through radio have been archived and re-circulated, and how broadcasting archives have been used in transnational radio encounters.

The knowledge generated in TRE will be disseminated through podcasts, CDs and radio broadcasts as well as through diverse written formats, workshops and an exhibition at Sound and Vision in Hilversum. TRE aims at establishing a new transnational agenda in radio research. Moving through and beyond national and comparative paradigms in order to investigate radio's transnational structures and forms, TRE will place radio research within contemporary discussions about migration, cultural identities, encounters and memories by generating new knowledge about the meaning of radio and listening in the age of globalisation and digitisation.



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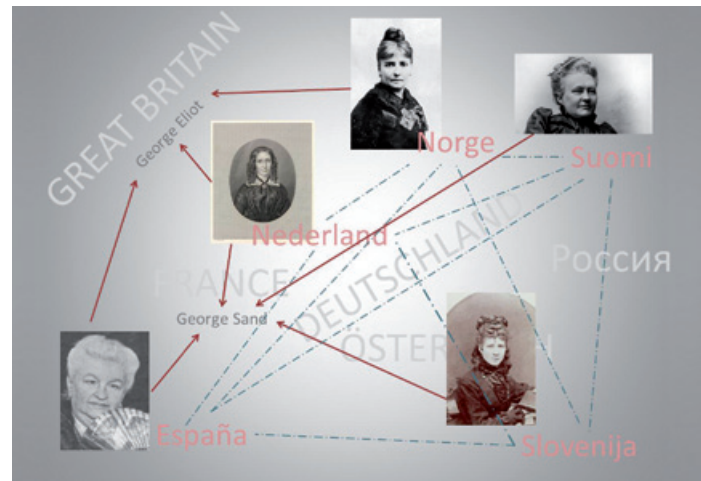
Golo Föllmer,  
Project Leader

# Travelling Texts 1790-1914: the Transnational Reception of Women's Writing at the Fringes of Europe (TTT)

## Summary

The Collaborative Research Project (CRP) *Travelling Texts, 1790-1914: The Transnational Reception of Women's Writing at the Fringes of Europe (Finland, the Netherlands, Norway, Slovenia, Spain)* will study the role of women's writing in the transnational literary field during the 19<sup>th</sup> century. It will be explored in terms of gendered cultural encounters through reading and writing that contributed to shaping modern cultural imaginaries in Europe. The systematic scrutiny of reception data from large-scale sources (library and booksellers' catalogues, the periodical press) forms the basis for the study of women's participation in this process. By tracing and comparing the networks created through women's writing from the perspective of five countries (Norway, Finland, Slovenia, Spain, the Netherlands) located at the fringes of 19<sup>th</sup>-century Europe we will question the relations between centre and periphery from a gendered point of view. The CRP will thus contribute to the development of new, transnational models of writing the history of European literary culture.

The use of shared digital research tools is central to the implementation and coherence of this CRP. Building on the database *WomenWriters* and the experience of the COST Action *Women Writers In History*, a Virtual Research Environment will be developed, providing not only advanced technology for statistical analysis, charting and visualisation, but also the possibility to work together in the virtual space. Parts of it will be open to the public, which will allow interested user communities to engage with our research. Outputs will include a conference, peer-reviewed articles and book publications. Enhanced online publication will directly link to the research data. These activities will be complemented by workshops and seminars organised together with our two APs, Chawton House Library (UK) and Turku City Library (Finland), sessions at international literary festivals in Norway and Slovenia inviting writers to meet their 'foremothers', and exhibitions in all five countries involved in the project.



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Members of TTT at Huygens ING, The Hague. From left to right: Gertjan Filarski (Huygens ING), Viola Parente-Čapková (University of Turku), Marie Nedregotten Sørbo, Henriette Partzsch, Suzan van Dijk, Katja Mihurko Poniz.



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