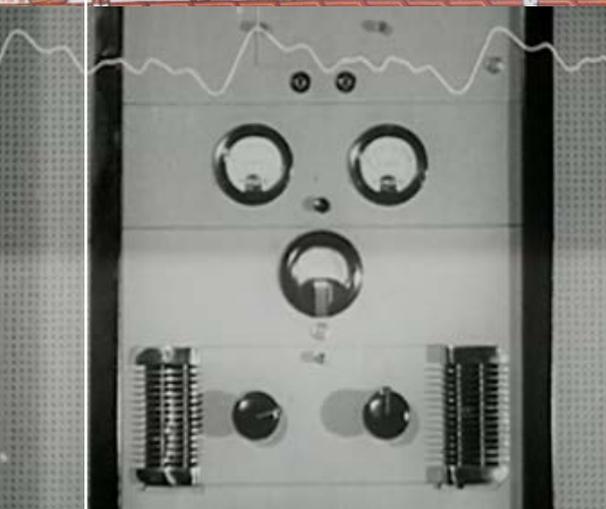




Heritage Case Studies 2018



Case studies of current and recently completed AHRC-funded research projects to show the breadth and range of AHRC funded research and their innovative and creative approaches to heritage

These case studies were featured on the AHRC Heritage Priority Area website in 2018

Find out more about the work of the Heritage Priority Area Team at www.heritage-research.org

CONTENTS

JANUARY	4
GLOBAL RESEARCH NETWORK ON PARLIAMENTS AND PEOPLE	4
FEBRUARY	5
HERITAGE MATTERS: CULTURE AND DEVELOPMENT IN THE PACIFIC	5
SOUNDING COASTAL CHANGE/LISTENING TO CLIMATE CHANGE	6
MARCH	8
USING DIGITAL TOOLS TO CHALLENGE XENOPHOBIA AND SUPPORT INTERNATIONAL DEVELOPMENT IN SOUTH AFRICA	8
APRIL	10
ST STEPHEN'S CHAPEL WESTMINSTER: VISUAL AND POLITICAL CULTURE 1292 – 1942	10
MEMORYSCAPES: RE-IMAGINING PLACE	12
MAY	14
THE MOBILE MUSEUM: ECONOMIC BOTANY IN CIRCULATION	14
FILIPINA NATURE WRITING FOR ENVIRONMENTAL JUSTICE	15
JUNE	16
MIND IN MUSEUMS	16
MAPPING CONTEMPORARY ART IN THE HERITAGE EXPERIENCE	20

CONTENTS

JULY	22
WHO IS MISSING FROM THE PICTURE? PANIC! IT'S AN ARTS EMERGENCY	22
HEURIGHT: THE RIGHT TO CULTURAL HERITAGE, ITS PROTECTION AND ENFORCEMENT THROUGH COOPERATION IN THE EUROPEAN UNION	24
AUGUST	26
TRANSMITTING MUSEUM HERITAGE	26
GOING PLACES – EMPOWERING WOMEN, ENHANCING HERITAGE AND INCREASING CHICKEN PRODUCTION IN ETHIOPIA	28
SEPTEMBER	32
OUR CRIMINAL PAST: OUR CRIMINAL ANCESTORS	32
TROUBLED WATERS, STORMY FUTURES	36
OCTOBER	40
FUTURE PASTS IN AN APOCALYPTIC MOMENT	40
NOVEMBER	44
TRUSTED SOURCE	44
DECEMBER	46
ANCIENT IDENTITIES IN MODERN BRITAIN	46

PRINCIPAL AND CO-INVESTIGATORS

RICHARD AXELBY
(PROGRAMME MANAGER)
EMMA CREWE
(PRINCIPAL INVESTIGATOR)
NIRAJA GOPAL JAYAL
(CO-INVESTIGATOR)
CRISTINA LESTON-BANDEIRA
(CO-INVESTIGATOR)
MANDY SADAN (CO-INVESTIGATOR)

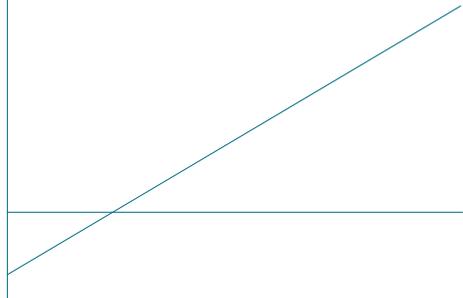
RESEARCH ORGANISATIONS

SOAS
ENLIGHTENED MYANMAR RESEARCH
FOUNDATION, LED BY MYAT THET
THITSAR
FORUM FOR SOCIAL STUDIES,
LED BY MEHERET AYENEW

FUNDING SOURCES

AHRC GCRF

DATES OF FUNDING
OCT 2017 – SEPT 2020



GLOBAL RESEARCH NETWORK ON PARLIAMENTS AND PEOPLE



[The Global Research Network on Parliaments and People](#) (GRNPP) was launched at Westminster’s Mary Sumner House in November 2017. Led by [Professor Emma Crewe](#), and with funding from AHRC GCRF, the Global Research Network supports exciting and innovative interdisciplinary research on the relationship between Parliaments, parliamentarians, civil society and citizens.

The GRNPP is based in [SOAS University of London](#) with network members from the [University of Leeds](#) and the [Hansard Society](#) in the UK, [Jawaharlal Nehru University in India](#), the [Enlightened Myanmar Research Foundation](#) in Myanmar, and the Forum for Social Studies in Ethiopia. Encouraging collaboration between academia and the creative and cultural industries, the network enables researchers, artists and activists to discuss and imagine what democratic politics might look like in a more engaged and inclusive political world.

Between 2017 and 2020 the GRNPP will focus on supporting the development of research capacity in Myanmar and Ethiopia – two countries with shared recent experience of highly authoritarian government, complex multi-ethnic societies, and histories of violent internal conflict. From March 2018, the Network will fund up to fifty innovative projects that seek to develop understandings of politics in these countries with reference to three main themes: cultures of representation; histories of exclusion and instability; and imagining deeper democracy through media and the arts.

The project proceeds from the belief that the arts and humanities have a vital role to play in strengthening democratic cultures. Multidisciplinary investigations that combine the social sciences, arts and humanities can reveal new perspectives and amplify the impacts of research findings in ways that are imaginative, creative and inclusive. Importantly, Professor Crewe explains, “in this project we are deliberately giving priority to those who don’t normally get grants; young women, those outside the capital, those who identify as an ethnic minority. We hope to contribute to three research agendas: creating opportunities for researchers who tend to get side-lined, deepening democracy through multidisciplinary arts and scholarship, and decolonizing international research.”

You can find more about GRNPP through their [website](#), which they will be adding to over the next few weeks.

PRINCIPAL AND CO-INVESTIGATORS
PROFESSOR NICHOLAS THOMAS

RESEARCH ORGANISATIONS
MUSEUM OF ARCHAEOLOGY AND
ANTHROPOLOGY, UNIVERSITY OF
CAMBRIDGE

TE UMWANIBONG- THE KIRIBATI
MUSEUM & CULTURAL CENTRE
SOLOMON ISLANDS NATIONAL
MUSEUM

FUNDING SOURCES
AHRC TRANSLATING CULTURES
CARE FOR THE FUTURE INNOVATION
AWARD ON INTERNATIONAL
DEVELOPMENT

DATES OF FUNDING
NOVEMBER 2016 – MARCH 2018

JOIN THE CONVERSATION
ON FACEBOOK:

[HERITAGE MATTERS IN
SOLOMON ISLANDS](#)

[HERITAGE MATTERS IN KIRIBATI](#)

HERITAGE MATTERS: CULTURE AND DEVELOPMENT IN THE PACIFIC

This AHRC funded pilot project analyses the current and possible future contribution of Pacific Island museums to sustainable development goals. It is a collaboration between the [Museum of Archaeology and Anthropology](#) at the University of Cambridge, [Solomon Islands National Museum](#) and [Te Umwanibong](#) – the Kiribati Museum and Cultural Centre.

The Heritage Matters project explores the possible role that heritage museums can play in sustainable development. It asks how museums can best protect and promote cultural heritage to support and contribute to UN development goals relating to the fields of health and well-being, education, gender equality, sustainable communities, strong institutions and sustainable life below water and on land. How can the museums best support the people in Kiribati and Solomon Islands?

The project uses a collaborative working framework as an experimental methodology to identify local perspectives on sustainable development goals and on the role of culture in strengthening education, creating more sustainable communities, and fostering gender equality.

Project reports will highlight the social roles that the two museums can play and will outline the specific needs and goals of each museum that could be addressed through larger, future projects.

The comparative orientation of Heritage Matters draws attention to the heterogeneity of Pacific Island settings and questions the extent to which successful approaches may or may not be transferable.



International Museum Day 2017 dance performance for invited guests at Te Umwanibong, Kiribati Museum and Cultural Centre



Te Umwanibong, Kiribati Museum and Cultural Centre



Solomon Islands National Museum

PRINCIPAL AND CO-INVESTIGATORS

DR GEORGE REVILL (PI)
GAIR DUNLOP (CO-I)
DR JOHANNA WADSLEY (RA)

RESEARCH ORGANISATIONS

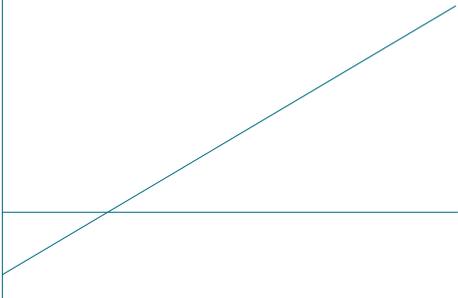
THE OPEN UNIVERSITY
DUNCAN OF JORDANSTONE COLLEGE
OF ART & DESIGN, UNIVERSITY OF
DUNDEE
NATIONAL TRUST
REGIONAL & LOCAL PARTNERS

FUNDING SOURCES

AHRC

DATES OF FUNDING

SEPTEMBER 2016 - MARCH 2019



SOUNDING COASTAL CHANGE/ LISTENING TO CLIMATE CHANGE

Sounding Coastal Change is a research project about environmental and social change in North Norfolk. The idea is to use sound, music and different kinds of listening, to explore the ways in which the coast is changing and how people's lives are changing with it. We also want to bring human and non-human voices together, to think about the future. The project home is Blakeney village and the creative activities focus upon the North Norfolk coast.

We are using human voices and environmental sounds together as part of this project in terms of 'living landscapes'. The landscape is always changing or at least subject to change and it is made by the people who live on the land, along with the forces of nature as well as the plants, animals and birds we share it with. These three are not always in harmony, sometimes more so than others. Sounding Coastal change works with the assumption that to hear the sounds of coastal change we have to listen to all three as part of a sense of living landscape.

We work with village residents, school children and young people, locally and have had interest from community groups, institutional stakeholders, and visitors. The team includes geographers, musician/composers and sound artists, a radio producer and a documentary-art film-maker. The *National Trust* is the primary project partner. Other in-kind partners and collaborators include *The Pilgrim Federation of Church of England Primary Schools*, *Blakeney Parish Council*, *St. Nicholas' Church*, the

Norfolk Wildlife Trust, *Holkham National Nature Reserve*, *the Norfolk Coast Partnership*, *Future Radio* (Norwich) and the *British Library Sound Archive*.

In July 2017 a launch week in and around Blakeney included two sound installations hosted by project partners, and multi-day sound recording workshops with the local federation of primary schools. The week culminated in an evening live performance event showcasing different aspects of sonically-based engagements undertaken in the first nine months of the project. Drawing on different historical scales and forms of memory, each piece in the programme linked the Norfolk coast of the past to that of the now. We heard and sang folk songs collected in East Anglia in the 1970s and 80s; an audio-slide show presented the one of the sonic outputs from the children's sound recording workshops, followed by a Q&A between the audience and an eleven-year-old representative from the schools; composer-singer-pianist Sam Richards performed the premier of a composition for piano and voice titled "Norfolk Melodies", in which Sam wove old folk songs and contemporary piano improvisation together with a 'new' folk song, 'Doggerland'.

Also presented at that event was "[More Water in the Sea](#)", which reversed the usual creative process of sound-responding-to-visuals. Instead film-maker Gair Dunlop responded to a composition by digital sound artist Lona Kozik, in which she draws upon project interviews with Blakeney residents, sound

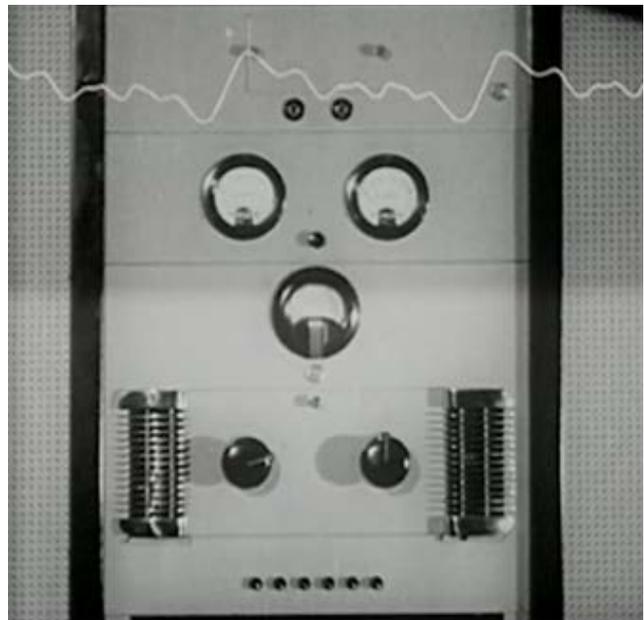


SOUNDING coastal change

from archive film footage, and 'found' sounds – sound recordings we made in the Blakeney area. The archive footage is used with the permission of the East Anglian Film Archive.

Our on-going and future engagements and outputs include: sound recording and participatory methods workshops (e.g. producing radio programmes, experimental 'Latourian Parliament of Things' activities, evidence cafes, reverse science cafes), sonic snapshots of partners' environment-public engagement events (Bioblitz, International Dawn Chorus Day), a live performance of an experimental multi-performer audience-mobile work titled "Matters Arising" (20 June 2018), a large temporal scale radio installation, two interactive e-books, and a travelling exhibition presenting a documentary-art film about the project (October 2018 – February 2019). A project high point will be a 24 hour live online broadcast from Blakeney, to coincide with World Listening Day, 18 July 2018. Included in the broadcast programme will be the premier of a radio ballad lives and livelihoods on the North Norfolk Coast, followed by a live round-table discussion chaired by Prof. Joe Smith.

Visit soundingcoastalchange.org for information about the [live events](#), to explore the project's interactive [sonic map](#), for [publications](#) arising, and to hear and see further examples of our [sonic engagements](#) with the north Norfolk Coast and its people. Everything created and presented through the project is free and open access.



THE FULL TEAM: Dr George Revill, geographer, Principal Investigator; Gair Dunlop, film-maker & Co-Investigator; Dr Johanna Wadsley, geographer, Research Associate; Dr Lona Kozik, composer, musician & digital sound artist; Sam Richards, composer, musician, folklorist & author; Richard Fair, radio producer, sound recordist & audio-visual artist; Robert Chastney, geographer & Norfolk research consultant; Chris Bonfiglioli, profiling & social media; Dr Kim Hammond, geographer & consultant research associate.

PRINCIPAL AND CO-INVESTIGATORS

PAUL COOKE
(PRINCIPAL INVESTIGATOR)
SIMON POPPLE
(CO-INVESTIGATOR)
STUART TABERNER
(CO-INVESTIGATOR)
DANIELA WEGROSTEK
(PROJECT OFFICER)

RESEARCH ORGANISATIONS

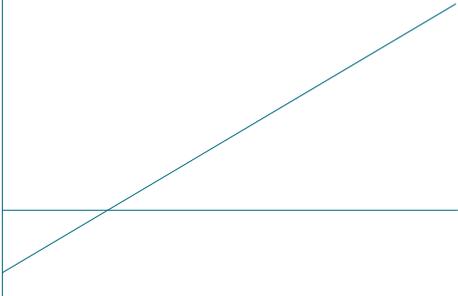
UNIVERSITY OF LEEDS
THE BISHOP SIMEON TRUST
JOHANNESBURG HOLOCAUST & GENOCIDE CENTRE

FUNDING SOURCES

AHRC

DATES OF FUNDING

NOVEMBER 2016 – DECEMBER 2017



USING DIGITAL TOOLS TO CHALLENGE XENOPHOBIA AND SUPPORT INTERNATIONAL DEVELOPMENT IN SOUTH AFRICA

The last 10 years has seen a huge growth in violent [xenophobic attacks](#) across South Africa, particularly towards African migrant workers and their families. The aim of our project was to work with groups of young people across Gauteng province to challenge the rising tide of xenophobia, supporting the work of the international development NGO The Bishop Simeon Trust (BST), their local delivery partner Themba Interactive, and the [Isibindi Safe Parks](#) (ISP) they work with in the region. ISPs are child-care centres that provide vulnerable children with a warm meal after school and a safe space to do their homework and undertake extracurricular activities.

Also working in partnership with the Johannesburg Holocaust & Genocide Centre (JHGC), the project used the JHGC exhibition to create a set of digital educational materials that explored the lessons that can be learnt for South Africa today from the ethnic violence of the Holocaust and the Rwandan Genocide – the main focus of JHGC's work. Here the project drew on the findings of Taberner and Cooke's project [Germany's Confrontation with the Holocaust in a Global Context](#), as well as the findings of Cooke and Popple's AHRC Cultural Value project on the ways in which the co-production of digital heritage assets can, when time and resources permit, genuinely connect grassroots

communities with heritage institutions, effecting a fundamental shift in the relationship between the two. The main digital tool we used during the project was the community storytelling platform Yarn (<http://yarncommunity.com>), developed by Popple on a previous [AHRC Project](#). This is an easy to use web tool that allows communities to tell and curate stories about themselves and their place in the world, straightforwardly negotiating complex issues such as IP and copyright.

The project began with a series of [participatory arts workshops](#), designed to explore the issues around contemporary xenophobia in South Africa and the way it related to wider issues, such as the legacy of apartheid. Here the discussion tended to focus on the broader issue of Human Rights and the need for youth leadership in this area across the ISPs we were working with.

These workshops were then followed up by a week-long workshop run by the JHGC. Here we brought together a group of young people from each ISP to discuss with them the wider issues of the Holocaust, the Rwandan Genocide and xenophobia. This proved to be a powerful event. Whilst most of the youths had learnt about the Holocaust, they had never heard about the Rwandan genocide. Here the participants explored particularly the dangers



of discrimination and stereotyping, and also the importance of not being a bystander, that there is power in standing up and advocating for what is right. This week led to the production of [a number of short films and other digital resources](#) that the participants were then able to bring back to their communities to share the learning from this week.

As the project developed, it became increasingly clear that without developing strong youth leadership structures within the Safe Parks, there was little hope of embedding the findings of our project into the core activities of undertaken by the Safe Parks. Thus, leadership development also became a point of discussion in the project. This led to a series of [advocacy events](#) that sought to raise awareness of this issue, along side discussing the issues of xenophobia and discrimination, as well as

certain other social problems that our participants felt also needed to be addressed if xenophobia was truly to be challenged.

On this [Yarn Page](#), you'll find further films that reflect on the findings of the project and how our partner organisations are currently looking to develop our project in the future. We're particularly pleased that the project has also led our partners to have conversations with some of the key national organisations that support the ISP scheme across the country. These include the [National Association of Child Care Workers](#), who are interested in incorporating the findings from our project its national policy on youth leadership in ISPs.

PRINCIPAL AND CO-INVESTIGATORS

DR JOHN COOPER
PROFESSOR TIM AYERS

RESEARCH ORGANISATIONS

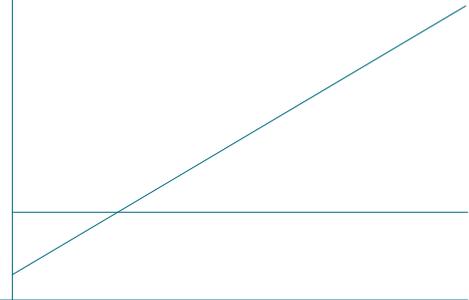
UNIVERSITY OF YORK
UK PARLIAMENT
HISTORY OF PARLIAMENT TRUST

DATES OF FUNDING

OCTOBER 2013 – JUNE 2017

FUNDING SOURCES

AHRC



ST STEPHEN'S CHAPEL WESTMINSTER: VISUAL AND POLITICAL CULTURE 1292 – 1942

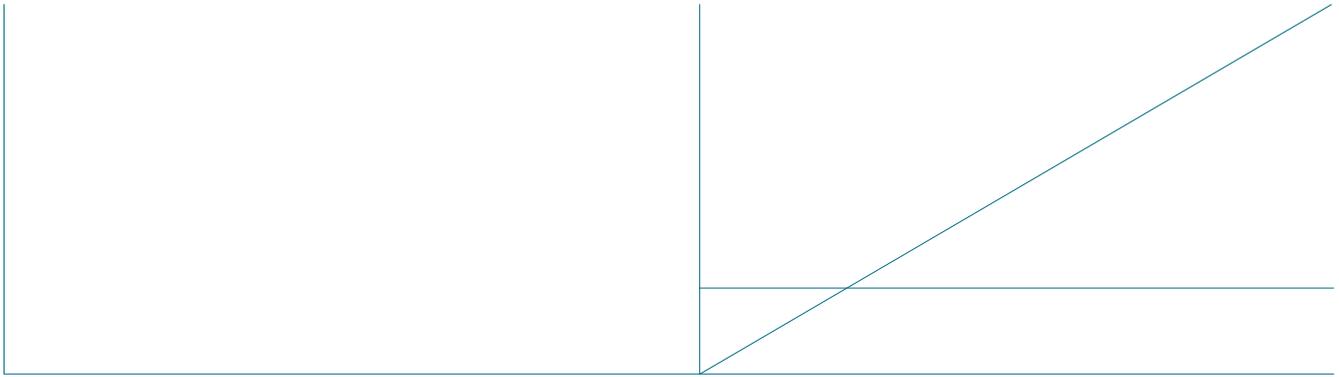
This AHRC-funded project has researched and [digitally reconstructed St Stephen's Chapel Westminster](#), both as a royal place of worship in the medieval period and the first House of Commons chamber from 1548. This interdisciplinary collaboration between the History and History of Art departments at the University of York, the UK Parliament and the History of Parliament Trust has developed a deeper understanding of the history and architecture of St Stephen's chapel, and its impact on the evolution of British political culture since the sixteenth century.

Using collaborative methods and sources from historical records and archaeology to visual culture and digital reconstruction, the project team has examined the processes of conversion from medieval chapel to first House of Commons chamber, and the ways in which St Stephen's has shaped religious, ceremonial, and political life at Westminster between the 13th and 20th centuries. This integrated and interdisciplinary approach has enabled us to produce pioneering [digital reconstructions of the medieval chapel](#) c.1360 and the Commons debating chamber in 1707, modelled by the University of York's Centre for the Study of Christianity and Culture. The academic and digital modelling teams have worked in tandem to evaluate evidence and resolve problems in archival evidence and visual sources.

Our navigable virtual reconstructions have been made freely available on a touch-screen display at the Palace of Westminster and online, thus bringing the public into contact with innovative academic research and providing an immersive experience into the historical worlds of Westminster. The project has also helped television production companies to recreate the historic landscape of Westminster in major period dramas for the BBC.

Our research into the visual and political culture of the Palace of Westminster is contributing to conversations and decisions on the 'Restoration and Renewal' programme to refurbish the current Houses of Parliament. The project has also informed and changed the way that the history of the UK Parliament is interpreted for public and online visitors, including the opening up of important historical sites such as St Stephen's cloister and the rewriting of the 'Living Heritage' pages, the principal outward-facing explanation of the history and significance of the British Houses of Parliament.

A follow-on AHRC funded project, ['Listening to the Commons: The Sounds of Debate and the Experience of Women in Parliament c. 1800'](#), is extending the interdisciplinary relationships forged in the main project through the creation of a new dialogue between the Departments of Electronic



Engineering and History at the University of York. By reconstructing the acoustic of the pre-1834 debating chamber, our follow-on project is collaborating with Parliament's Vote 100 team to highlight the centenary of votes for women in 2018 and to commemorate the campaign for women's suffrage. Current Members of Parliament are actively contributing to the recreation of historic debates in the Commons chamber, in order to explore the long history of women's presence and experience within the Palace of Westminster and to explain these stories to the public in the free "[Voice and Vote: Women's Place in Parliament](#)" exhibition in Westminster

Hall between 27th June and 6th October 2018. The project is also contributing to the creative economy by producing [acoustic data](#) with implications for use in heritage, music production, gaming and sound design, maximised by its link with the Digital Creativity Labs based at the University of York.

For more information, please see www.virtualststephens.org.uk and follow us on Twitter [Virtual St Stephens @VSS_Project](#) or Listen to the Commons [@ListentoCommons](#).

PRINCIPAL AND CO-INVESTIGATORS

JON SWORDS
(PRINCIPLE INVESTIGATOR)

RICHARD WATSON
(CO-INVESTIGATOR)

JAMES CHARLTON
(CO-INVESTIGATOR)

CLAIRE NALLY
(CO-INVESTIGATOR)

KAY ROGAGE
(CO-INVESTIGATOR)

DAVID KIRK
(CO-INVESTIGATOR)

RESEARCH ORGANISATIONS

NORTHUMBRIA UNIVERSITY

TYNE AND WEAR ARCHIVES
AND MUSEUMS

FAULKNERBROWNS ARCHITECTS

FUNDING SOURCES

AHRC

EPSRC

DATES OF FUNDING

2017-2018

MEMORYSCAPES: RE-IMAGINING PLACE



Memoriscapes is a project exploring ways to make heritage available in public spaces by creating experiences using immersive technologies. It is funded by the AHRC-EPSRC Immersive Experiences scheme that seeks to generate ideas and partners to take forward to a larger research project. The project team is inter-disciplinary, made up of academics from architecture, computer sciences, English literature and human geography at Northumbria University, together with two partner organisations. The first is Tyne and Wear Archives and Museums, the North East of England's museum, art gallery and archives service. They manage a collection of nine museums and galleries across Tyne and Wear. Our second partner is FaulknerBrowns Architects, an architectural practice with over fifty years of experience in creating buildings, who are leading Newcastle City Council's redevelopment of Northumberland Street, the city's primary shopping area.



Memoriscapes addresses two key challenges faced by the heritage sector. First, with 90% of the UK's heritage never on display in museums, galleries and archives ([Mendoza, 2017](#)), how can organisations make more of their collections accessible? The second, and related challenge, is how to re-contextualise heritage into places from which it gained meaning and in so doing, make it more accessible. To do this we are exploring ways for participants to add their own stories, histories and media to memoriscapes. We hope by addressing these problems using immersive technologies we will be able to enhance public spaces and people's experience of them.

If you are unfamiliar with immersive technologies, they include virtual and augmented reality software and hardware, but also projections which transform surfaces, haptic technologies and even artificial olfactory representations.



As we write, we are halfway through the nine month project. In the first phase of the research we undertook interviews and desk-based study to gain an overview of the opportunities and challenges facing practitioners in heritage, 'place-making' and immersive technology sectors. The second phase builds on these insights through a series of workshops. The first drew together people from these three sectors to foster conversations and identify overlaps between opportunities and challenges between sectors.

A key insight from the first phase is that while immersive technologies provide exciting avenues to enhance heritage experiences, using them presents its own challenges for heritage organisations. During interviews, heritage professionals reflected on the issues they faced in doing more with less funding, let alone the problems of engaging with rapidly changing technologies to enhance their practice and offer to the public. One solution is to handover to technology and web-platform companies the responsibility for enhancing museum work and widening access to heritage. There is a series of dangers here, however. The first is that some technology companies fall foul of 'solutionism'. Too often a solution is found first, and a problem it fixes found later. This is a kind of instrumental rationality which dominates technology-led solutions and recasts "all complex social situations either as neatly defined problems with definite, computable solutions or as transparent and self-evident processes that can be easily optimized if only the right algorithms are in place" ([Morozov, 2013: 24](#)).

Second, the UK heritage sector is renowned for its commitment to increasing access and diversifying audiences. Passing responsibility to private companies may present problems here given the issues around data ownership, consent and privacy, and poor diversity practices.

The second series of workshops have been about generating ideas for immersive memoryscapes that could bring heritage out of museums, galleries and archives, into public spaces. The first phase of the project allowed us to develop a potential methodology for the development of immersive memoryscapes that places an understanding of heritage, narrative and audiences at its core. We developed an ideation workshop using [TWAM's 'Boxes of Delight'](#) where teams of participants are challenged to develop potential immersive experiences through the selection of random audience personas and elements of the built environment.

So far these workshops have generated amazing ideas ranging from holographic selfie opportunities which dress the taker in Victorian school uniforms to interactive trampolines which transport you through time.

The next phase of the project will collate ideas and work with immersive technology companies and our partners to develop pathways to create memoryscapes and proposals for further funding.

[Read more about the project here](#)

PRINCIPAL AND CO-INVESTIGATORS

FELIX DRIVER
(PRINCIPAL INVESTIGATOR)
MARK NESBITT
(CO-INVESTIGATOR)
CAROLINE CORNISH
(RESEARCH FELLOW)
LAURA NEWMAN
(RESEARCHER)
HARRIET GENDALL
(PROJECT OFFICER)

JAMES MORLEY
(PROJECT OFFICER- DATABASE)
HANOUF AL-ALAWI
(EDUCATION OFFICER)

RESEARCH ORGANISATIONS

ROYAL HOLLOWAY,
UNIVERSITY OF LONDON
ROYAL BOTANIC GARDENS, KEW

FUNDING SOURCES

AHRC

DATES OF FUNDING

JANUARY 2017 – DECEMBER 2019

THE MOBILE MUSEUM: ECONOMIC BOTANY IN CIRCULATION



Display at a school supplied by Kew's Museum of Economic Botany, 1914 (© RBGK)

[Mobile Museum](#) is a three-year interdisciplinary research project focused on a globally-significant heritage resource – the Economic Botany Collection at Kew Gardens, an assemblage of plant specimens and plant-derived artefacts founded in 1847.

The project is concerned with the movement of objects into and out of Kew, and what these patterns can tell us about the wider role of biocultural collections in the history of science, culture, empire and education.

The project will analyse and make available (via the Biodiversity Heritage Library and the project website) key research resources, including material from the Kew Museum's record of accessions and dispersals. Linking these with other archival materials, researchers will investigate the national and transnational circulation of botanical specimens and cultural artefacts objects over the last 150 years.

In a global context, heritage biocultural collections are today often underused and sometimes at risk. In collaboration with partner museums in the UK, Europe, USA and Australia, we will identify connections between objects currently or formerly held at Kew and those in major collections elsewhere. Workshops with museum practitioners and researchers will enable the sharing of new knowledge and new ways of using these collections today.

In a national context, the significance of Kew as a source of material for school museums and the wider history of object-based learning from the late nineteenth century is a core research theme. The project is also supporting a contemporary education initiative involving the creation of new school museums for the 21st century.

A major project output will be an enhanced online database of the Economic Botany Collection, including, for the first time, information and resources on objects once in the collection but now held elsewhere. This will provide a lasting legacy to researchers, museum practitioners, source communities and educators.

The project is convening an [international conference](#) on the theme of Collections in Circulation at Kew on 9-10 May 2019.

Follow us via our [website](#) or on [Twitter](#).

* All images courtesy of the Trustees of the Royal Botanic Gardens, Kew

PRINCIPAL AND CO-INVESTIGATORS

DR BRETT MATULIS (PI)
PROF SIAN SULLIVAN (CO-I)
DR JESSICA MOYER (PDRA)

RESEARCH ORGANISATIONS

LEICESTER UNIVERSITY
PAMBANSANG KOALISYON NG KABA-
BAIHAN SA KANAYUNAN (NATIONAL
RURAL WOMEN'S COALITION)

GABRIELLA PHILIPPINES
CENTER FOR ENVIRONMENTAL
CONCERNS (PHILIPPINES)
DEPARTMENT OF LITERATURE,
DE LA SALLE UNIVERSITY, MANILA

FUNDING SOURCES

AHRC

DATES OF FUNDING
2016 – 2018

FILIPINA NATURE WRITING FOR ENVIRONMENTAL JUSTICE



Throughout history, nature writing has greatly influenced environmental culture and policy. Contemporary environmentalism and many of the world's protected areas can be linked to the cultural influence of nature writers. Today, however, these cultural traditions are being displaced by an increasingly monetary understanding of nature's value and a similarly financialised approach to conservation.

In opposition to this, a growing number of grassroots groups, environmental NGOs, and civil society organisations in the developing world are contending that economic approaches reinforce corporate, rather than local control, over natural resources. They are calling for alternative knowledges and ecological perspectives to be supported as the 'building blocks' of genuine people-centred sustainable development. This project explores how the digital (geo)humanities might be used to empower disadvantaged communities, restore environmental rights and transform the global conservation agenda.



Adapting the practice of nature writing (which entails the creative expression of environmental values) to a contemporary digital context, this project makes use of the written word and digital video to amplify the environmental voices of marginalised communities in the Philippines. It works exclusively with women in marginal urban and agricultural environments, whose appreciations of nature are too often misunderstood or entirely unknown. Through traditional writing and digital formats (i.e. video) the project seeks to understand their environmental challenges and advance their environmental priorities. By so doing, this project challenges the historical status of nature writing as an avocation of white, Western, upper-middle-class men.

Financialised approaches to environmental conservation may profess to be concerned with the needs of human communities, but they do not embrace the perspectives, interests, and rights-based claims of underprivileged and under-represented groups at margins of the global environmental agenda. This project is aimed at writing this wrong.

PRINCIPAL AND CO-INVESTIGATORS

DR MIRANDA ANDERSON
 PROF DOUGLAS CAIRNS
 DR MARK SPREVAK
 PROF MICHAEL WHEELER
 DR PETER GARRATT
 PROF GEORGE ROUSSEAU

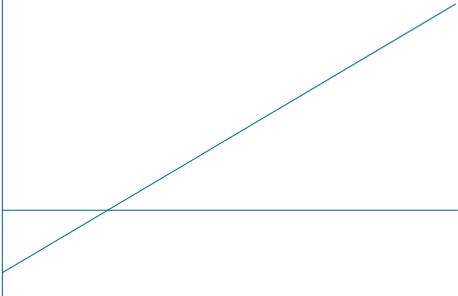
RESEARCH ORGANISATIONS

UNIVERSITY OF EDINBURGH
 UNIVERSITY OF STIRLING
 UNIVERSITY OF DURHAM
 UNIVERSITY OF OXFORD

DATES OF FUNDING
2014 – 2018

FUNDING SOURCES

AHRC



MIND IN MUSEUMS

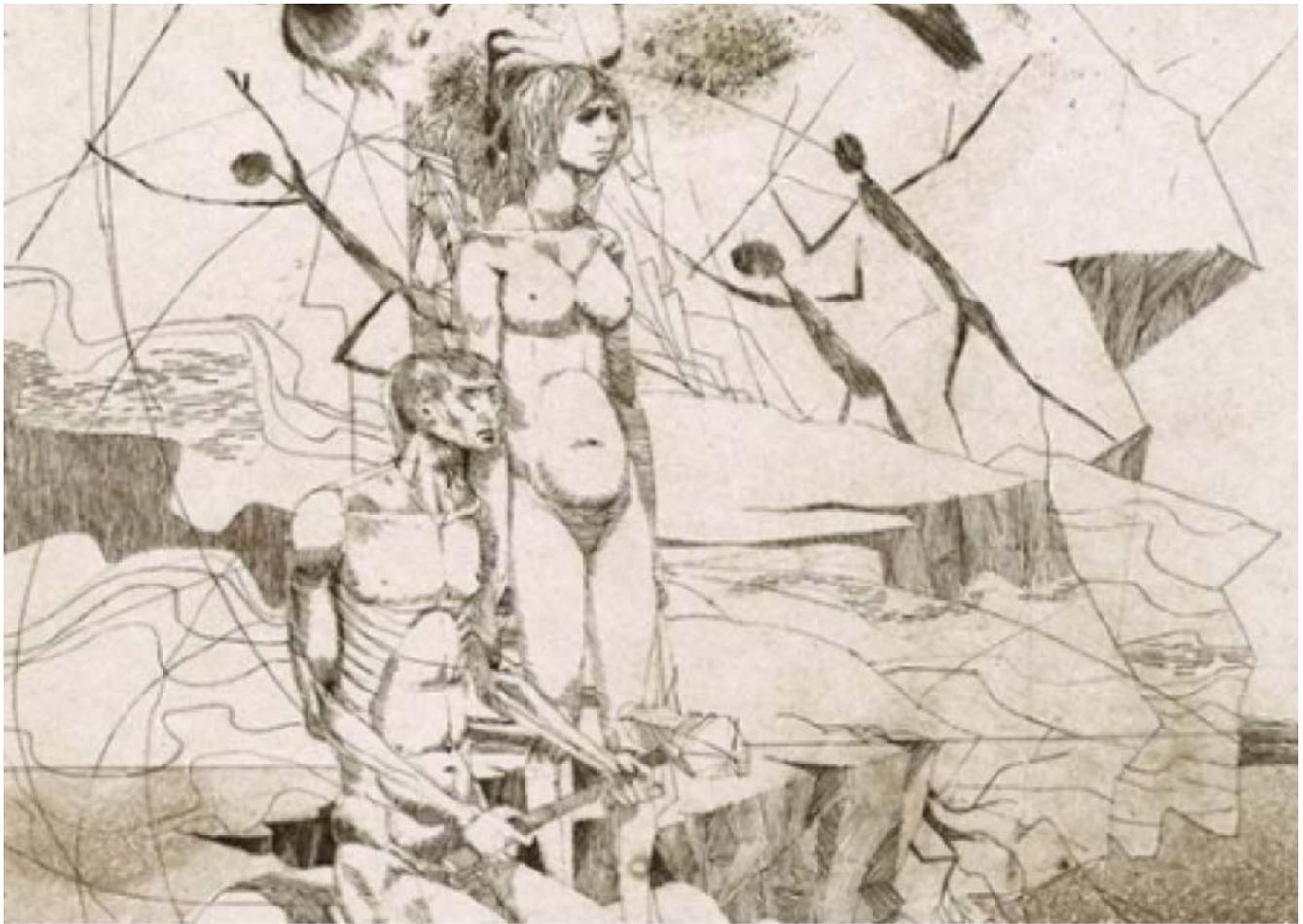
Neither the bare hand nor the unaided intellect has much power; the work is done by tools and assistance, and the intellect needs them as much as the hand.

Francis Bacon

Distributed cognition—the idea that cognition or the mind extends across brain, body and world, rather than being just brain-based—is much discussed in current philosophy and cognitive science. The philosopher David Chalmers claims that his iPhone has taken over some of his brain functions: it stores and provides access to information (relieving the burden on his biological memory) and figures out sums (offloading calculations previously done inside his head). Chalmers says that if he were to have his iPhone surgically implanted inside his head the only thing that would significantly change would be the speed of his processing; the iPhone is part of his mind already. Claims about minds extending into external objects tend to use as their central cases recent technology like iPhones. What our project shows is the diversity of ways in which ideas about distributed cognition have been expressed (or suppressed) in earlier beliefs and practices from the classical period to the early twentieth century. We have collaborated with National Museum of Scotland (NMS) to illustrate the cognitive role of artefacts in their collections, as well as creating a series of online seminars

and lectures and gathering together scholars from across the humanities to create a new four-volume series on the *History of Distributed Cognition* (Edinburgh University Press, 2018–19).

Distributed Cognition raises questions about the nature and role of galleries and museums, demonstrating ways in which most of the artefacts extend human beings' cognitive or physical capacities. Encounters with museum artefacts involve both a conceptual encounter with an object's caption and an experiential encounter with the object itself. As Guillemette Bolens describes in her online lecture, when we perceive an object, such as this helmet (Figure 1), we sense the weight and actions we might perform with it or when wearing it. Yet, in some instances the contingent nature of our tacit knowledge may affect the extent to which artefacts prompt a kinesic or kinaesthetic response; the cognitive capacity to simulate holding, wearing or interacting with an object relates partly to prior embodied and cultural experience, with more conceptual scaffolding (for example, via illustrations of past uses) needed for more obscure artefacts.



Caption: János Kass, Etching made for Imre Madách's drama, The Tragedy of Man

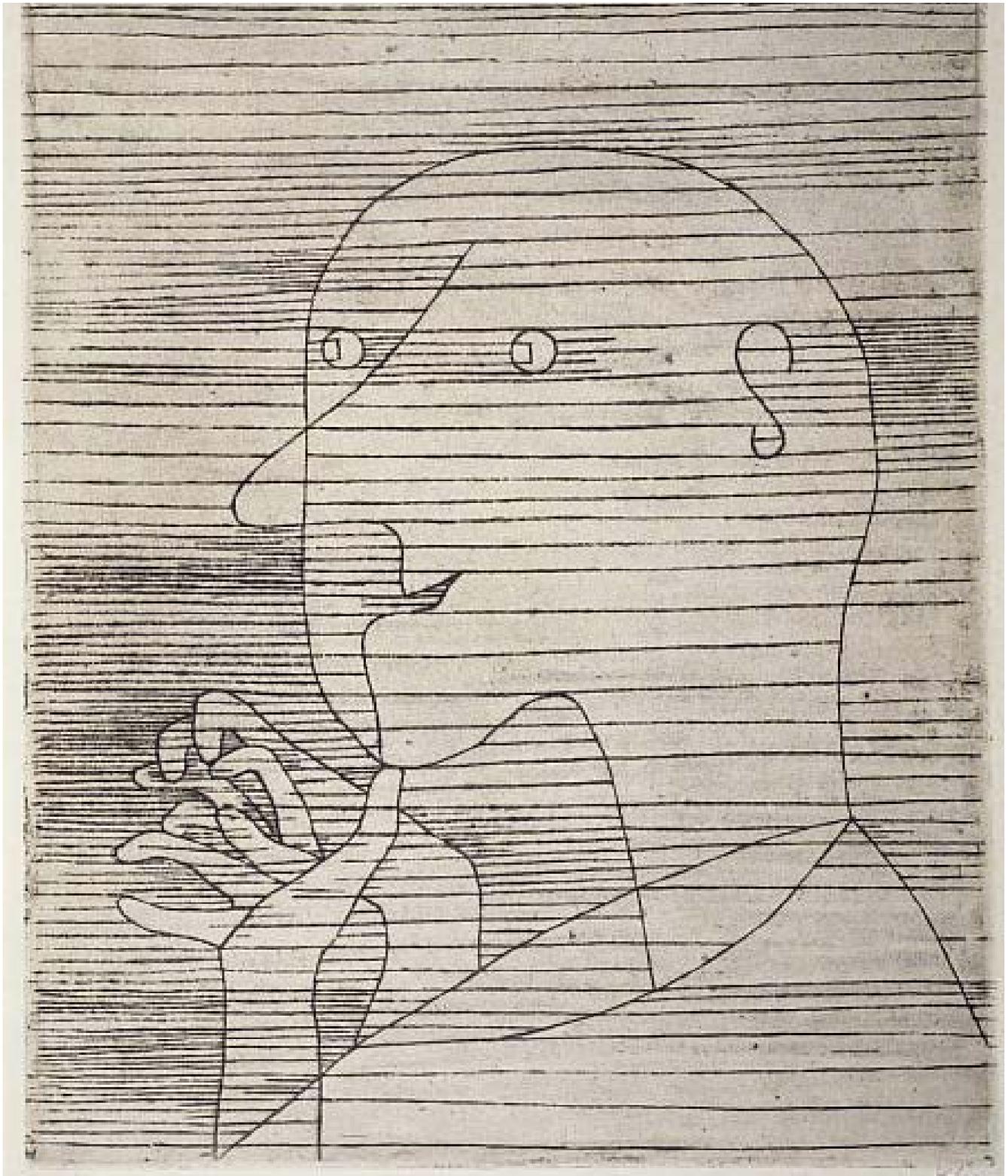
As described by Tacye Phillipson, devices like mechanical calculators, whose use may seem intuitive in one period often require significant amounts of culturally embedded knowledge that belie their apparent simplicity. Older people sometimes struggle with new technologies that seem intuitive to those who have grown up embedded in a culture saturated with them. Distributed cognition invites a broad spectrum of disciplinary approaches, enabling a richly diverse appreciation of the reciprocal ways in which artefacts and humans have shaped each other.

Philosophers Andy Clark and David Chalmers ask us to compare two people trying to recall how to find the Metropolitan Museum of Modern Art: Inga who uses her biological memory alone and Otto, whose biological memory is impaired and uses his notebook to find the location. Clark and Chalmers argue that the role played by the stored information in guiding behaviour has 'sufficient functional similarity' to warrant treating both Inga's use of biological memory and Otto's use of a notebook as cognitive processes. In a sense, the notebook is

part of Otto's mind. This Renaissance writing tablet provides some of the same functions as a notebook or computer tablet. Tablets and notebooks do not compute or store information in quite the same way as the brain, or as each other, but they can for that reason be useful in supplementing our neural capacities. Through their differences, as well as similarities, various forms of representational, computational and mnemonic strategies can be used to supplement our biological limitations.



Caption: Pembridge Helm, 14th century, Image © National Museums Scotland



Paul Klee, 'Rechnender Greis' ('Old Man Calculating'), Scottish National Gallery of Modern Art

The National Gallery of Scotland has also been generous in supporting our use of artworks, such as this painting by Paul Klee entitled 'Rechnender Greis' ('Old Man Calculating'). We can also see here the way in which the body can be used to extend the mind; the word 'digital' originates from the word digit, of which we have five on each hand.

But these ten digits are rarely enough, prompting the invention of tools such as this tally stick. Tally Sticks are pieces of bone or wood scored across with notches that were used to record numbers or messages: they are ancient memory-aid devices. This example was used in the West African peanut trade in the nineteenth century.



Jaquard Loom, Image © National Museums Scotland

However, use of tally sticks dates back to at least around 30,000 years ago. Like the oft-cited modern example of an iPhone, a tally stick remembers, so you don't have to.

Ed Hutchins in *Cognition in the Wild* discusses the ways in which navigation tools incorporate expertise, while navigation teams also work collaboratively to compute calculations – the mind is spread across technological and sociocultural practices. Tools controlled by bodily action have given way to automated tools which outsource repetitive or demanding mechanical processes, such as the Jacquard Loom. The Jacquard Loom not only moved faster and more reliably than a human weaver, it took over some of the weaver's cognitive load and allowed greater design complexity than would ordinarily be available from the average human weaver's brain alone. Charles Babbage, inspired by this system, suggested the use of punch cards to programme his Analytical Engine, the first mechanical computer.

Another theme a couple of the essays in our volumes explore is the use of masks. Rather than being merely an instrument of disguise, masks effect the wearer's facial expressions and orient their actions, while the way spectators interpret the masks' ambiguous expressions makes evident our use of

bodily gestures to infer another's emotions. In a trajectory familiar to those who work on the history of the book, a museum also makes evident the shift from oral traditions to literacy through the preservation of early memorial stones carved first with only images, then manuscripts which enabled more detailed storage, manipulation and communication of information, then printed books and presses that enabled the sharing of information on a larger scale, and finally we emerge into the modern world of computers and the internet.

These are just a few examples of the diverse ways in which the mind has always extended across brain, body and world and of its implications for re-thinking the nature and our experience of museum artefacts and works of art. Distributed Cognition raises questions about the nature and role of galleries and museums, demonstrating ways in which they can be understood as the home of human mind tools. More generally, distributed cognition makes a case for the fundamental significance of culture to humans. Looking forward, we are next planning an exhibition with the Talbot Rice Gallery in 2019-20, which will consider how contemporary art explores and reflects ideas about distributed cognition.

Website: www.hdc.ed.ac.uk

PRINCIPAL AND CO-INVESTIGATORS

PROF. ANDREW BURTON (PI)
 PROF. ANDREW NEWMAN (CO-I)
 PROF. VEE POLLOCK
 JUDITH KING
 (SENIOR RESEARCH ASSOCIATE)
 DR NIKI BLACK
 (RESEARCH ASSOCIATE)

DR NICK CASS
 (RESEARCH ASSOCIATE)
 DR REBECCA FARLEY
 (RESEARCH ASSOCIATE)

RESEARCH ORGANISATIONS
 NEWCASTLE UNIVERSITY
 UNIVERSITY OF LEEDS

FUNDING SOURCES

AHRC

DATES OF FUNDING
 2017-2019

MAPPING CONTEMPORARY ART IN THE HERITAGE EXPERIENCE

'Mapping Contemporary Art in the Heritage Experience' (MCAHE) is an interdisciplinary research project that critically examines the role and practice of temporary visual art commissioning within heritage properties in Britain today, mapping the current landscape and exploring the impact of this activity on its producers and audiences. It approaches this subject from multiple perspectives, bringing together the knowledge and experience of a wide project team including scholars, artists, heritage professionals, volunteers and visitors.

Art commissioning has always been linked with Britain's great historic properties. Recent decades have seen many heritage organisations vigorously re-engaging with contemporary art, investing in this as a way of developing new opportunities for public engagement with heritage properties and their histories. Within the heritage sector, including for our project partners, the National Trust, English Heritage and the Churches Conservation Trust, contemporary art commissioning is seen as an innovative means of re-establishing the historic connection between the built and material heritage held in their collections and the spirit of arts, crafts and architectural commissioning through which these unique buildings were originally created.

Claims made for the value of such engagement and the benefits this brings for artists, heritage organisations and their audiences typically focus on the potential of contemporary art to generate new audiences for heritage sites; increase visitor numbers; challenge and excite existing audiences



and open up the heritage experience to alternative narratives (what Tom Freshwater from the National Trust's 'Trust New Art' programme has referred to as 'lateral' as oppose to 'literal' interpretation).

However, the actual impact of such projects on their producers and audiences is poorly understood. MCAHE seeks to address this issue through a series of interviews with focus groups, heritage site visitors, site staff and volunteers, and to add to the collective professional understanding of the broader character of the contemporary arts in heritage field and its commissioning practices. The research also seeks to trace the historical trajectory and scope of this emerging branch of art practice, mapping its development and creating an overview of current activity.



'The Hanging Swing', Mark Fairnington 2018 (image: Colin Davison)

For many artists, undertaking commissions for heritage properties is an increasingly important strand within their practice. Can such projects be thought of as a distinct mode of practice involving particular creative approaches? To explore this, a key part of our project is the commissioning of six new temporary art commissions for some of the North East's most distinctive heritage properties: Cherryburn, a National Trust property in Northumberland, birthplace of the 18th Century engraver Thomas Bewick has commissioned work by artists Mark Fairnington and Marcus Coates; Gibside, a large-scale National Trust estate on the fringes of Gateshead and home of the 18th Century heiress Mary Eleanor Bowes, has commissioned new work by Andrew Burton and Fiona Curran; Belsay Hall, a neo-Classical hall in Northumberland managed by English Heritage, has commissioned new sound work by Susan Philipsz; and Holy Trinity Church, a Georgian church in Sunderland owned by the Churches Conservation Trust, has commissioned a new installation by Matt Stokes. Each artist has responded to the particular histories of these properties, logging their artistic journeys through online research blogs and qualitative interviews, reveal-

ing how their creative process is challenged by working in a new situation and with heritage sector partners. The MCAHE artworks can be visited on-site during the summer of 2018 (Marcus Coates's work is commissioned for 2019).

As public facing research, Mapping Contemporary Art in the Heritage Experience aims to benefit practitioners, organisations and heritage visitors as well as other academics working in the contemporary arts and heritage field, including creative-practice led researchers. We aim to stimulate new discourses about contemporary arts in heritage practice in the UK and internationally as well as providing much needed new knowledge for the sector, including for its funders and policy makers. A project conference and accompanying exhibition in July 2019 will draw together stakeholders and academics whilst the project's website will map the development of contemporary art projects in heritage sites over the last three decades.

For more information visit the research project website [here](#).

PRINCIPAL AND CO-INVESTIGATORS

DAVID O'BRIEN (PI)
MARK RICHARD TAYLOR (CO-I)

FUNDING SOURCES

AHRC

DATES OF FUNDING

2017-2018

RESEARCH ORGANISATIONS

UNIVERSITY OF EDINBURGH
CREATIVE SCOTLAND
BARBICAN CENTRE FOR ARTS AND
CONFERENCES

WHO IS MISSING FROM THE PICTURE? PANIC! IT'S AN ARTS EMERGENCY



The rise of the creative economy is often thought of as an unquestionably good development. Economic growth and good jobs sit alongside things like urban regeneration as benefits when cultural and creative industries are given prominence. However, academic research has shown how there are lots of questions for the creative economy, most of which are connected to social inequalities. Some of these are inequalities of gender, ethnicity, and social class, to give three examples.

Who is missing from the picture? followed on from several AHRC funded research projects looking at the creative economy. These included projects assessing whether people were included in the creative economy, the extent to which cultural value related to social inequality, and how taste and participation was understood in cultural policy.

PANIC!

IT'S AN ARTS EMERGENCY

The project has recently completed two major milestones, with a final phase of work to come. It has been focused on strengthening partnerships between academics and the cultural sector, as well as making research more accessible to practitioners and (hopefully!) the public.

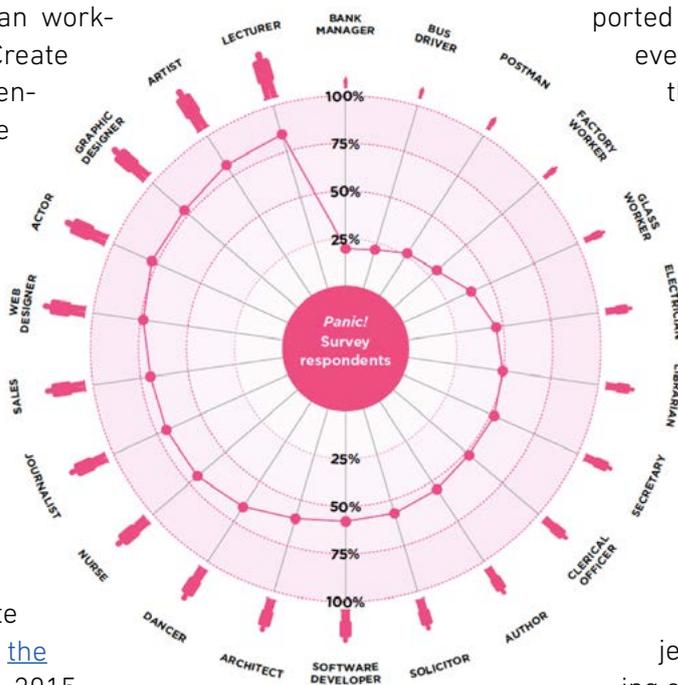
The project initially began working with two partners, Create London and Arts Emergency, but developed close links with The Barbican Centre. Although the project is formally titled Who is missing from the picture? part of the work with [Arts Emergency](#), [Create London](#), and [Barbican](#) saw the team and partners discuss using an existing artistic programme's brand. We'd worked with Create London and Barbican on [the original Panic! project](#) in 2015, and kept lots of the visual language for this current project.

So far the project has delivered a major research report, which attracted lots of interest from the [arts and cultural sector](#), as well as from the [media](#) too. The report, *Panic! Social Class, Taste and Inequalities in the Creative Industries* brought together a whole range of academic research on inequality and the cultural sector, in an accessible and easy to follow format. We were particularly focused on the design

of some of our figures, making issues of who produces and who consumes culture clear.

[You can read the research report here](#)

The launch of the report concluded with an [event at The Barbican](#). Here the project supported The Barbican to run an event reflecting on some of the issues raised in our research report. It also tried to facilitate dialogue between academics working on some of the [issues of inequality in the cultural sector, and practitioners with particular experiences and voices](#).



We're now moving into the last stage of the project, which involves refocusing on work with Arts Emergency and commissioning more artistic and cultural responses to the research strand. We're hopeful of launching a radio programme [with early career](#) creatives working with Create London, as well as doing more with Arts Emergency as they launch their work in more cities and towns across the UK. We've already helped them identify areas with the right mix of creative industries, higher education, and social and economic need. We'd now like to think more about the role of education as we close the project in November of 2018.

PRINCIPAL AND CO-INVESTIGATORS

DR ANDRZEJ JAKUBOWSKI (PL)
KRISTIN HAUSLER (PI)
PROF FRANCESCA FIORENTINI (PI)

RESEARCH ORGANISATIONS

UNIVERSITY OF FINE ARTS IN POZNAN,
POLAND
BRITISH INSTITUTE OF INTER-
NATIONAL AND COMPARATIVE
LAW IN LONDON, UK

DEPARTMENT OF LEGAL SCIENCE,
LANGUAGE, INTERPRETING AND
TRANSLATION STUDIES AT THE
UNIVERSITY OF TRIESTE, ITALY

INSTITUTE OF LAW STUDIES
(POLISH ACADEMY OF SCIENCES)

INSTITUTE OF ART
(POLISH ACADEMY OF SCIENCES)

FUNDING SOURCES

ARTS AND HUMANITIES RESEARCH
COUNCIL

MINISTRY OF CULTURE AND NATIONAL
HERITAGE, POLAND

MINISTRY OF CULTURAL HERITAGE AND
ACTIVITIES AND TOURISM, ITALY

EUROPEAN COMMISSION

DATES OF FUNDING

2017-2018

HEURIGHT: THE RIGHT TO CULTURAL HERITAGE, ITS PROTECTION AND ENFORCEMENT THROUGH COOPERATION IN THE EUROPEAN UNION



The HEURIGHT project investigated how the European Union (EU) frames and addresses cultural heritage in its law and policy. Acknowledging the changing and often contested conceptualisations of cultural heritage, it considered how its evolving conceptualisation affects the protection, access to, and governance of heritage within the institutional, operational, and legal structures of the EU.

The project framed its analysis of the EU context in light of the latest developments and initiatives undertaken at the universal level with regard to cultural heritage, while also responding to the current challenges threatening the functioning of the EU, such as the migration 'crisis' but also Brexit. As a result of the EU referendum in the UK, the British Institute of International and Comparative Law added the potential impact of Brexit on cultural heritage within the remit of its [research](#). One of the

outputs is a Frequently Asked Question [document](#) which discusses the main issues relating to cultural heritage post-Brexit, with a particular focus on the movement of cultural goods, a critical issue for the UK given its standing in the global art market.

The concept and role of cultural heritage in the EU was analysed within the following interlinked research topics: EU constitutional law, the jurisprudence of the European Court of Justice and the European Court of Human Rights on cultural heritage and the rights attached to it, EU relations with other international organisations, cultural heritage in EU trade agreements, the safeguarding intangible cultural heritage, the movement of cultural objects, the EU's cultural heritage agenda in neighbourhood policies, and the digitisation of cultural heritage in the EU.

The UK Team also focused its research on the role of cultural heritage within the EU's external action, analysing the key instruments adopted at both the policy and the legal levels, which eventually led in 2016 to the adoption of 'Towards an EU strategy for international cultural relations', the Joint Communication to the European Parliament and the Council. It also examined whether the EU's external action in the field of cultural heritage may contribute to the implementation of legal obligations, and thus go beyond what is commonly known as 'cultural diplomacy'.



In addition to research at EU-level, the Project's consortium also conducted specific case-studies, with the Polish Team looking at the relations between heritage in Poland and other countries (Ukraine and Germany), as well as within the Eastern Partnership. The British Team considered access to cultural heritage situated in the UK (but not necessary originating in the UK), as well as the use of digitisation in the UK to strengthen the right to access cultural heritage. The Italian Team analysed the relationship between the EU and Western Balkans countries (Slovenia, Croatia and Serbia).

Last but not least, the Project developed online galleries of historical photography collections, which document cultural heritage that no longer exists, such as the wooden synagogue in Eastern Europe pictured. The aim of these galleries was to foster a discussion on the access to forgotten and contested cultural heritage through digital technologies.

DISSEMINATION

The HEURIGHT Project has been discussed at numerous international conferences and workshop, with the last one having been held in London in May 2018 to discuss the implementation of the human right to access and enjoy cultural heritage in the UK (publication forthcoming).

It has also led to several [publications](#), including two special editions of the *Santander Art & Culture Law Review*, with one dedicated to '[The Return of Cultural Objects within the European Union – Implementing the Directive 2014/60/EU](#)' (2016, vol. 2, no 2), and another on 'Intangible Cultural Heritage – Successes, Problems and Challenges 10 Years After the Entry into Force of the UNESCO 2003 Convention' (2017, vol. 3, no 2; forthcoming).

An edited volume entitled *Cultural Heritage, Cultural Rights and the European Union: A Critical Inquiry* is planned for publication in 'BRILL Studies in Intercultural Human Rights' at the end of 2018, the European Year of Cultural Heritage.

For more information, visit us [here](#), and for project videos and podcasts see [here](#).

UK Contact Person:
Kristin Hausler k.hausler@biicl.org

PRINCIPAL AND CO-INVESTIGATORS

KATE PAHL
FAY HIELD
RICHARD STEADMAN-JONES

RESEARCH ORGANISATIONS

THE FULL ENGLISH
ARTS ON THE RUN
BABEL SONGS
SOUNDPOST

FUNDING SOURCES

AHRC

DATES OF FUNDING
2013-2014

TRANSMITTING MUSEUM HERITAGE



Music is a cultural product of society, a sonic reflection of ideologies and behaviours – a performative heritage. When musical sound passes from player-to-player, or player-to-audience, we question what of this cultural meta-data travels with it, and how.

Combining the expertise of three community partners and academics from the University of Sheffield the research addressed the motivations of organisations, musicians, audiences and communities; the opportunities and barriers to the implementation of ideals, and the outcomes of engaging in musical activity. We were interested in the duality of approach to community and music – as *music made by communities* and as *community made through music*. We worked with three community partners to explore the question, 'What is Transmitting Musical Heritage?' together.

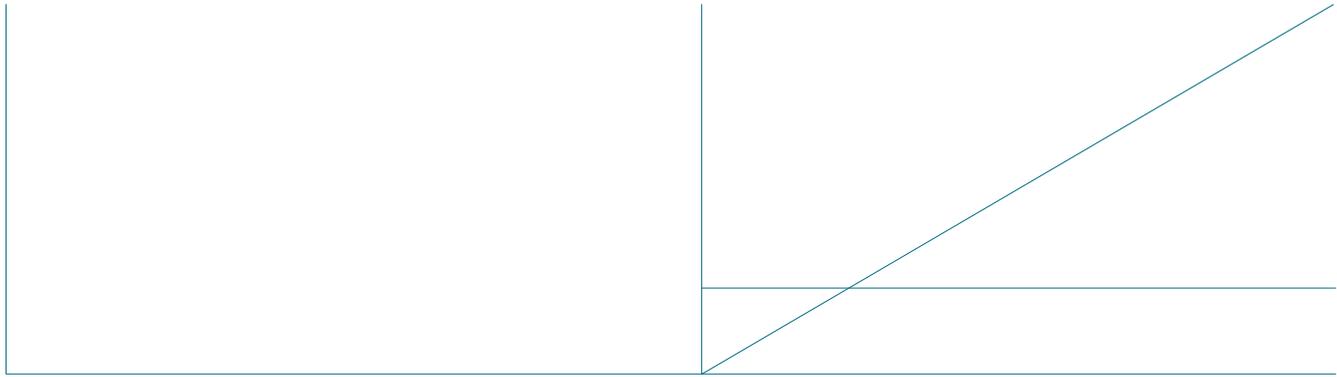
The Community Partners were Arts on the Run, Babelsongs, and Soundpost Community Network. These organisations represented the range of mu-

sical experience occurring in Sheffield from asylum seeking musicians, to long term residents with roots elsewhere, to British folk traditions.

The research was enabled by an AHRC Connected Communities: Research for Community Heritage grant and running February 2013-January 2014. Outputs included community music events, a transmission day and this website to convey our findings, alongside academic articles and conference presentations.

CO-PRODUCING MUSICAL HERITAGE

A diverse group including musicians, musical educators, academics and artists collaborated on a project exploring approaches and creative responses to processes in the transmission of musical heritage. We were working primarily across oral traditions, accustomed to improvising, reacting and curating largely intangible moments.



The Transmitting Musical Heritage project involved a variety of activities and interventions developing a range of partnerships. It continued long after the original project ended to work in schools and other contexts and provides an enabling structure in which individuals and groups could work together on emergent projects. Three community groups (Arts on the Run, Babelsongs, Soundpost) worked in different ways to answer the question: What is Transmitting Musical Heritage?

Our project team involved a number of different partners all with particularly complex sets of skills. These interrelationships embedded between the academic institution and community partners had a strong impact on the project, its processes and its destinations. It involved varied approaches to practice and research, with the team and the co-producers at times occupying an amorphous zone where academics were academics, academics became musicians, musicians became academics, and where, thankfully, musicians were also... musicians.

Our community of practice was able to uncover tacit knowledge about playing and the process of making music together as well as to unfold narratives about which heritage was valuable and why. We each brought different styles and ways of knowing to the mix.

As part of the project we enacted something called 'Music Co-produced' where musicians from different traditions made sense of their musical heritage together. John Ball writes about this:

The layers of collaboration taking place between co-producers in music settings are complex, influenced by a whole range of considerations including patronage, aesthetics, musicianship, philosophical and political preferences, notions of heritage, tradition and economics. For musicians, collaborative

skills are a prerequisite for survival.

Our process has been messy and complex but has led to a co-written chapter about this project (see Ball et al 2019), as well as many musical productions, both live and recorded. These include:

Online transmissions

[The broad picture](#)

[Transmission goes social](#)

[Traces of micro-practice](#)

Discs and downloads

[MP3s: Rafiki Jazz songs from Declaration Kriol released 2014 as the MP3 album At Kriol Junction.](#)

CD Extra album: Rafiki Jazz At Kriol Junction (KonicDE010): 9 audio tracks and a video from *Declaration Kriol* released 2014 by *Konimusic*.

CD album: debut disc Sheffield *Babelsongs* Presents: *City of a Thousand Songs* (SBS01) 2014.

D (EP): Sheffield *Babelsongs* presents *Ciganska krv: Gypsy Blood* featuring Marek Pacan & Frantisek Sandor : the soundtrack for the film *Gypsy Blood* 2014.

Transmission's video doc dramas

Frontier Media presents a special preview of the documentary *Transmitting Musical Heritage* 2013 featuring people, music & places from *Babelsongs*, *Arts on the Run* and *Soundpost*, to be followed by *Ensemble* 2015.

Rafiki Jazz play *Insaaniyat* a *Frontier Media* music-doc from *Declaration Kriol* 2014.

PRINCIPAL AND CO-INVESTIGATORS
 NAOMI SYKES (PI)
 OLIVIER HANOTTE (CO-I)
 GARRY MARVIN (CO-I)
 RICHARD THOMAS (CO-I)
 GREGER LARSON (CO-I)

RESEARCH ORGANISATIONS
 UNIVERSITY OF NOTTINGHAM
 UNIVERSITY OF NOTTINGHAM AND
 INTERNATIONAL LIVESTOCK
 RESEARCH INSTITUTE
 UNIVERSITY OF ROEHAMPTON
 UNIVERSITY OF LEICESTER
 UNIVERSITY OF OXFORD

FUNDING SOURCES
 AHRC

 DATES OF FUNDING
 2014-2017

GOING PLACES – EMPOWERING WOMEN, ENHANCING HERITAGE AND INCREASING CHICKEN PRODUCTION IN ETHIOPIA



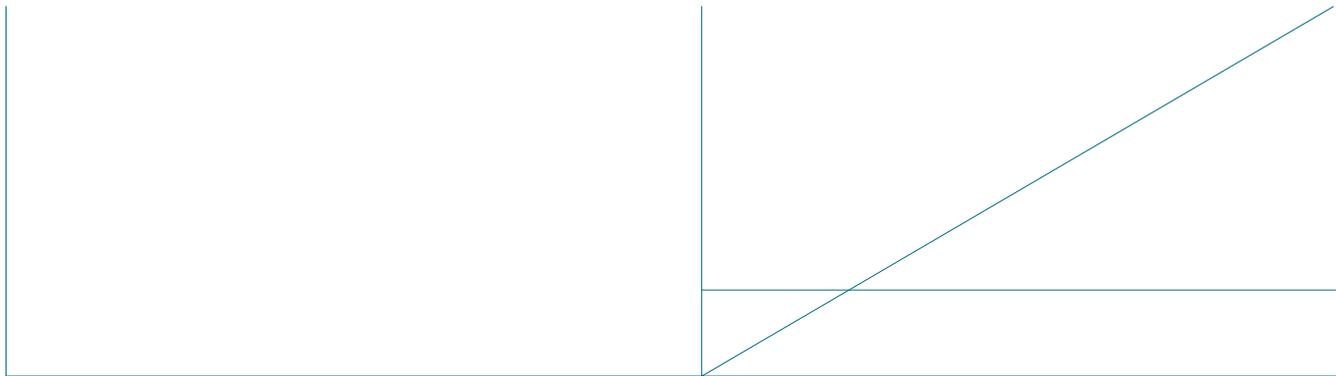
Illustration from Melanie Ramasawmy's PhD journal

We began working in Ethiopia as part of our AHRC-funded Science in Culture [Large Grant](#) on human-chicken interactions. During this project, our anthropologist, Melanie Ramasawmy, became familiar with a well-known Amharic proverb: “ሴትና ዶሮ የትም ላይሄዱ በጥዋት ይሄላሉ” [Women and chickens rise early in the morning, but they have nowhere to go]. We felt this saying encapsulated both the issue of female socio-economic immobility in Ethiopia but also the close cultural connection between women and chickens.



Women and Chickens in Mesert, Tigray, northern Ethiopia (image by Helina Woldkiros)

Chickens play a vital socio-economic role in Ethiopia, with rural production accounting for over 98% of the country's egg and chicken meat economy. Because chickens are considered low-status animals, women are allowed to keep them (and the money they raise through the sale of poultry and eggs), where men take charge of the larger livestock. Yet Ethiopian chicken stock is not productive and so, recognising the scope for empowering women by increasing chicken productivity, the Ethiopian government and NGOs have supported cross-breeding programmes alongside the importation of foreign 'Western' breeds (e.g. White Leghorn, Rhode Island Red).



However, our research has revealed that these foreign breeds are not desired by the populace because they are expensive to buy and maintain, are ill-suited to the environment, and their plumage/egg colour, conformation and 'taste' are deemed inappropriate for culinary use and magico-religious cultural practices: key issues given that chickens are often consumed within religious and/or ceremonial contexts.

Furthermore, our deep-time cross-cultural analyses makes clear that wherever female-based domestic production has been successfully intensified/commercialised, it has resulted in the marginalisation of women in favour of men. Economic literature suggests that poultry production is currently on this trajectory and there is a risk that by increasing the commercial viability of poultry production, NGOs may unintentionally exacerbate issues of gender inequality.

Our Going Places team of female post-docs and collaborators – Jasmine Bruno, Heidi Cutts, Alison Foster, Ophelie Lebrasseur, Holly Miller, Melanie

Ramasawmy and Helina Woldekiros – set out to stop this from happening through three interconnected approaches:

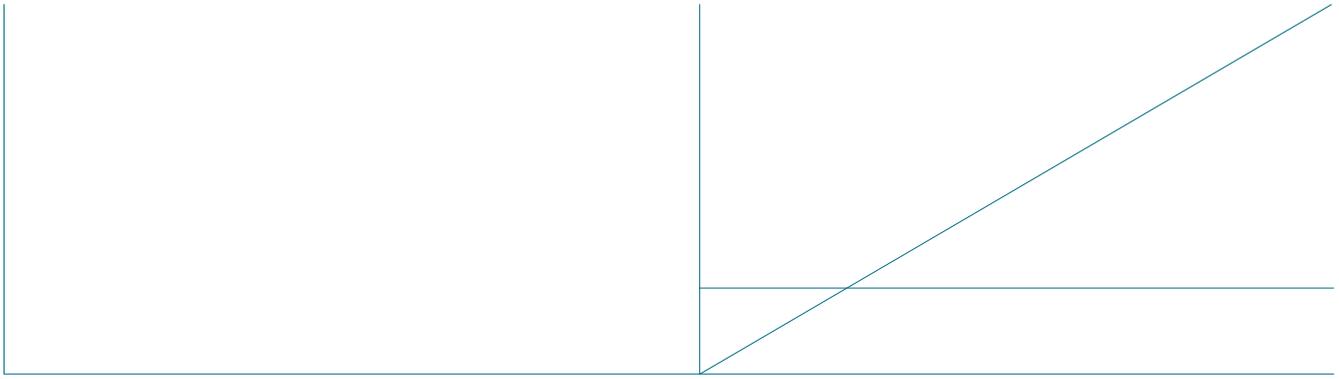
1) Anthropological and economic investigations of human-chicken relationships.

Working with the International Livestock Research Institute (ILRI), our team met with chicken farmers to discuss the kinds of 'improved' chickens that they wanted; to ensure that they knew how best to keep them; but also to stress the importance of women maintaining control of their businesses. The short film on the left highlights the outcome of some of these meetings.

Within the film, Fantu Gebreyohannes mentions how she believes that women and chickens have their own 'flavour' and that, without them, there is no life. Highlighting the central importance of women and chickens to Ethiopian life and culture was our project's second aim.



Caption: New artwork commissioned from Etsubdink Legesse now on display at ILRI, see Figure 6 (Image by Holly Miller)



2) The heritage of women's work

Across cultures, chicken-keeping tends to be considered women's work, and in Ethiopia, such an association has likely existed since the 9th century BC, when chickens were first introduced to the African Continent. The arrival of chickens represents a significant moment, and one that deserves to be explored and celebrated. Yet museums around the world seldom tell the stories of either women or animals.

To rectify this situation, our team examined the archaeological evidence for the arrival of chickens, as well as the material culture surrounding chicken keeping and other women's work. In collaboration with the National Museum of Ethiopia, we established an art exhibition on 'women and chickens', including a painting that was commissioned from local female artists.

In addition, we offered training sessions to the Museum's curators, who worked with us to install a new exhibition on the subject of chicken keeping at the International Livestock Research Institute.

ILRI also served as the venue for one of our public engagement days, when children from local schools, and their families, were invited to come and learn more about our projects.

The value of our public engagement day proved more important than we were expecting and therefore we made this the focus of our follow-on bid (['Causing a Flap'](#)) so that we might explore in greater detail the role that chickens can play in education.

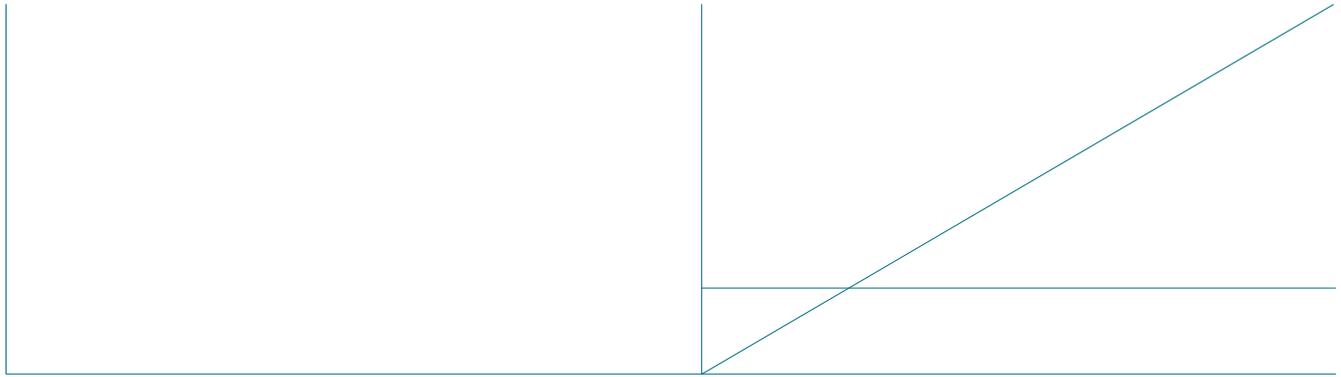
3) Chickens in education

Chickens are so central to Ethiopian culture that they represent the perfect nexus for teaching across the curriculum. As part of our 'Causing a Flap' project, we worked with charity Link Ethiopia to develop educational resources that would help children to learn English (a requirement of the national curriculum).

Currently school children are provided with educational resources that often depict white children, engaging in unfamiliar activities in foreign cultures. Working with Ethiopian educators, we developed resources that depict Ethiopian families, illustrated using Ethiopian artistic traditions, taking part in activities – such as cooking the traditional chicken dish of Doro Wat – that have meaning to them.

TWO-WAY STREET

As much as our projects set out to bring benefits to Ethiopian communities, benefits were felt back in the UK too. We sought to empower Ethiopian women, but our team of female researchers also became empowered by the leadership roles they took within the projects. We sought to enhance Ethiopian heritage but in working with the National Museum and local communities, we gained deeper knowledge about objects currently held in UK museums, which can now be better contextualised. Finally, whilst we set out to increase poultry production in Ethiopia, we learnt that Ethiopian stock currently has more diversity and resilience than many of the commercial strains worldwide.



It is possible that, in the future, as global warming increases, these local Ethiopian chicken varieties may be the ones to which we turn for food security.

Project Details and links to other pages.

Going Places ([AHRC/GCRE](#))

PDRAs

Melanie Ramasawmy, University of Roehampton-
Holly Miller, University of Nottingham
Ophelie Lebrasseur, University of Nottingham
Alison Foster, University of Leicester

Consultants and Collaborators

Helina Woldekiros, zooarchaeologist
Heidi Cutts, freelance educator
Jasmine Bruno, International Livestock Research
Institute
Mamitu Yilma, National Museum of Ethiopia

Causing a Flap – (AHRC follow-on fund
[https://gtr.ukri.org/projects?ref=AH%-
2FR003998%2F1](https://gtr.ukri.org/projects?ref=AH%-2FR003998%2F1))

PI Mark Maltby, University of Bournemouth
Co-I Naomi Sykes, University of Exeter

PDRAs

Holly Miller, University of Exeter
Julia Best, University of Bournemouth
Consultants and Collaborators
Heidi Cutts, freelance educator
Danielle Giddins, freelance film-maker

Link Ethiopia
<https://www.linkethiopia.org/>

PRINCIPAL AND CO-INVESTIGATORS

DR HELEN JOHNSON (PI)
 PROF HEATHER SHORE (CO-I)

RESEARCH ORGANISATIONS

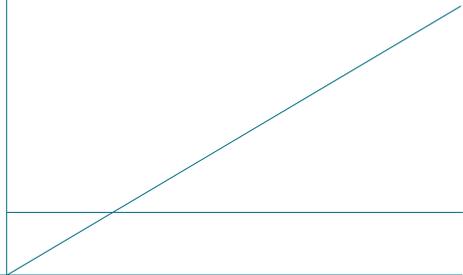
UNIVERSITY OF HULL
 LEEDS BECKETT UNIVERSITY
 HULL HISTORY CENTRE

FUNDING SOURCES

AHRC

DATES OF FUNDING

2017 – 2018



OUR CRIMINAL PAST: OUR CRIMINAL ANCESTORS



Our Criminal Ancestors was funded as a Follow-on project for impact and engagement by the AHRC, emerging from a successful Researching Networking Scheme entitled Our Criminal Past: Caring for the Future (AH/K005766/1). The Our Criminal Past research network successfully brought together academics from a range of disciplines (history, criminology, education, law, cultural studies) with those working in museums, archives and heritage sites in order to consider the preservation, presentation and dissemination of our collective criminal past: crime, policing and punishment records, collections, artefacts and the material culture of crime. The network and related activities provided a forum from which to explore ideas for new projects in and resources for the history of crime. The themes (digitisation and social media; education; display and representation) are identified important areas of cross and multidisciplinary interest in terms of existing and future research and as

themes that have contemporary and cultural significance beyond the academy.

We successfully delivered three one-day events (in London, Leeds and Nottingham) as well as produced a special issue of the online journal Law, Crime and History devoted to Our Criminal Past. The issue brought together ten original journal articles developed from or invited after the seminars which were edited by the investigators.^[1] The success of the research networking scheme also attracted members of the public to join our Twitter feed (@ourcriminalpast) or to enquire about activities, which led directly to the development of this public engagement and impact focused activity.

The Our Criminal Past workshops (digitisation, social media, education, display and representation of crime history) clearly reached beyond the academic and heritage/curatorial audience. During the workshops the 'public' and public engagement was a frequent point of discussion – from how the public use criminal records, to how they interpret museum displays or use social media or digitised products – this then allowed us to develop this project which is directly about public engagement (Rogers, 2015).^[2] There is also a great deal of general interest in social and family history, reflected in the worldwide success of television series like Who Do You Think You Are? (BBC, 2004 onwards) and most recently, The Secret History of My Family (BBC, 2016) (the first episode of which was based on the research of the CI).



These programmes have featured stories that include convict transportation to Australia, imprisonment and court appearances. Other programmes have focussed more specifically on criminal ancestry; these include *Secrets from the Clink* (ITV, 2014) (which featured an interview with the PI) and *Secrets from the Asylum* (ITV, 2014). There is a clear public appetite for ancestral stories.

During the project, we have used the phrase 'criminal ancestors' as a generic phrase that refers to criminals, offenders and prisoners. But this term might also collectively refer to those who experienced the criminal justice system in different ways in the past, for example as victims or suspects, and those who worked within the criminal justice system, for example as police or prison officers, prison governors or court officials. Moreover, many individuals encountered the criminal justice system for relatively minor crimes and/or disorderly activities (vagrancy, alcohol-related offences and street rowdiness, for example). Crime history then offers a way into researching past lives that is not otherwise available. It is also a window into the lives of those from the working class or lower socio-economic groups who have left little evidence (beyond documents recording birth, marriage and death) and where information like witness statements or prison records can provide a valuable insight into society and everyday life. An important part of the project was also to help the public understand the context that may have caused their ancestors to commit crime, and to provide a more nuanced understanding of the past. An encounter with the criminal justice system may or may not have been a significant part of a person's life, it may have been a singular occurrence in an otherwise law-abiding life.



The main aim of the Our Criminal Ancestors project is to stimulate impact and facilitate creative public engagement with crime history through knowledge exchange, interactive workshops and website dissemination. We wanted to achieve this by engaging with our 'criminal past' as local communities, locally, regionally and nationally, primarily through collective interest in our criminal ancestors. Our aims were as follows: firstly to encourage and facilitate the public in finding, interpreting and using archival records to trace their criminal ancestors; secondly to promote creative interaction between academic researchers and the public, and thirdly, to disseminate the outcomes from this engagement through the project website. Hull's City of Culture status provided an initial vehicle for the project but the research always envisaged a wider geographical focus. In order to achieve these aims we undertook the following activities:

Three interactive public engagement workshops with our partners, the Hull History Centre, during the City of Culture Year 2017, adding to the cultural and social activities across the city and with local communities and visitors to the year-long events. It also encouraged public interaction with digital history, thus fostering knowledge exchange and encouraging the development of new skills.

Established an interactive and open access website which guides, assists and directs members of public, from across the World, with tracing their criminal ancestors in the UK – this provides free expert advice from leading researchers in the field. Social media exchange with researchers, other members of the public, short blogs based on their family or local research, and the mapping of their criminal ancestry will stimulate creative engagement and impact.



These programmes have featured stories that include convict transportation to Australia, imprisonment and court appearances. Other programmes have focussed more specifically on criminal ancestry; these include *Secrets from the Clink* (ITV, 2014) (which featured an interview with the PI) and *Secrets from the Asylum* (ITV, 2014). There is a clear public appetite for ancestral stories.



During the project, we have used the phrase 'criminal ancestors' as a generic phrase that refers to criminals, offenders and prisoners. But this term might also collectively refer to those who experienced the criminal justice system in different ways in the past, for example as victims or suspects, and those who worked within the criminal justice system, for example as police or prison officers, prison governors or court officials. Moreover, many individuals encountered the criminal justice system for relatively minor crimes and/or disorderly activities (vagrancy, alcohol-related offences and street rowdiness, for example). Crime history then offers a way into researching past lives that is not otherwise available. It is also a window into the lives of those from the working class or lower socio-economic groups who have left little evidence (beyond documents recording birth, marriage and death)

and where information like witness statements or prison records can provide a valuable insight into society and everyday life. An important part of the project was also to help the public understand the context that may have caused their ancestors to commit crime, and to provide a more nuanced understanding of the past. An encounter with the criminal justice system may or may not have been a significant part of a person's life, it may have been a singular occurrence in an otherwise law-abiding life.

Getting started with researching your criminal past

Do you have a criminal ancestor?

Police constable or prison officer in the family?

Victims or witnesses of crime?

Interested in the history of crime, policing and punishment in your local community or region?

If you're looking for information on how to get started tracing your criminal ancestors then the Our Criminal Ancestors website can help you

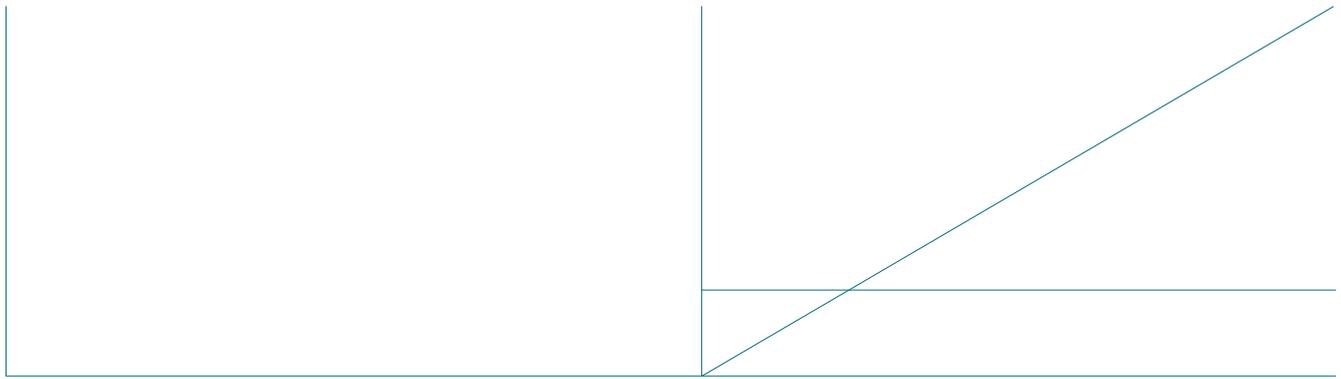
Visit our website for handy tips, research guides on using records, source information and stories of criminal lives that will help you in your own search for your criminal ancestors

www.ourcriminalancestors.org





The main aim of the Our Criminal Ancestors project is to stimulate impact and facilitate creative public engagement with crime history through knowledge exchange, interactive workshops and website dissemination. We wanted to achieve this by engaging with our 'criminal past' as local communities, locally, regionally and nationally, primarily through collective interest in our criminal ancestors. Our aims were as follows: firstly to encourage and facilitate the public in finding, interpreting and using archival records to trace their criminal ancestors; secondly to promote creative interaction between academic researchers and the public, and thirdly, to disseminate the outcomes from this engagement through



the project website. Hull's City of Culture status provided an initial vehicle for the project but the research always envisaged a wider geographical focus. In order to achieve these aims we undertook the following activities:

Three interactive public engagement workshops with our partners, the Hull History Centre, during the City of Culture Year 2017, adding to the cultural and social activities across the city and with local communities and visitors to the year-long events. It also encouraged public interaction with digital history, thus fostering knowledge exchange and encouraging the development of new skills.

Established an interactive and open access website which guides, assists and directs members of public, from across the World, with tracing their criminal ancestors in the UK – this provides free expert advice from leading researchers in the field. Social media exchange with researchers, other members of the public, short blogs based on their family or local research, and the mapping of their criminal ancestry will stimulate creative engagement and impact.

Produced an accessible 'Source Guide' on the use of criminal records and identifying the national and most important local collections held at the Hull History Centre and at the East Riding Archives. This is available in hard copy but also available [as a free pdf download](#).

We also developed a blueprint for 'Criminal Ancestors' workshops and a source guide template. The workshops blueprint can be altered according to the type of public engagement event and the location and the source guide template could be adapted to work with any crime and punishment collec-

tion held at a museum, archive or heritage site across the country. This has provided an innovative, flexible, portable package that will facilitate future interactions and creative engagement with user communities.

During the project we further developed relationships with other archives, museums and heritage sites as well as family history societies and other organisations who were keen to work with us in a variety of ways. Therefore, we were also able to provide adapted workshops for East Riding Archives, Bradford Police Museum at Bradford Local Studies Library, Ripon Police and Prison Museum at Ripon Library. We have also provided expert talks to East Riding Archives, East Riding Family History Society, Preston Park Museum, Middlesbrough Courthouse, Leeds Museums and History Lab Plus and our research has also been featured in *Who Do You Think You Are?* Magazine. Our project has also recently been featured as a case study in new guidance document issued by The National Archives entitled [Archives and Higher Education Collaboration Guidance 2018 Case Studies](#).

[1] H. Shore and H. Johnston (eds.), 'Special Edition: Our Criminal Past: Caring for the Future', *Law, Crime and History*, 5/1 (2015), pp.1-151.

[2] H. Rogers, 'Blogging Our Criminal Past: Social Media, Public Engagement and Creative History', *Law, Crime and History*, 5/1 (2015), pp.54-76.

PRINCIPAL AND CO-INVESTIGATORS
 SARA PENRHYN JONES (PI)
 BRYONY ONCIUL (CO-I)
 CATHERINE ELIZABETH RIGBY (CO-I)
 ANNA WOODHAM (CO-I)

RESEARCH ORGANISATIONS
 BATH SPA UNIVERSITY
 KINGS COLLEGE LONDON
 UNIVERSITY OF EXETER
 MONASH UNIVERSITY, AUSTRALIA
 ABERYSTWYTH UNIVERSITY
 NATIONAL TRUST
 NATIONAL LIBRARY OF WALES
 WELSH COLLEGE (COLEG CYMRAEG)
 CORNISH AUDIO VIDEO ARCHIVE

FUNDING SOURCES
 AHRC

DATES OF FUNDING
 2014 – 2016



TROUBLED WATERS, STORMY FUTURES

This research team shares an interest in a concept which is fundamental to heritage: stewardship, as well as a desire to explore and act upon the idea of intergenerational responsibility. It would be a strange omission to research and be active in any of the areas of interest to us: heritage preservation, indigenous rights and representation, social equity, or the ‘beyond human’, without also acknowledging the environmental crisis which defines our times.

‘Troubled Waters’ was developed after a lively conversation between [Sara Penrhyn Jones](#) from the field of media communication and practice, and two academics focused on heritage, [Bryony Onciul](#) and [Anna Woodham](#) at an AHRC early-career event in December 2013. Each of us was drawn to this ‘Care for the Future’ event by one question: how do we view, transition towards, or even shape the future, through the past? A professor in the Environmental Humanities, Kate Rigby, based (then) at Monash University in Australia, also joined this newly-formed research team. At the time, the winter storms of 2013-14 set new precedents of coastal damage in the UK, and parts of Australia had experienced two of its hottest years on record. Lord Stern was about to declare that climate change ‘was upon us’.

We decided to focus on three distinct sites in order to explore the effects of current and projected climate change on coastal communities: Durgan, in Cornwall, Porthdinllaen in North Wales, and Kiribati, a low-lying island nation in the Pacific Ocean. At the same time we conducted interviews with heritage organisations across the UK to find out if and how they viewed a role for themselves in communicating climate change to the public. The research also engaged with several archives and libraries to gauge whether there was any current effort to proactively gather or document heritage potentially under threat from climate change, for an imagined audience in the future. Was this a feasible or desirable cultural strategy? Matthew Gordon-Clark from the State Records of South Australia worked with Anna Woodham to evaluate the current situation with archives in Kiribati.





In the [video](#), you can hear reflections on the way that the interdisciplinary collaboration developed.

FINDINGS AND INSIGHTS:



What surprised us most was some of the similarity between the different case studies, despite the very different cultural contexts. Trees falling down or dying due to erosion or soil salinity were resonant events, although particularly profound in Kiribati. Practical and even seemingly minor concerns, such as access and parking, seemed more pressing for the two coastal communities in the UK than fears about a climate-changed future. In Kiribati, the local environmental organisation KiriCAN was as focused on immediate environmental problems, such as waste and sewage, as they were with the long term projected displacement of its population due to rising seas.

Some of the quotes from residents in each case study can be read [here](#). Perspectives from Kiribati can also be viewed in this [film](#), also found on the left.

In the UK, organisations like the National Trust will need to nurture strong relationships at a local level in order to communicate and address any longer-term issues such as the management of the coastline. Addressing issues such as climate adaptation effectively may be particularly challenging when the public is misguided by elements of the media into believing that anthropogenic climate change is evenly disputed amongst scientists. This confusion is evident- and unhelpful- at a local level.

It's easy to portray the sea as the enemy for a coastal communities, but this disregards the positive ways in which the sea also defines the character, appeal, and history of such locations. The arts offer an effective way to explore the multiple-meanings of the sea, which is a part of a community's territory and identity, and which also needs environmental protection.

THE CONTRIBUTION OF ARTS AND HUMANITIES PERSPECTIVES ON GLOBAL CHALLENGES

We should ask ourselves how we can bring unique and essential arts and humanities perspectives and creativity to bear on global challenges. We found that heritage professionals are motivated to play a part in educating the public on climate change, despite internal and external obstacles. Most importantly, they are in a good position to do so because of the way that they are largely perceived. They also naturally embody a deep-time perspective, and may be able to display objects that tell the story of climactic change over time.

"In Kiribati the line between the dead and the living is very fine...we move easily between the two..."

Our research emphasised the value of considering global challenges through a cultural lens. For example: one major issue for the i-Kiribati is what happens to dead ancestors if relocation becomes necessary in the future. Practical and abstract considerations conflate: how could the heritage field support mass relocation, if at all? What is the meaning of Kiribati's cultural, intangible, and material heritage if the natural environment which nurtured it no longer exists?

There was no real expectation at any case study site that heritage and cultural organisations should proactively curate records for climate-vulnerable communities for the future. In Kiribati, there was particularly limited capacity for managing current cultural heritage resources and records, as well as questions about the extent to which an indigenous, largely oral culture could be 'preserved' at all outside its original, 'natural' and dynamic setting.

The arts and humanities utilise a range of methods, whether creative practice as research, or participatory, collaborative approaches, which can:

Ask fundamental questions about what we value

Understand and communicate nuanced and multi-vocal narratives

Listen, persuade, educate and transform

Build effective partnerships to achieve sustainable, long-term goals, which are locally-determined

By generating multi-media resources, we were able to share our research in accessible ways with a diversity of people, and give talks and screenings in several venues in the UK, Canada, [US](#), and [Sweden](#). We re-packaged the audio-visual content in custom-made ways, which you will find [here](#), for our new collaborators, the International National Trusts Organisation, who gladly shared the film in several UN Climate Change Conferences. This was to try to make the case that climate change threatens cultural heritage in devastating and disruptive ways that need to be acknowledged, ideally averted, or at least factored into climate adaptation policy.

FOLLOW-ON RESEARCH AND IMPACT

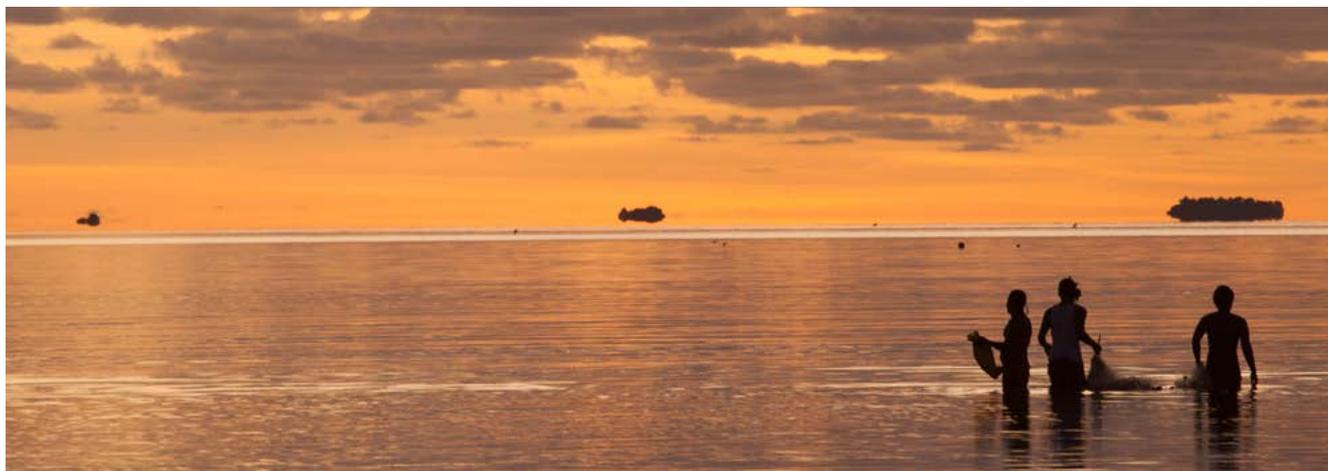
'Troubled Waters' led to follow-on impact and research projects. First, Anna Woodham engaged heritage organisations in a conversation: 'We need to talk about climate change', generating a range of resources with [Climate Outreach](#), Manchester Museum, the International National Trusts Organisation, National Trust (UK), the Newport Restoration Foundation, and with support from freelance geographer and facilitator Jo Orchard-Webb.

Bryony Onciul and the National Trust commissioned artist Matthew Walmsley to create an artistic response to the idea of coastal heritage and precarity with the community in Durgan, culminating in a tiny boatshed [gallery](#), which was very popular with visitors.

Sara Penrhyn Jones collaborated with an artist and cultural heritage expert in Kiribati, Natan Itonga, to offer an opportunity for self-representation through a collaborative film. This was a counterpoint to the usual global narrative about a homogenous, doomed country. Sound recordist and artist Richard Gott also responded creatively to an articulated local desire for outsiders to 'listen' better, and more holistically to the natural environment.

Natan Itonga was brought over to the UK to view artefacts from Kiribati held in British museums, as part of a mutually beneficial cultural exchange. This was an invitation that reflected both Bryony Onciul's interest in museums' capacity to engage with and support indigenous heritage, (including all that is fraught and problematic within that) and Anna Woodham's interest in sustainable collecting. Manchester Museum, and the Royal Albert Museum in Exeter were amongst collaborators and partners who wished to (re)position museums as serving living communities, today, and in the future.

One very important element in the development of the research in Kiribati was that the projects resourced the local grassroots organisation KiriCAN to identify and address their own environmental priorities, in dialogue with three wards. Utilising a participatory action research approach led to them identifying waste as a key challenge, and buying rubbish trucks as a first step towards reaching local sustainable development goals, such as a cleaner marine environment. This also responded to the UN Sustainable Development Goal of gender



equity, as women were very present in this local dialogue. The project was advised by freelance development consultant Alyson Brody, so that our approach would be gender-aware. She produced a freely available resource which may also be of use to others, available [here](#). We hope to further publicise our approach through our collaborators, the International Union for the Conservation of Nature's Global Gender office.

The team is currently writing a report for the AHRC/ESRC in an effort to inform best practice when working with indigenous partners. The overarching goal has been to find a way to work that is ethical and non-extractive, and that could be upscaled or applied to other contexts.

OTHER INFORMATION

COLLABORATORS:

KiriCAN, a grassroots environmental organisation in Kiribati
Mark Tredinnick, Australian poet
Richard Gott, Sound recordist and artist
Research Assistant:
Dr Reuben Knutson

RELATED PROJECTS:

Troubled Waters: Reaching Out (February 2017-January 2018) AHRC follow-on-funding for impact

Enduring Connections (November 2016-April 2018) Report on working with indigenous partners in Kiribati- ESRC / AHRC GCRF Indigenous engagement, research partnerships, and knowledge mobilisation (August-October 2018)

LINKS AND RESOURCES:

Project website, [Troubled Waters: heritage in times of accelerated climate change](#)

Project Website, [Enduring Connections: heritage, sustainability and climate change in Kiribati](#)

A film about the research in Kiribati: [Troubled Waters](#) (2016) was shortlisted for an AHRC award for Research in Film in 2016.

Some of the footage and ideas from this project feature in [TIMELINE](#) (2017), which won a Best Practice Research Award in 2017, (British Association of Film, Television and Screen Studies)

BITE-SIZED RESOURCES:

['Troubled Waters' – interview with Bryony Onciul](#), on why heritage is future orientated

['Just a Minute: with Anna Woodham'](#) on the connection between climate change and her own interest in museums and sustainable collecting.v

["I suddenly realised how much we had in common"](#): Sara Penrhyn Jones on the value of collaborating with academics from the heritage field on environmentally-focused projects.

Read more about the collaboration: Woodham A, Penrhyn Jones S, Onciul BA, Gordon-Clark M (2018). ENDURING CONNECTIONS. HERITAGE, SUSTAINABLE DEVELOPMENT AND CLIMATE CHANGE IN KIRIBATI. *Journal of Museum Ethnography*, 31, 199-211.

PRINCIPAL AND CO-INVESTIGATORS

SIAN SULLIVAN (PI)
ANGELA IMPEY (CO-I)
RICK ROHDE (CO-I)
MIKE HANNIS (RESEARCH FELLOW)
CHRIS LOW (RESEARCH FELLOW)

RESEARCH ORGANISATIONS

BATH SPA UNIVERSITY
SCHOOL OF ORIENTAL AND AFRICAN
STUDIES
UNIVERSITY OF EDINBURGH
MINISTRY OF EDUCATION, ARTS AND
CULTURE (NAMIBIA)
GOBABEB RESEARCH AND TRAINING
CENTRE (NAMIBIA)
SAVE THE RHINO TRUST (NAMIBIA)

FUNDING SOURCES

AHRC

DATES OF FUNDING

2013 – 2019

FUTURE PASTS IN AN APOCALYPTIC MOMENT

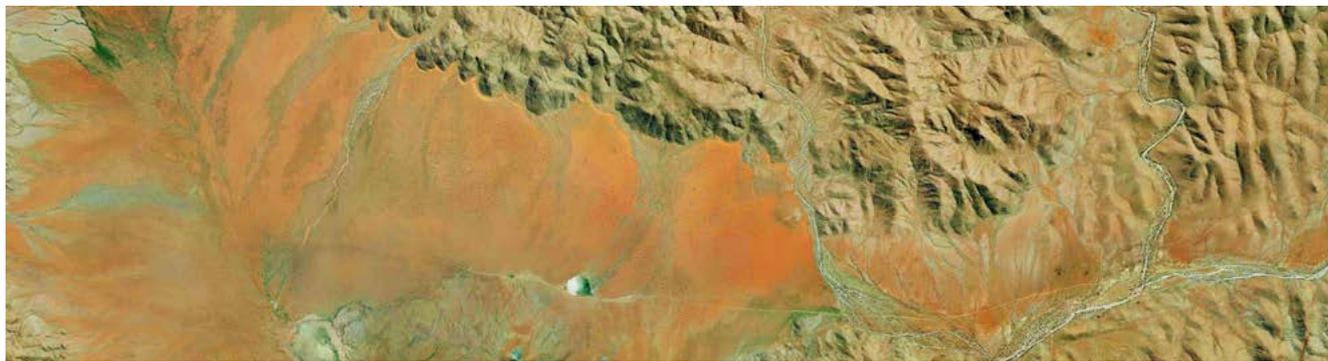


The contemporary global environmental moment is saturated with reports of crisis and loss. Apocalyptic fears abound, as the accelerating ecological alterations of the Anthropocene move us beyond known collective human experience.

This apparent rush towards eco-catastrophe, however, is also a vibrant ecocultural milieu, populated with creative responses and diverse sustainability solutions. Dominant neoliberal 'sustainable development' formulations, given new impetus as the 'Green Economy', embrace the modern linear time of progress to propose sustainability modernisations built on current economic structures. Apparent rapprochements between economic growth trajectories and perceived environmental crisis, however, can disempower indigenous modes of response by wrapping local and immanent experience into global and transcendent futures.

Against this background, *Future Pasts* investigates how diverse ideas and assumptions about the past affect the futures being created now in pursuit of 'sustainability'. Combining disciplinary approaches from social anthropology, environmental ethics, cultural geography, ethnomusicology and environmental history, the project explores tensions between traditional, indigenous and local conceptions of human/nature relationships, on the one hand, and new conceptions underlying modern market-based methods for creating 'green' futures, on the other. *Future Pasts* has a particular geographical focus on west Namibia (southern Africa), where three of our research team have field experience stretching back into the 1990s. The project seeks to:

- enhance understanding of sociocultural, economic and environmental changes in historical and post-independence contexts;



- document and promote cultural heritage and indigenous knowledge regarding the historical cultural landscapes of west Namibia;
- extend analysis and understanding of the historical ecologies of the Namib;
- understand the interpretation of sustainability in the context of generating a growth-oriented 'green economy'; and
- foster public discussion of environmental change and sustainability perceptions and concerns.

Public engagement has formed a key component of our project. In our [blog](#) we regularly publish short articles on different aspects of our research and our [working paper series](#) aims to facilitate rapid distribution of work in progress and research findings.

We have also sought to exhibit images, audio and video material from our research, through the creation of public art exhibitions intended to stimulate broader discussion and awareness regarding ideas of environmental change and the production of sustainable futures. In 2017 we curated a multimedia exhibition entitled *Future Pasts: Landscape, Memory and Music in West Namibia* for the [44AD Art Gallery](#) in Bath, UK. We are now transferring this exhibition to the [Franco-Namibian Cultural Centre](#) in Windhoek, Namibia, where it will be shown in the first half of June 20. The full exhibition is [viewable online](#) and is accompanied [by a booklet](#) detailing ethnographic and historical research and other information from the *Future Pasts* project.

The *Future Pasts* exhibition and accompanying documentation was devised to communicate key aspects of our research to diverse public audiences, as well as online. The aim is to create a contemplative space where the threads of sustainability, identity

and displacement weaving through our research are evoked through visual and sonic contributions. Our exhibition journeys through the themes '[place](#)', '[music](#)', '[healing](#)', '[change](#)', '[landscape](#)', '[memory](#)' and '[mining](#)'. It closes by making reference to the complex Dama / ≠Nūkhoen ancestor-hero-trickster character of '[Haiseb](#)', who reminds us of the mysterious and unpredictable, as well as the often unfathomable and funny, natures of existence.

One example of the work included in the exhibition is a selection of images from an archive of historical landscape photographs (dating back to the 1880s) juxtaposed with repeat photographs of the same sites in the present. [These images](#) provide a visual evidence base for environmental pasts and the connections of these with the present at specific spatial points, and thus help with contextualising projected futures.



The example shared to the left here is of Spitzkoppe, for which the first image was taken in 1896 for the German Colonial Society (Deutsche Kolonial Gessellschaft, National Archives of Namibia no. 2408) and the second image was taken by Rick Rohde in 2016 in what is now the Spitzkoppe



Community Conservancy. Prior to 1884, Spitzkoppe was frequented by indigenous pastoralists and hunter-gatherers and subsequently by the consolidating German colonial regime which established a livestock quarantine station here that was free of the highly contagious fatal African Horse Sickness. Between 1880 and the outbreak of the Rinderpest epidemic (which decimated cattle herds) in 1897, Spitzkoppe became increasingly important as a way-station on the transport route between Swakopmund on the coast and the interior of the country. The Deutsche Kolonial Gesellschaft wagon transport and trading station, depicted in the archival photograph, was built during the 1890s. The barren area which surrounded the quarantine station in 1896 contrasts with the matched image which documents the recovery of vegetation at this site during the last 140 years. The site is now part of a Community Conservancy where livestock have recently been excluded.

A [second set of images shown at the Future Pasts exhibition](#) was a series of composite photographs combining photographs of people taken in oral history research at remembered places, with aerial images of these places in the dramatic landscapes of west Namibia. The intention with these compos-



ite images is to convey both the potency of the spectacular landscapes of west Namibia and the familiarity of the landscape as a social space known and lived in by people.

An example of this experiment in visual representation of oral history research can be seen in the image shared here of the former living-place (|lan-|lguib) of Kai-as, a permanent spring now in the heart of the Palmwag Tourism Concession. Here Ruben Sauneib Sanib (top left) and Sophia Opi |Awises (middle left) recalled how people from different areas used to gather at this place to play their healing dances called arus and praise songs called |gais. These were times when young men and women would meet each other. Times when different foods gathered in different areas were shared between the people. Dances through the night were supported by honey beer (!khari) made from the potent foods of sâui (*Stipagrostis* spp. grass seeds collected from harvester ants nests) and danib (honey). On a different journey Franz |Hoëb (bottom left) pointed out the exact location of his father's hut where Franz himself had once lived. The aerial photographs combined in the image show the many animal tracks that converge on the permanent spring of Kai-as, including those of !nawab/s, the black rhino (*Diceros bicornis bicornis*). In the midst of these tracks are the traces of former dwellings, kraals, graves and the small gardens that were once fed by the clear waters of Kai-as.

Through the use of sound and a film projection we also sought with our exhibition to evoke a sensual experience of west Namibian spaces for visitors to the gallery. We developed an audio soundscape that played in the space – which can be listened to here. We also projected a video montage of aerial images from the !Uniab river in the south to |Giribes plains in the north, made through knitting together around 100 very high resolution 2008 aerial photographs



Cousins Noag Múgagara Ganaseb (L) and Franz IHaen IHoëb (R) revisiting places in the westward reaches of the Hoanib River where they used to live. Here they are close to I|Oeb, now the site of an eco-tourism lodge called Hoanib Camp, located on the south side of the bend in the Hoanib River (just to the right of centre in this image). Photo: Sian Sullivan, November 2015, composite made with assistance by Mike Hannis, using four 10 x 10 km aerial images from Directorate of Survey and Mapping, Windhoek.

acquired from the Directorate of Survey and Mapping in Windhoek. Inspired by the visual beauty of the west Namibian landscape, the projection shows how when viewed from high above the surface of the land is alive with watercourses snaking through rippling expanses of hills, coloured in vibrant blues, purples and golds (viewable left and online here).



In 2017 the exhibition was visited by several hundred visitors. A sample of visitor experiences and views recorded in our comments book indicates that visitors felt they had learned something of other peoples' lives in a very different environmental context and were inspired to pay more attention to the environmental and cultural contexts of their own lives. The exhibition's relevance to artists, organisations and professionals in the South West of England is indicated by its selection as 'Pick of the Week' by the Visual Arts South West network, who stated that,

'The collaborative and multi-disciplinary exhibition is underpinned by an academic rigour that enhances the power of the themes of 'sustainability, identity and displacement'. . . This exhibition powerfully, yet peacefully, demonstrates the beauty of the country whilst highlighting issues pertinent to the people whose home it is.'

An integral part of the exhibition was the The Damara King's Festival film made through a collaboration by Future Pasts with Namibian film company

Mamokobo and the Damara King's Festival Organising Committee in Namibia, who have stated that 'the film will bring pride and confidence in our past and re-build our future'. This film was submitted to the AHRC Research in Film Awards 2017, and short-listed for the category 'International Development – Mobilising Global Voices', an exciting accomplishment that was reported in The Namibian national newspaper. The film is now being discussed further in a series of public screenings in Namibia, facilitated by Angela Impey.

As mentioned above we are now in the process of taking our project exhibition back to Namibia where in June it will be shown in a gallery space in Windhoek, and perhaps elsewhere. It will be launched at our official opening by the Ministry of Education, Art and Culture's Director of Culture, Mrs Esther Moombolah-IGôagoses. Although marking the culmination of several years research for Future Pasts supported by the innovative AHRC Care for the Future theme, perhaps this moment of returning the exhibition to Namibia may also be the beginning of new possibilities for Future Pasts research.

SOCIAL MEDIA LINKS

Twitter: [@Future_Pasts](https://twitter.com/Future_Pasts)

Facebook: <https://www.facebook.com/futurepastsAHRC/>

Instagram: <https://www.instagram.com/futurepastsahrc/>

Vimeo: <https://vimeo.com/futurepasts>

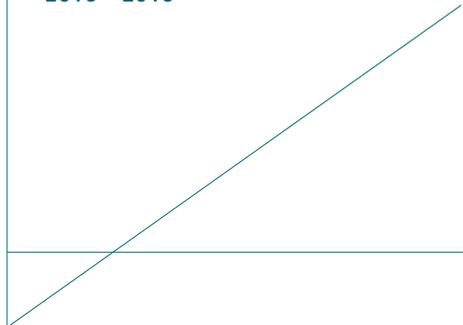
Soundcloud: <https://soundcloud.com/futurepasts>

PRINCIPAL AND CO-INVESTIGATORS
ALICE PURKISS
 (PROJECT LEAD)
PROFESSOR WILLIAM WHYTE (PI)
DR OLIVER COX (CO-I)
CHARLES PUGH
 (NATIONAL TRUST SUPERVISOR)

RESEARCH ORGANISATIONS
UNIVERSITY OF OXFORD
NATIONAL TRUST

DATES OF FUNDING
2016 – 2018

FUNDING SOURCES
AHRC
NATIONAL TRUST
INNOVATEUK KNOWLEDGE
TRANSFER PARTNERSHIP



TRUSTED SOURCE



Trusted Source is a collaboration between the University of Oxford and the National Trust, based in Oxford’s Humanities Division. The project began as a Knowledge Transfer Partnership (KTP) between the two organisations which responded to the challenge of creating resilient, long term, and mutually-beneficial relationships between the heritage sector and academia.

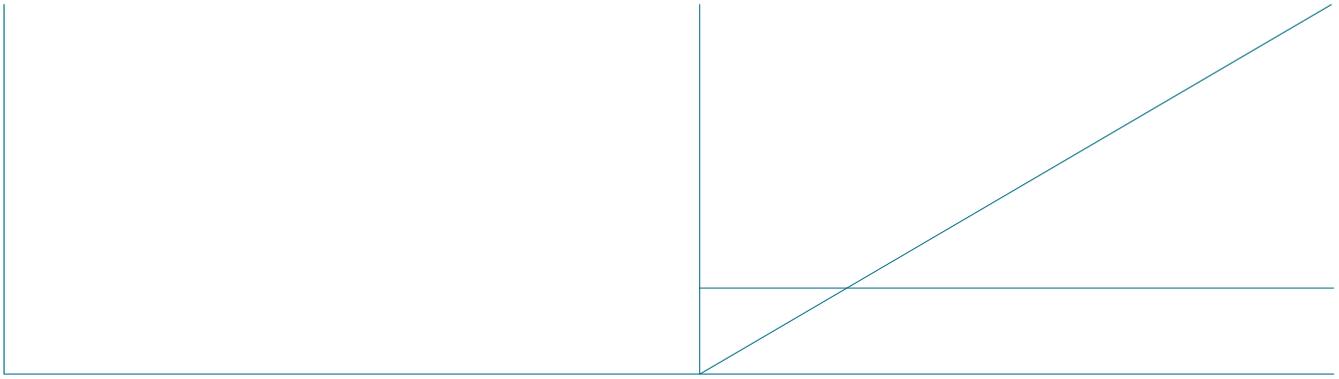
The Trusted Source KTP created an online knowledge bank of concise, engaging and accessible articles about history, culture and the natural environment, crowdsourced from ‘trusted sources’ across university research communities and the National Trust. These evergreen articles explore a range of subjects from different academic perspectives, offering National Trust visitors and online users a

spectrum of insights into the charity’s diverse portfolio. Articles include definitions of specialist terms, in addition to profiles on the people and historical movements linking the Trust’s historic places, landscapes and collections.

In the first two years Trusted Source commissioned 120 peer-reviewed articles for the National Trust’s website, written by 50 authors from a range of disciplines including History, English, Music, Art History, Archaeology, Classics, Geography, Plant Sciences and Earth Sciences. These articles alone showcased 85 historic properties, 58 landscapes and coastlines, 7 gardens and 55 historic collection items.

ACADEMIC BENEFIT

Rather than a one-sided transfer of knowledge from academia into the National Trust, Trusted Source supports researchers at all career levels



with valuable opportunities for public engagement with research, provides a mechanism for sharing expertise with non-specialist audiences, showcases research activity, offers networking opportunities with industry colleagues and opens up interdisciplinary research networks, in addition to raising awareness of the research potential of the charity's diverse portfolio within the academic community.

The project has also benefited researchers beyond Oxford University, welcoming contributors from 9 UK universities to date in addition to National Trust specialists. A survey of contributors found that 84% were 'very' or 'quite likely' to collaborate with external partners after writing for Trusted Source, and 100% confirmed that contributing to the project had a positive impact upon their research communication.

INNOVATING BEYOND THE KTP

The project enabled Oxford University and the National Trust to develop a shared language and way of working which has contributed to significant collaboration beyond Trusted Source including new AHRC-Funded Collaborative Doctoral Awards, academic research projects, [public lectures and events](#), academic consultancy, interdisciplinary workshops, and the development of the new [Open – Oxford – Cambridge AHRC Doctoral Training Partnership](#) within which the National Trust is one of three strategic partners.

Trusted Source adopted the established KTP programme run by InnovateUK, traditionally used for STEM subjects and industrial partners, for innovative application within Humanities and the heritage sector. Although not the first humanities-related KTP, it is the only humanities project to have taken such an interdisciplinary approach and to have driven such significant organisational change. Independent 'A: Outstanding' grading by InnovateUK is testament to its success within a traditionally STEM-dominated field, and further supported by the Alice Purkiss' win for her work leading Trusted Source at the University of [Oxford's inaugural Innovation Awards](#).

LEGACY

After the initial 2-year KTP, Trusted Source has now been built into business as usual at the National Trust and is supported going forward as a core workstream in [the new National Trust Partnership at the University of Oxford](#). The expanded initiative is funded by the National Trust for an initial period of three years, and will support new research, knowledge exchange and training through a range of opportunities at both organisations, including research placements and consultancy, conferences, workshops, lectures and events. It is based in Oxford's Humanities Division and is intended to be interdisciplinary, building partnerships across the University's academic Divisions.

Find out more about Research at the National Trust [here](#).

PRINCIPAL AND CO-INVESTIGATORS

RICHARD HINGLEY (PI)
 CHIARA BONACCHI (CO-I)
 TOM YARROW (CO-I)

RESEARCH ORGANISATIONS

DURHAM UNIVERSITY
 UNIVERSITY OF STIRLING

FUNDING SOURCES

AHRC

DATES OF FUNDING

2016 – 2019

ANCIENT IDENTITIES IN MODERN BRITAIN



'PEACE THROUGH STRENGTH'. Does this slogan sound familiar?

Amongst others, Ronald Reagan used it to describe his approach towards the USSR in the last phases of the Cold War. Much more recently, Trump pronounced the words 'peace through strength' to communicate his take on US foreign policy in preparation for the 2016 US Presidential elections:

["Today I am here to talk to you about three crucial words that should be at the centre, always, of our foreign policy: peace through strength." Donald Trump, 2016.](#)

At the core of this speech is a concern for security, which is expressed both in the desire to defeat – in Trump's words – 'radical Islamic terrorism', and in the intent to construct a 'big beautiful wall' at the border between the US and Mexico with the stated aim of minimising illegal immigration.

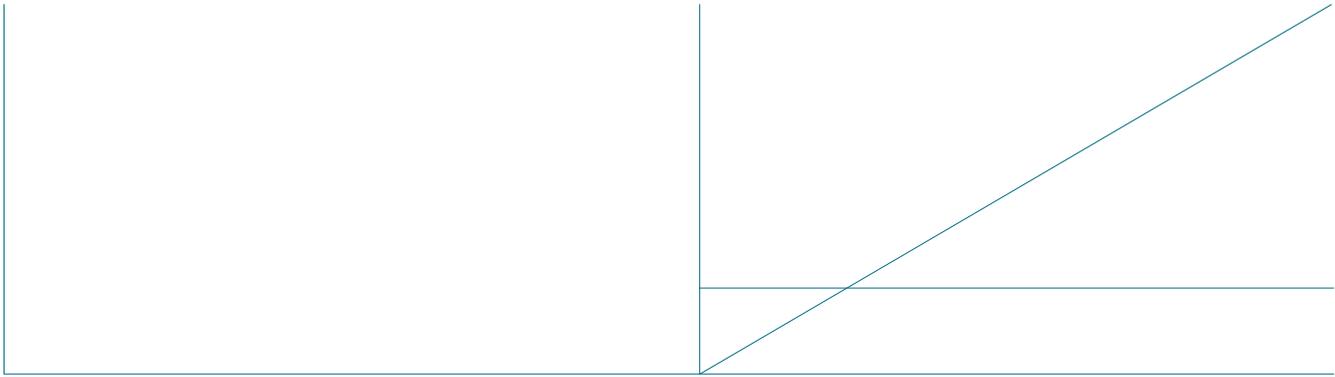
Soon after President Trump's election and his announcement that a wall would be built on the southern border of the United States, newspaper articles started reporting on the possible material forms and features of this construction. In this context, a number of references were made to [Hadrian's Wall, together with, for example, the Great Wall of China](#)

[and the Berlin Wall](#). Yes, that very same Berlin Wall whose 'tearing down' was highlighted elsewhere by Trump as one of the greatest achievements of Reagan's peace through strong foreign policy!

Over time, and often in response to some of this news, people engaged in 'everyday' political activism on social media started to refer to the image of Hadrian's Wall to explain, support or oppose Trump's choices on matters of immigration and security. Additionally, Hadrian's Wall began to serve as a means of drawing comparisons between foreign policies in the US and the UK.

These and other comparable uses of the ancient past in today's political discussions was the subject of research undertaken as part of [Ancient Identities in Modern Britain](#), a large project funded by the UK Arts and Humanities Research Council. This project, now in its third year, is a [collaboration](#) between the University of Stirling, [where I am currently based](#), and Durham University's Departments of Archaeology ([Richard Hingley](#) and [Kate Sharpe](#)) and Anthropology ([Tom Yarrow](#)).

The [overall aim of the project](#) is to study the diversity of heritages that people across Britain create from Iron Age, Roman and Early Medieval pasts. To understand how materials, ideas, practices and



places from these periods have been leveraged in present-day society and document the contrasting values inherent in these heritages, we have been applying both [data-intensive and ethnographic approaches, online and offline](#).

Working with [Marta Krzyzanska](#), I have focussed on the analysis and interpretation of online fields of investigation and the analysis of web data. Initial results from our work were published in the [Journal of Social Archaeology](#) and [Britannia](#), also featuring in [Nature news](#), the Times and the Telegraph. Whilst these two journal outputs examine the [Heritage of Brexit](#), research on appropriations of the past in US and Italian political discourse are still in progress and due to be communicated via a stand-alone monograph.

Here, I will provide a very swift taster of the US-Mexican border case study, reflecting qualitatively on a corpus of about 1,000 tweets containing a combination of keywords including 'Hadrian' and at least one of the following stem words: 'Trump', 'US', and 'Mexic'. This corpus seemed to consist primarily, albeit not exclusively, of tweets written by people based in Britain and opposing Trump's plan to build a solid border wall.

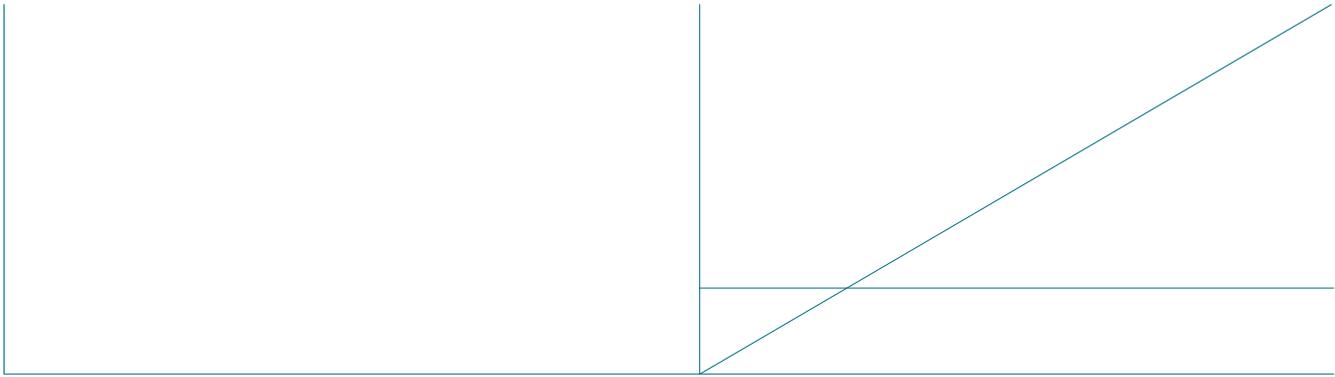
There are two important sets of observations that this material invites. The first pertains to the ways in which people utilise the past to relate to important present-day issues such as those we are discussing. In numerous cases, the past is evoked to explain and inspire the present, with Hadrian's Wall ironically mentioned in relation to Trump's own Scottish heritage to justify his passion for 'wall works'. The Wall is also sometimes drawn upon as evidence useful to predict the future. For example, our corpus contains repeated references to the fact

that walls have been proved to fail in their protective function and, ultimately, to fall down. The same destiny is anticipated for Trump's Wall.

Indeed, people's understanding of the ancient 'official' past gets variously intertwined with their personal and family pasts to make up that overall experience on which they draw when they go about their lives and shape their fears, hopes and plans for the future. This is why exploring public perceptions and experiences of heritage is of vital importance.

So, what does recalling Hadrian's Wall tell us? The majority of the authors of the tweets we have analysed see this feature in the landscape as performing a divisive function. They mostly describe it as built to 'keep out' others – 'barbarian' others as opposed to civilised 'us' – in the past and the present. Only a handful of contributors acknowledged that this was also a place of encounter, a border zone with aspects of porosity, allowing for interactions and trading relationships.

As a result of this underlying view, Hadrian's Wall is invoked as a dichotomous symbol of either 'strength', or 'suppression' and 'xenophobia', depending on the political inclination of the writer. The fact that this heritage place (and object) is a World Heritage Site was also utilised to celebrate the perceived divisive nature of the construction, to the extent that some hoped that Trump's Wall could also become a World Heritage Site and that they could 'visit it' in the future. There is a striking comparison between this being frequently stated, and the recurring view and interpretation offered by the [Frontiers of the Roman Empire World Heritage Site \(FREWHS\)](#), of which Hadrian's Wall is part: that of a transnational site, which is presented as a sym-



bol of the integration of frontiers and of [connec-
tion](#) rather than fragmentation. This should indeed encourage us to think more and harder about the implications of WHS nominations and their hidden and unanticipated consequences, particularly in relation to border heritages.

Despite being a symbol of separation and isolation, there is one (alarmingly) unifying function that Hadrian's Wall is playing within the political conversations we have analysed. It brings together comparable narratives emerging in different parts of the world, particularly acting as a *trait d'union* between Brexit and Trump, the Scottish Independence Referendum and the tension between London and other regions of England. It is a wall that divides, but also connects regions and peoples who are experiencing populist nationalism today, regardless of the side of the fence where they stand. As such, it remains a powerful but contested image and heritage site, of great resonance in today's world.

[Chiara Bonacchi](#)

@CHBONACCHI

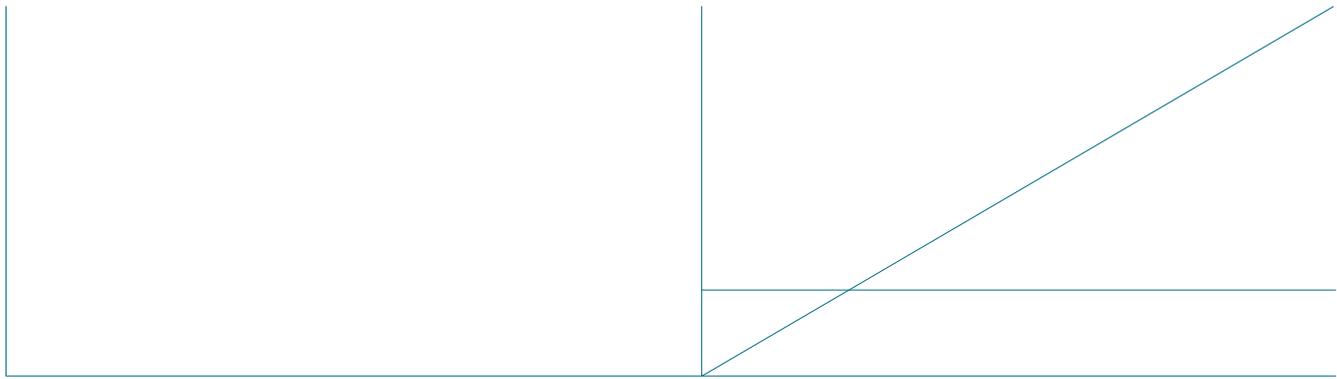
Whilst Chiara has been investigating online debates and individual interventions linked to the topic of borders and frontiers, I have been talking to people around Britain about their experiences of Iron Age and Roman legacies. Where do people develop some of the ideas of the past that they later evoke? To address this question, I have visited museums and outdoor heritage sites to record interpretations that were staged at these venues and people's ways of engaging with them. This journey brought

me to connect with some of the dichotomies that Chiara was discussing.

One of the most striking things I've observed is the significant impact that the introduction, in 2013, of 'Prehistory' to the National Curriculum for Primary Schools in England has had on both teachers and heritage centres covering this huge and sometimes conceptually complex period. For many years, the teaching of History began with 'The Romans in Britain' and teachers were generally well-versed in the traditional themes of invasion and 'Romanisation'. British Prehistory, however, presents a whole new challenge: the evidence is sparser and gaps in knowledge wider; chronologies are more relative and less resolved; events are vague and largely anonymous; and the lifeways and landscapes of prehistoric people are less accessible and less familiar. The three-age system of 'Stone', 'Bronze' and 'Iron', traditionally used to carve up Prehistory into (very uneven) bites of time is counter intuitive for anyone brought up in a culture where the shinier the metal the better.

In the context of 'Prehistory', the Iron Age in Britain, with which our present study is concerned, is a relatively brief period right at the end of Prehistory, brought to an abrupt end by one of the most transformative (and most well-known) episodes in the





story of Britain: the Roman Invasion. This dramatic event has become a key point of reference, easily remembered as ca. 2000 years ago. Continuing Chiara's theme of 'disconnection' and 'fragmentation', it occurred conveniently close to the very division between BC and AD and is presented as the start of a very different era in Britain to those that went before: the beginning of 'History' in written form, the introduction of 'civilisation', technology, and all those other things that 'the Romans did for us'.

The National Curriculum in England reinforces this division between Prehistory and The Romans, and teachers, museums, and heritage venues across Britain have developed lessons and resources in response, with distinct classes or activities for each period. Observations during our fieldwork suggest some conflation of the two periods with the two cultures who populated them: 'Celtic' people lived in the Iron Age; 'Romans' lived in the Roman period. This appears to create some confusion regarding those indigenous communities who were the subject of 'Romanisation', usually referred to as 'Britons'. The fragmented syllabus means there is often no clear explanation that they were the same people who lived in Britain in the Iron Age, or the fact that both Roman and Iron Age cultures existed in parallel to varying degrees, at different latitudes, throughout the Roman period. Evidence of continuity and complexity is lost in the rigid conceptual distinction between Prehistoric (Iron Age) and Roman Britain.

Educators struggling to convey the extensive syllabus to 7-11 yr-olds within a limited time-frame tend to focus on the evidence that is characteristically Roman and generally positive: mosaics, bathhouses, forts, roads and, of course, The Wall. These provide a direct technological contrast to the previous Prehistoric ages, which become fused into

one rather murky culture based on the ubiquitous reconstructed round-house.

Outdoor heritage centres have made great strides to redress the balance, replacing perceptions of savage, barbarian Iron Age communities with images of an innovative, creative, resourceful, and spiritual people who were experienced farmers, in tune with the world around them, and had extensive trading links, across the Roman Empire. There is less opportunity to state that these were the same communities encountered by the Roman Army, and that many rural settlements remained relatively untouched by the changes that followed. Rather, they seem to either dissolve into the mists or become Roman 'wannabees', throwing in their lot with the Empire in return for indoor plumbing and underfloor heating.

As already noted, teachers are under pressure to cover the curriculum as it stands, and there is little room for a more nuanced consideration of the way history (and prehistory) is created and presented, or how this might relate to (or reflect) contemporary issues and anxieties – especially give the age range involved. Yet the introduction of a more critical approach at this very early stage, through the thematic lens of heritage and the contemporary relevance of the past, might yield significant dividends and begin deconstructing some of the very solid 'walls' that currently stand firmly in the conceptual frameworks of those of us educated in 'pre-Prehistory' days, and which endure across many of the educational resources currently available. Heritage teaching at an early age has, indeed, a great role to play and is a line that we are currently looking to support as part of our project.

[Kate Sharpe](#)



Arts & Humanities
Research Council

HERITAGE RESEARCH

The AHRC Heritage Priority Area team – led by Heritage Leadership Fellow Professor Rodney Harrison, and based at the UCL Institute of Archaeology – works with the Arts and Humanities Research Council (AHRC), the heritage research community, and heritage partner organisations, to draw together and stimulate the development of a wide range of research across the arts and humanities that makes an important contribution to understanding heritage. We also aim to support the interconnections between research, policy and practice, both in the UK and internationally.

For further information see www.heritage-research.org or follow us on Twitter @AHRCHeritage

These case studies of AHRC-funded heritage research projects were featured on the AHRC Heritage Priority Area website in 2018. Text and images have been provided by individual members of each project team and copyright in them remains with the relevant individuals and organisations listed in the project description.

Edited and collated by Hana Morel.
Design by Peter-Paul Bieber.