



Federal Ministry
of Education
and Research

Cultures in Dialogue

The HERA Joint Research Programme “Cultural Encounters”



Contents

Foreword	3
<hr/>	
Introduction	4
<hr/>	
HERA – a success story of European cooperation.....	5
Perspectives – what makes HERA so invaluable	10
<hr/>	
“The humanities play a role in shaping culture”: an interview with Wojciech Sowa	11
“The humanities are absolutely essential”: an interview with Peter Haslinger	12
“The humanities can contribute in a unique way to understanding our world and addressing current societal challenges”: an interview with Elisabeth Lipiatou	13
Presenting the HERA projects	14
<hr/>	
The impact of the humanities and social sciences.....	16
Developing an ethical foundation for protection against violence	16
Cultural exchanges in times of war	18
Conducting research between the poles of secularisation and religious diversity.....	20
The Digital Humanities	22
What imaginations of the ‘European’ reveal about cultural exchange.....	22
Re-evaluating the colonial history of the Caribbean	24
Tracing the unknown paths of musicians across Europe.....	26
Transnational research	28
War as a cultural contact zone	28
Radio – crossing borders through the ether	30
The transfer and interweaving of knowledge.....	32
How early modern scholars approached the Orient.....	32
Cultural contact or cultural conflict: the foreign consort.....	34
One project – many countries.....	36
How single women are changing gender roles in Asia	36

What remains when the research project ends?	40
<hr/>	
“Our project enabled us to challenge our own traditions and assumptions in a very fruitful way”: an interview with Charlotte Roueché.....	41
“HERA has increased my chances of applying for new funding”: an interview with Helle Porsdam	42
“Our knowledge exchange brought academics and creative practitioners together”: an interview with Joanna Sofaer.....	43
A preview of HERA III – “Uses of the Past”	44
<hr/>	
HERA III: the uses and impact of history	45
Your contact for the HERA research programmes	47
<hr/>	
Imprint	49
<hr/>	



Foreword

Whether they are German, French or Polish – people from many nations live together peacefully in Europe: Spaniards work in Holland, Belgians in Germany and Austrians in Portugal. In addition, people from more distant countries and cultural environments are in Europe for all kinds of reasons. This leads to different reactions: Some are looking forward to fascinating cultural encounters, while others are concerned about possible changes.

To what extent do these cultural encounters actually affect the development of our society? These implications are the subject of the various humanities and social sciences projects presented in this brochure. The Federal Ministry of Education and Research is funding these projects via the Humanities in the European Research Area (HERA) network. We act in concert with other European countries in this network to develop transnational funding initiatives, thereby strengthening the European dimension of the humanities and social sciences in Germany.

Excellent research primarily takes place when scholars from different countries come together to pool their expertise and cultural perspectives. Therefore, the internationalisation of science and research is high on the Federal Government's agenda. This applies particularly to the humanities and social sciences, which receive significant funding in the Framework Programme for the Humanities, Cultural and Social Sciences.

Above all, the joint funding initiatives of the HERA network open up attractive opportunities for promoting excellent international research projects. HERA facilitates cross-border institutional cooperation and personal networking. One important aspect is that it fast-tracks the next generation of researchers in particular, opening doors to careers in academia throughout Europe. It is a win-win situation all around, with the 'minor' disciplines, which make significant contributions to the major issues and debates of our time, also standing to gain.

I am delighted that the HERA programme enjoys such popularity and has proved so successful in this country. This brochure is testimony to this success. Furthermore, it describes how the network functions and provides a preview of the new HERA funding initiative, "Uses of the Past".

I wish you an informative read with plenty of insights and many interesting cultural encounters.

A handwritten signature in white ink that reads "Johanna Wanka". The signature is fluid and cursive, with a large initial 'J'.

Prof. Dr. Johanna Wanka
Federal Minister of Education and Research

Introduction



HERA – a success story of European cooperation

Numerous social and cultural phenomena that the humanities and social sciences seek to unravel can only be studied in their entirety by international and transnational research consortia. Migration or the relationship between man and nature, the evolution of value systems and religions, social participation or market development: the phenomena under study do not recognise national borders. The evaluation of these phenomena calls for cross-border research endeavours, which facilitate both comparative studies and interdependence analyses by accessing worldwide knowledge repositories and forming transnational partnerships.

With the European Research Area (ERA) and the European research framework programmes, the European Union (EU) has created an excellent basis for pan-European collaboration among the scientific community. Within the context of the European Research Area, the European Commission conducts its own calls and extends the scope of the multilateral cooperation between the national research programmes, thereby paving the way for thematic transnational research landscapes. This is realised in so-called ERA-Nets, or consortia made up of different national research funders, who join forces to develop and publish international joint research programmes to be funded in various fields, deploying national contributions for this purpose. As one of the funding organisations, the Federal Ministry of Education and Research (BMBF) plays an active part in many of these extensive ERA networks.

One such alliance is the ERA-Net HERA (Humanities in the European Research Area). Founded in 2002, the network originally comprised just three partner countries. Since that time, participation in HERA has increased considerably (2009: HERA I, 13 countries; 2012: HERA II, 18 countries; 2014: HERA III, 23 countries).

Today, 25 funding institutions from 24 EU countries are participating in HERA. Thus, both the number of researchers engaged in HERA and the amount of earmarked funds have continued to increase.



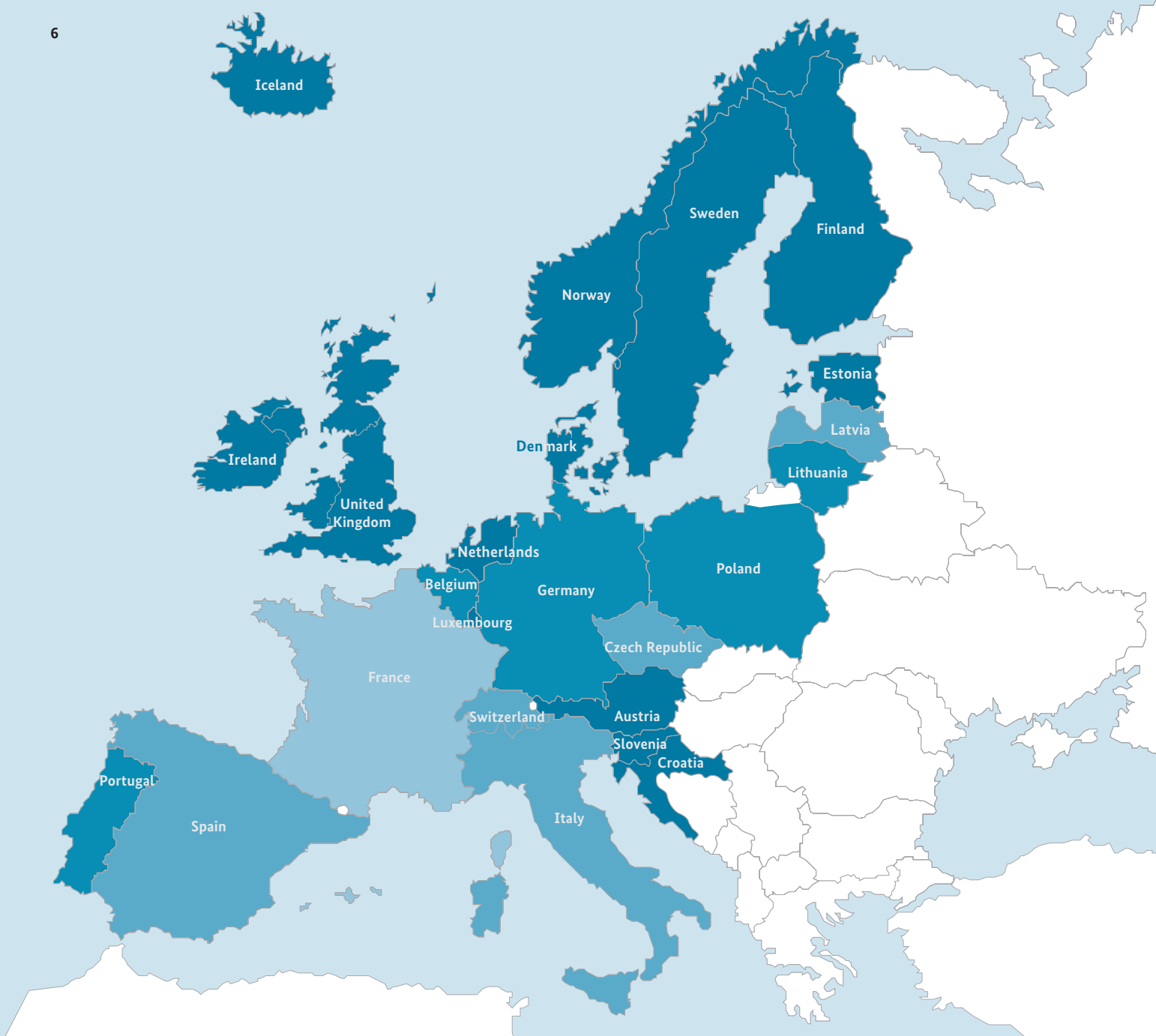
National funding organisations – international impact

Since 2010, the Federal Ministry of Education and Research (BMBF) has been actively involved in the HERA network. Therefore, for the first time, researchers from Germany were invited to submit applications for the calls for HERA II *Cultural Encounters* in 2012 and HERA III *Uses of the Past* in 2014. Likewise, the BMBF also intends to participate in the forthcoming call for proposals for HERA IV *Culture, Integration and European Public Space*, which is scheduled to take place in 2017.

By making this funding available, the BMBF is reacting to the growing need for international and transnational relationships and alliances in the humanities and social sciences. In keeping with the BMBF's current Framework Programme for the Humanities, Cultural and Social Sciences (2012–2017), this serves to boost the internationalisation of science and research. For example, one of the BMBF's key goals is to prepare young researchers for an international career in academia by collaborating in HERA projects. Furthermore, the HERA calls for pro-

An overview of the HERA calls

- HERA Joint Research Programme I: Cultural Dynamics: Inheritance and Identity and Humanities as a Source of Creativity and Innovation (2009–2012)
- HERA Joint Research Programme II: Cultural Encounters (2013–2016)
- HERA Joint Research Programme III: Uses of the Past (2016–2019)
- HERA Joint Research Programme IV: Culture, Integration and European Public Space (call for proposals planned for 2017)
- For further information:
www.heranet.info



- Countries participating in the call for HERA I
- New countries in “Cultural Encounters” (II)
- Further expansion in “Uses of the Past” (III)
- Observer status in the network

Geographic expansion from HERA I to III

posals incorporate the thematic priorities of the BMBF’s national funding policy, thereby enabling researchers from Germany to participate in transnational consortia and pursue issues on topics like cultural heritage, religion and migration that have been developed at national level.

Moreover, the HERA network offers the opportunity to continue to develop the national research agenda in the humanities and social sciences within the context of the

EU partner countries. As a network, HERA can develop and put forward suggestions that are of significance for future EU Framework Programmes for Research and Innovation. Thus, along with the resulting research context for researchers from Germany, HERA represents a further opportunity for the BMBF to be actively and constructively involved in shaping the integration of the European Research Area.

What HERA offers: international research – public impact

Participating in HERA is an exceedingly attractive option for researchers. The HERA projects bring together research partners from several disciplines and at least three or four countries. This leads to a high scientific dynamism and an innovative plurality of perspectives in the consortia. In addition, the collaboration enables young researchers to gain the international research experience that is crucial for their future careers.

Moreover, the topics of the calls enhance the attractiveness of the HERA programme. The concerted approach of the European HERA network gives rise to funding topics with an extensive thematic and disciplinary connectivity. At the same time, they are structured to accommodate innovative, current research issues. For example, the Joint Research Programme on “Cultural Encounters” (HERA II) facilitated the study of questions relating to migra-

tion processes, religious diversity or the construction of social perceptions of self and the other. In the call for the Joint Research Programme on the “Uses of the Past” (HERA III), project teams research how historical interpretation patterns dominate current opinions and thus justify political action, for example. In light of the recent refugee, financial and geopolitical crises in and around Europe, these questions are of increasing societal relevance.

Furthermore, what makes HERA so exceptional is the cooperation between outstanding researchers in the humanities and social sciences and the user level. There is still enormous potential in this respect in the humanities and social sciences in Germany and Europe. The application-oriented perspective is a formative factor in the project work of HERA programmes from the outset; it is guaranteed by hand-picking practice partners. In this way, scientific findings are made available to political and social actors, occasionally even enjoying the direct spotlight



The opening event for HERA “Cultural Encounters” in Dubrovnik (2013).



Looking for the ideal project partner – the HERA Matchmaking Event in Berlin (2012).

of public attention. All in all, then, HERA projects support the societal efficacy of social sciences and humanities research and attest to the enormous social potential of these academic fields.

The call for “Cultural Encounters”

This brochure will focus on the HERA call for proposals “Cultural Encounters” (HERA II), the first call in which Germany actively engaged in HERA. There was a huge response to the call for proposals in Germany’s humanities and social science community. Partners

International BMBF funding

How has the BMBF funded the internationalisation of the humanities since 2007?

- The “Freedom for Research in the Humanities” initiative (2007–2012)
- The Framework Programme for the Humanities, Cultural and Social Sciences (2013–2018) with lines of funding for cultural heritage, the ‘minor’ disciplines, area studies, eHumanities, Käthe Hamburger Centers and Merian Centres, and the European Strategy Forum on Research Infrastructures (ESFRI)
- For further information:
www.bmbf.de/de/geistes-und-sozialwissenschaften-152.html



from Germany successfully qualified for funding in 11 out of 18 funded collaborative research projects: a remarkable achievement in this highly competitive field. The German project partners were financed from BMBF funds. “Cultural Encounters” aimed to study social and cultural exchange relationships and to explore the challenges and opportunities for societies arising from these encounters. The projects’ broad thematic focus runs the gamut from war and conflict to migration and religion, right through to identities in modern societies.

This brochure not only presents all the “Cultural Encounters” projects in which German institutions were involved, it also provides extensive insight from the academics’ point of view. After all, the participating researchers are best placed to gauge how HERA funding affects these fields. In the first section (pages 10–13), members of the HERA network evaluate the inherent perspectives and challenges of HERA. Wojciech Sowa, acting chair of the network, and Peter Haslinger, a member of the International Review Panel (HERA III, “Uses of the Past”) talk about why it is so important to promote the humanities at the European level, while Elisabeth Lipiatou introduces the perspective of the European Commission. The main section (pages 14–39) presents the individual projects at German institutions. The reports address current challenges facing the research landscape in the humanities and social sciences: application fields and practical orientation, digitisation, cooperation and knowledge exchange. Three researchers from the first HERA round, whose projects were completed some time ago, subsequently reveal (pages 40–43) the structural and personal developments that the HERA joint research programme sparked off in their lives. In conclusion, (pages 44–46), the brochure provides a brief preview of the HERA call “Uses of the Past”. The resulting projects from this call for proposals commenced work in autumn 2016.

HERA in a nutshell

HERA is an attractive funding scheme by virtue of its wide-ranging topics and particular structural features. It opens up interesting perspectives for European researchers but also brings new challenges, including not just research in an international consortium or participation in transnational research communities, but also a high degree of application relevance. By the same token, both interdisciplinarity and the promotion of early career researchers, which are also encouraged in the national programmes, gain new momentum thanks to the international funding constellation.

Perspectives – what makes HERA so invaluable



“The humanities play a role in shaping culture”

Dr. Sowa, why do we need an instrument such as HERA to promote research in the humanities at European level?

With 24 organisations in 23 countries, HERA is now a key funding instrument for the humanities at the transnational level in Europe. The projects that HERA has set in motion cover a wide range of topics and academic fields. Nonetheless, HERA achieves so much more than simply developing new programmes and financing projects. We also serve as a platform for dialogue between the ‘modern humanities’ and the ‘traditional disciplines’.

What induced HERA to launch a joint research programme on “Cultural Encounters”?

Understanding cultural encounters means understanding the history and significance of Europe and the world. The ‘European identity’ emerges as a consequence of various manifestations of cultural transformations, conflicts and reconciliation. The ability to explain these processes is especially dependent on the humanities because culture is bound up with some of the most fundamental aspects of human existence, among them values, beliefs and language.

How would you respond to the insistence that the humanities should offer more readily viable solutions to the pressing issues of our time?

Driven by innovation, the EU’s science policy often does not accept any research ideas that work with ‘immaterial’ products. It would appear to regard the humanities as being ‘pointless’ and seems to have difficulty adjusting to the challenges. Which is where we come in. With our HERA programmes, we are trying, not just to incorporate topics related to the major challenges facing society, but also to develop an integrative strategy within the network, with the utmost respect for traditional disciplines that cannot be accommodated so easily in such defined topics.

So how does “Cultural Encounters” fit into the EU’s research logic with its Grand Societal Challenges and its demand for ‘impact’?

Impact is absolutely vital for HERA, which is why we stipulate that the projects submitted by our applicants include specific plans for knowledge exchange. These activities must complement the scholarly achievements. We insist that non-academic partners be integrated in the projects. This leads to partnerships with

A native of Poland, **Wojciech Sowa** studied classical philology and Indo-European linguistics. Dr. Sowa has been a guest professor at universities in Poland, Slovakia and Germany. He is the coordinator for the humanities and social sciences at the National Centre for Research and Development (Narodowe Centrum Nauki, NCN) in Cracow, a research funding agency for basic research, which was founded in 2011. He has been the Chair of the HERA Board since the beginning of 2016.



www.ncn.gov.pl (not available in English)

the creative or cultural sector, specifically with media, museums and galleries, but also with companies, the public sector and non-profit organisations. Such co-operation facilitates mutual learning and will hopefully become even stronger in the future. However, impact also means that the humanities play a role in shaping culture. Besides resolving academic problems, the humanities should also popularise science among the general public. However, their most important function is no different from that of other disciplines: to gradually reveal the nature of the world, the nature of human beings, their thoughts and actions, through their own research.

What does the future hold for HERA?

Our mission is not merely to launch research programmes. I want HERA to speak out actively on problems in Europe today: the increase in inequality, exclusion or the migration crisis. If we believe that the humanities exert a political influence on society, we are compelled to discuss their function in an environment such as this, in particular whether they play a special role.

“The humanities are absolutely essential”

Professor Haslinger, the EU Framework Programme for Research and Innovation “Horizon 2020” directly addresses issues relating to the humanities and social sciences under the challenge of “Inclusive, innovative and reflective societies” or promotes them in other challenges. How successful is this strategy proving to be?

There has been widespread criticism – and quite rightly so – regarding the low priority accorded to the humanities and social sciences in Horizon 2020 to date, with a success rate of just six percent. Nonetheless, in today’s Europe, the humanities in particular are more essential than ever before if we are to rise effectively to the challenges currently facing us. How can we expect to create viable approaches to issues like migration or media and the shift in values without knowing about cultural and historical developments? Therefore, in my opinion, implementing complementary measures in this respect is the dictate of the moment.

With predominantly national funding schemes, does HERA offer a way forward here?

I have come to appreciate HERA as a very special format. Compared to EU funding schemes, it is more open thematically and offers greater structural flexibility. It allows for the development of innovative formats, which I find difficult to imagine in the European framework programme.

What potential does HERA offer for Europe’s interconnectedness and research community?

As a historian who has made intensive study of the eastern EU Member States, I consider programmes that foster a partnership of equals between smaller and larger countries to be especially useful. Since HERA facilitates the cross-linking of strategic areas, with regard to crucial fields like interdisciplinarity, career advancement or transfer strategies, I also see major synergies above and beyond the projects themselves. Even from an academic organisational point of view, an international collaboration invariably produces a heightened incentive capacity and thus a potential for knowledge. The learning effects raise all parties’ awareness that we are part of a joint European Research Area.

As regards content, how does a transnationally oriented research approach in the humanities create added value?

Unlike the natural and the life sciences, differing cultures of knowledge still dominate research practice in the humanities. I would certainly not regard this as a disadvantage, rather as a strength that enables cognitive processes to be stimulated and consolidated in a cross-border dialogue. This is the only way of ensuring a capacity for dialogue and exchange in the long term, outside of the well connected innovative centres.

HERA stands for denationalisation, encounter and rapprochement. With regard to the current social and political challenges in Europe, what role can the humanities play here?

Only in networks in which the partners find a common language and commit to a generally applicable methodology can we move a step closer to resolving cross-border problems. To give you an example that will become particularly important in the future: only formats like HERA allow for any kind of serious discussion regarding the relationship between the European idea and national politics of history and the past. These discussions are resurfacing in several European countries under the dictum of self-centring. It is imperative that action continue to be taken to counter this development by programmes like HERA, which compel all partners to make use of dialogue and adopt multiple perspectives.

A native of Austria, **Peter Haslinger** is Professor of History of Eastern Europe in Gießen and the Director of the Herder Institute for Historical Research on East Central Europe in Marburg. His research interests include aspects of nationalism, cultures of memory, security and forced migration. In early 2016, he was a member of the Review Panel for HERA III.



<http://www.herder-institut.de/en/home.html>

“The humanities can contribute in a unique way to understanding our world and addressing current societal challenges”

Dr. Lipiatou, European research and innovation policy aims to have a hand in overcoming the Grand Societal Challenges of our times. What does the EU Commission consider to be the special significance of the humanities?

At a recent European conference, Commissioner Moe- das said that “the social sciences and humanities have never been more important to Europe. The study of our history, societies and cultures has never been so urgent. Never before have we so greatly needed to understand one another”. His message was in particular that the humanities can contribute in a unique way to understanding our world and addressing current societal challenges.

Why is it so crucial to study history, society and culture? How does an understanding of ‘cultural encounters’ further our progress?

The ‘cultural encounters’ of today, in Europe and beyond, seem to escape predictability and conventional social wisdom. Many observe that we are confronted with a tension between the multiplication of cultural encounters through the ‘globalisation’ of people and ideas, not to mention goods, services and capital. There is also a fear of losing some kind of community bonds and boundaries, whether these communities are nations, states, regions or other local groups.

It is obvious that the humanities should play a key role in understanding cultural diversity in its various contexts at micro, meso and macro levels, in particular through a strong use of historical approaches and comparative methods. To play that role, these disciplines have to be innovative in their methodologies and cooperation with other disciplines. They also have to go beyond their ‘routine’ scientific duties and speak more broadly to all people interested in analysing cultural encounters in our society: policy-makers, specialised institutions and citizens of all origins and convictions.

How do you see the role played by HERA as a network of national funding organisations in Europe?

The HERA network is contributing to this endeavour and to the building of the European Research Area. It does important and timely work that contributes to the definition of common priorities and joint research agendas on societal challenges. The network also implements joint research agendas through joint calls, as has

Elisabeth Lipiatou is the Head of Unit “Open and inclusive societies” at the European Commission’s Directorate-General for Research and Innovation. Before taking over this unit which hosts the socio-economic sciences and humanities in the larger context of innovation, Dr. Lipiatou led units in the areas of international cooperation and climate change and environmental risks. Elisabeth Lipiatou has a background in natural sciences and computer science with a particular focus on chemistry and oceanography. She has more than twenty years of experience in science and policy interface.



<https://ec.europa.eu/research/social-sciences>

been done with “Cultural Dynamics: Inheritance and Identity”, “Humanities as a Source of Creativity and Innovation”, “Cultural Encounters” and “Uses of the Past”.

The 18 projects on “Cultural Encounters” funded by the European Commission and the Member States under the HERA ERA-Net cover different areas, many of them analysed through the historical lens. As such, they make an important contribution to fostering scientific progress in the field of humanities. They should also feed ideas and stimulate debates that will enable our societies, in their various contexts, to approach cultural encounters as new and evolving bonds.

Presenting the HERA projects





The impact of the humanities and social sciences

Developing an ethical foundation for protection against violence

There is certainly a very wide disparity in how different European countries approach the issues of intimate partner violence, child abuse and neglect, and trafficking for sexual exploitation. How do the national systems differ, also in terms of their approach towards disadvantaged minorities? And what happens when different cultures meet in real life? While researching

these questions, the HERA project **Cultural Encounters in Intervention Against Violence (CEINAV)** compared the different practices of intervention and the framework conditions in Germany, Portugal, Slovenia and England/Wales. The objective was to develop a transnational foundation for ethical practice in protecting women and children against violence.

To this end, the project worked in consultation with several civil society organisations that provide support services to victims of domestic abuse.

In a first step, the project studied the history of colonialism and migration in the four countries, while exploring the national legal and institutional cultures. The next step was hosting workshops for in-depth discussion of case studies and difficult decisions with professionals involved in intervention. This was followed by talks with migrant and minority women and teenagers who have travelled through a personal history of violence and social interventions. Some took part in creative workshops with an artist-researcher; the resulting artworks were exhibited at a dialogue workshop. In discussion with experts, the project explored to what extent art may be able to give space to the disempowered voices who rarely have a say in public debate. Finally, a list was compiled of the differences and similarities between national practices of intervention and stakeholders.



Helping female victims of violence: Anna Hartmann from Women against Violence (bff).

Results for everyday practice with victims

Over the course of the project, the researchers worked with experienced practitioners to develop a joint ethical foundation for intervention strategies to be used in the case of violence. The ethical foundation aims to strengthen approaches that respect cultural differences and include the victims' perspective. In addition to the wide range of associate partners in further training and policy consultation, the close collaboration with networks of practitioners and stakeholders in all four countries ensures that the project results continue to be put into practice effectively. Thus, the project's guiding principles and proposals may contribute to developing intervention strategies and monitoring European legislation to protect women and children from violence.

Published in the form of a video film, an anthology of intervention stories and several working papers, the project findings are of particular relevance for researchers, experts, trainees and the area of further training.

They provide impetus to reflect on subconscious assumptions that govern intervention methods and their effectiveness with women and children affected by violence, particularly those from migrant backgrounds. Often, only a transnational comparison creates an awareness of what is apparently self-evident, rendering it more easily scrutinised. This is a prerequisite for understanding cultural and historical differences, and improving approaches and practices.

Thomas Meysen, Principal Investigator

Our CEINAV findings have enormous power. We expect them to attract a great deal of attention in science, practice and politics, at both the national and international level. At the German Institute for Youth Human Services and Family Law, we are highly motivated in ensuring their further dissemination and reflection.



Bianca Grafe, Project Member

Not only did HERA offer me a space to develop my own qualification work, combined with manifold networking opportunities, I also learned a great deal about project management. My intensive involvement in decision-making processes, the execution of administrative and other tasks enabled me to acquire leadership skills that will stand me in good stead in managing my own scientific projects.



With regard to intervention practice at European level, this means that the tendency of politics and legislation to develop one-size-fits-all solutions, taking neither culture nor the individual into account, should be challenged.

The HERA project structure gave the international collaborative project a space to merge the approaches of the social sciences and humanities with art, which would otherwise be difficult to achieve. Moreover, it enabled basic research and practical application to be dovetailed as a collaborative effort. The funding of this project, which entailed interdisciplinary cooperation on many levels, has successfully forged a link between reflective research and application-oriented development.

The CEINAV project

Participating countries

Germany (project leader), Slovenia, United Kingdom, Portugal

German locations

University of Osnabrück: Prof. Dr. Carol Hagemann-White, Project Leader; German Institute for Youth Human Services and Family Law: Dr. Thomas Meysen

www.ceinav-jrp.blogspot.de

Cultural exchanges in times of war

More than one million African and Asian soldiers from French and British colonies fought in the First World War on the Western Front alone. For the majority of them, this wartime deployment represented their first encounter with Europe and Europeans. At the same time, the neutral nations, including the Netherlands and Switzerland, became hotly contested theatres of political and cultural propaganda, ignited by European intellectuals right through to Indian nationalists. For the collaborative research project **Cultural Exchange in a Time of Global Conflict: Colonials, Neutrals and Belligerents during the First World War (CEGC)**, four project teams spent three years researching cultural encounters and exchanges in the First World War.

Working out of Berlin's Zentrum Moderner Orient (ZMO), the German strand of the project focused on Indian and North African prisoners of war in Germany and their lives in the camps. Firstly, research centred on the specific processes and routines in the POW camps, e.g. the organisational structures or the production of knowledge. In fact, anthropologists, linguists and musicologists all used the POW camps for their own research purposes. Secondly, the ZMO project looked

Heike Liebau, Principal Investigator

HERA has the advantage of disseminating research findings to a wider audience. In our project, this came about via regional, national and international media exposure but also through our work with and in schools. I place great emphasis on greater discussion of the role of history as a political argument and how to incorporate history in our everyday lives.



at encounters of POWs with the local population of the region, based on the example of Brandenburg's two special camps in Zossen and Wünsdorf. Furthermore, the project also analysed the networks of Indian and North African political activists, who were active in Germany and various neutral nations during the war. Since they were involved in the activities of the Intelligence

Bureau for the East (*Nachrichtenstelle für den Orient*), it was their task to disseminate propaganda among the prisoners of war.

Bringing research effectively into the public arena

To date, how the citizens of colonised and politically neutral countries interacted with each other and with representatives of belligerent powers has been a lesser known narrative in historical research on the First World War. Closing this research gap was one of the project's main objectives. The central academic result



'Cultural brothers' on a First World War postcard – the term was intended to be defamatory.



Sandbags in the trenches of the Western Front, First World War, Belgium.

of the collaborative research project is a digital source book, which was coordinated by King's College London. It gives a broad insight into the encounters and exchanges experienced by colonial actors and citizens of neutral nations during the First World War, studying both the similarities between the groups as well as the synergies and reciprocal contacts.

The research findings were published in a number of media, both national and international. Nonetheless, the ZMO team also pursued alternative routes in disseminating its research findings to the general public. Firstly, the researchers joined forces with the Berlin art project *digging deep, crossing far*, which organised regional events in 2016. Secondly, they sought to collaborate with schools. For example, the project held a history workshop with a local school on the prisoner-of-war camps in Wünsdorf and Zossen. Moreover, the subject was edited and published in a case study for use in history lessons. The goal is to raise pupils' awareness of the complex of themes relating to social perception and racism. Since the beginning of 2016, the site of the former Halfmoon Camp in Wünsdorf has been an initial reception facility for refugees.

Another way of raising public awareness of the research topic was by organising a poster exhibition in three languages (English, Polish and Dutch), which was developed and coordinated by the project in Berlin. The travelling exhibition made a stop in each project location. It takes a poignant look at the trajectories of individual lives, both famous and lesser known figures from Europe, Asia and Africa. These men and women were soldiers, nurses and prisoners of war, but also diplomats, poets and artists. The war directed their steps to other countries and continents, where they experienced violence and suffering, but also came into contact with new languages, people and cultures. These profound experiences changed their lives – and their view of the world.

The CEGC project

Participating countries

United Kingdom (project leader), Netherlands, Germany, Poland

German location

Zentrum Moderner Orient, Berlin: Dr. Heike Liebau

www.cegcproject.eu

Conducting research between the poles of secularisation and religious diversity

In addition to the empirical results of the social sciences, the ideas and theories propounded by the humanities carry a certain weight in the public and political debate, especially with regard to religion. The HERA project **Iconic Religion. How Imaginaries of Religious Encounter Structure Urban Space (IcoRel)** is based on this premise. The so-called secularisation thesis is a particularly good illustration of how this influence might be conceived. The thesis holds that religions are losing their social and cultural significance in modern societies. The thesis is backed up by the decline in membership currently observed by religious organisations, the loss of religious authorities' power and also by the fact that scientific findings are increasingly supplanting religious representations of human life and the world.

Volkhard Krech, Project Leader

For a relatively small subject like religious studies, collaborating in HERA leads to a more comprehensive integration in the international (and interdisciplinary) research landscape.



Since the emergence of the fields of religious studies and sociology more than 100 years ago, the secularisation thesis has transcended the academic sphere. Seldom does a religion-related debate take place in the course of which religions like Islam, the Roman Catholic Christianity or parts thereof are not accused of being incompatible with the modern era. Consequently, over the last century, political programmes have also been based on the secularisation thesis, with socialist states obstructing, or even prohibiting, religious expression in an attempt to enforce modernisation. While the secularisation thesis initially served to describe reality, it also evolved outside the realm of science into a political programme for a world in need of modernisation.

However, a look at the religious landscape of the last three decades shows that, despite religion's alleged loss of significance in many regions of the world, religious groups continue to exist, in some cases even flourishing and expanding. Therefore, taken in isolation, the secularisation thesis is not sufficient to adequately characterise the religious situation in the present day.

Sacred signs in urban space

The Iconic Religion research project focuses on the daily confrontation between these conflicting fields. It studied religious signs in the European metropolises of Amsterdam, Berlin and London, some of the world's most secularised cities. Nevertheless, they continue to be permeated by an enormous religious diversity: sacred signs in the form of architecture, pictures, sculptures, symbols, graffiti, dress codes and events are ubiquitous throughout the public domain. Religions like Christianity or Judaism have dominated these European metropolises for hundreds of years. Over the last decades, the sacred signs of other religions have also become more and more conspicuous, whether they be Alevi and Buddhist community centres in Berlin, Sikhs with traditional turbans and Greek Orthodox monks in the streets of London or Hindu TV programmes in the Netherlands.

As part of the HERA project Iconic Religion, scholars from Germany, the United Kingdom and the Netherlands investigated these religious signs and their significance for the urban environment: places of worship, like church buildings, synagogues and newly erected mosques, can be seen for miles around. By contrast, prayer rooms for Buddhists and other religious communities tend to be tucked away in rear courtyards. However, the study was not limited to religious sites: rituals and ceremonies, like Christian or Hindu processions, often only take place on the streets for a matter of hours, connecting across urban space. Memorials to the dead spring up over night and have an almost magnetic attraction for the population. Elsewhere, buildings are designed for the sole purpose of inter-faith dialogue.



The Urban Sacred exhibition, Bochum (2015).

The artistic perspective adds a new dimension to the academic approach

The accompanying exhibition, *The Urban Sacred*, provided insight into this research; after kicking off in Bochum in spring 2016, it subsequently toured London, Berlin and Amsterdam (www.urban-sacred.org). However, the project team deliberately added an artistic dimension to the classic exhibition format, in which the results of the research are presented. The three artists, Nina Gschlößl, Henriette Kriese and Tania Reinicke explored the sites in photographs and moving images, placing them in a visual context. Thus, the thematic focus of the research project, the tension between secularisation and the increasing religious diversity, is transformed into an object of reflection in and with society.

The IcoRel project

Participating countries

Germany (project leader), United Kingdom, Netherlands

German location

Ruhr-Universität Bochum: Prof. Dr. Volkhard Krech

www.iconicreligion.com

The Digital Humanities

What imaginations of the 'European' reveal about cultural exchange

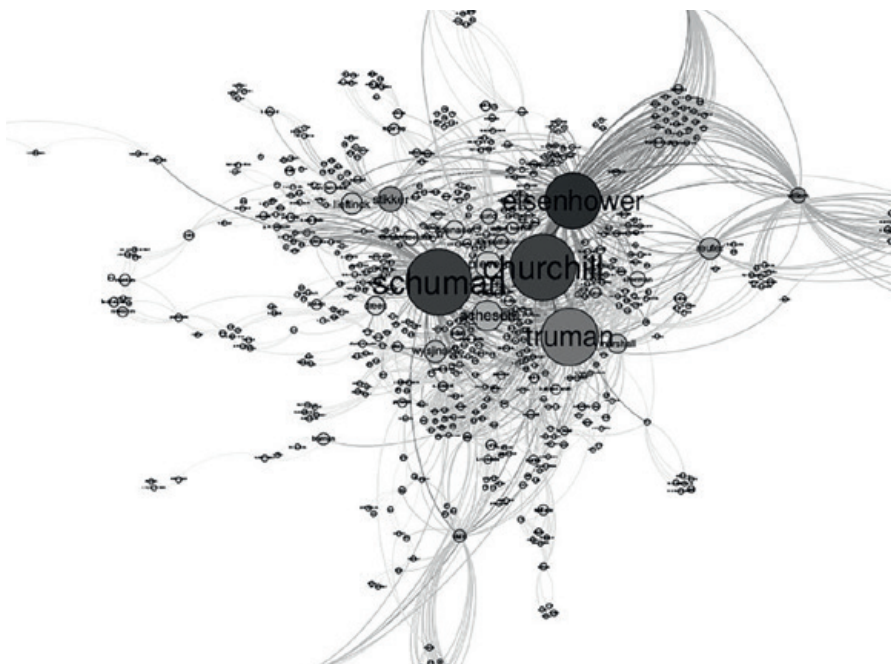
Europe underwent an unprecedented political rapprochement between the Congress of Vienna (1815) and the Treaties of Maastricht (1992). This political rapprochement went hand in hand with an enormous cultural exchange, spurred by the mass media. Newspapers, in particular, played a central role in communicating cultural phenomena and events, making them accessible, not just in the region but also beyond regional or national borders, and influencing local debates. The HERA project **Asymmetrical Encounters: Digital Humanities Approaches to Reference Cultures in Europe, 1815–1992 (AsymEnc)**, worked on the assumption that cultural encounters such as these were often unbalanced, in other words, asymmetrical. They served to develop descriptive patterns of the 'other', known as reference cultures. Used to define role models, self-concepts and comparisons, these reference cultures could be generally accepted or dismissed.

Caroline Sporleder, Principal Investigator

Over the course of the project, we were able to establish a wide range of new contacts outside our own research field, including other researchers as well as archives and museums. This network and the experiences gained will stay with us, even when the project is over.



AsymEnc broke new ground by studying the emergence, dissemination and transition of these reference cultures over an extended period of time and a wider geographical area. The researchers evaluated large, digitised historical newspaper archives using customised Big Data processes. To this end, the team at Göttingen University joined forces with the participating cultural scholars in Utrecht and London to develop a software platform that enabled an efficient search of the data. The different languages of the texts posed a special challenge. Therefore, the software was designed to translate queries semi-automatically. Apart from the software development, the German project members also designed and applied innovative text mining



The visualisation of data opens up new perspectives – the illustration shows a social network generated from text.

techniques. In particular, the project focused on entities that are of special interest to historians: people and locations. The mining techniques enable social networks to be automatically extracted from texts and evaluated. Also, coordinates are assigned to disambiguate the locations. This may occasionally prove difficult, particularly in a historical context, as the names of many places have changed over the course of history. For example, Königsberg was subsequently renamed Kaliningrad. Furthermore, many place names are not unique, e.g. Frankfurt. Therefore, the team developed intelligent algorithms to eliminate such ambiguities.

Digital methods pave the way for new research approaches

The use of digital methods gave AsymEnc the crucial breakthrough. The project researched patterns of cultural influence: unlike topics in the politico-historical sphere, they are relatively difficult to map as they tend to crop up indirectly in public discourse. However, the researchers assumed that it would still be possible to trace cultural encounters and influences, particularly in newspaper articles reporting on the contemporary public discourse. Nonetheless, the newspaper archives containing the vast geographical and temporal range required by AsymEnc cannot be mapped using conventional humanities research methods – the volume of data is simply too huge. On the other hand, when combined with academic expertise, automatic analysis and search techniques are able to review and evaluate large quantities of data, even in more indirect themes.

“Being a younger researcher myself, I can say the project has offered me the possibility to really make a next step in my academic career. The project poses new questions and offers the opportunity of solving them in both international and interdisciplinary collaboration.”

Maarten van den Bos

Maarten van den Bos, Project Member



Challenges of course are to learn each other’s scientific vocabulary and understanding the important questions of the academic field of others. The opportunities were much greater though, because working with a varied group of scholars not only broadens your own horizon, but also generates new research questions and methodologies you would never have been able to come up with on your own.

These digital methodologies are also particularly interesting for cross-border research. Firstly, transnational collaborative projects often work with much larger datasets; secondly, the data are available in digital format and may be shared by the researchers from any location and at any time. Moreover, all users can access the data simultaneously, edit them as a team and create subcollections. Thus, they offer outstanding potential for the HERA projects with their European and interdisciplinary structure.

The AsymEnc project

Participating countries

Netherlands (project leader), Germany, United Kingdom

German location

Göttingen University: Prof. Dr. Caroline Sporleder

www.asymenc.wp.hum.uu.nl

Re-evaluating the colonial history of the Caribbean

The colonisation of the Caribbean by European conquerors is a key event in the history of globalisation. It was a historical turning point for the indigenous peoples: the encounter of Amerindian-European-African cultures from dramatically different backgrounds set far-reaching transformation processes in motion that continue to resonate today among the multi-ethnic societies of the island nations. The interdisciplinary HERA project **Caribbean Connections: Cultural Encounters in a New World Setting** (CARIB) unravelled the interrelationships of this process. The project brought together researchers from Leiden University (archaeology), Leuven University (archaeometry) and the University of Konstanz (computer science/network science). Working as a team, they investigated the transformations of the social structures of the Caribs, an indigenous people of the Lesser Antilles. Although colonisation occurred there at a later juncture, the resulting turmoil was particularly fierce and protracted. Furthermore, the integration of numerous escaped African slaves saw the emergence of new societies.

Mereke van Garderen, Project Member

Working in a HERA project enables collaborations with people from different universities, countries and, most importantly, disciplines. Computer science can be rather abstract, this project brings us in touch with people who actually use the tools and methods we develop.



The project looked in detail at transformations in settlement pattern, material culture and social organisation. The underlying principle of the excavations, material studies and use of new data analysis techniques was to challenge the predominant Eurocentrism of existing historiography, thereby making a new contribution to the history of colonisation. Therefore, the goals of the project were to contribute to a more sophisticated historical awareness in modern Caribbean societies by organising exhibitions and further training programmes, and to help protect the islands' cultural heritage.

To this end, the Konstanz team researched various methods of producing a digital model that would enable them to trace, analyse and visualise the development of archaeological networks. Data from geographical information systems were used to plot possible canoe routes and



Researchers collaborate with the local community: the project workshop on the Caribbean island of Saint Kitts.

to assess the strategic importance of certain places, based on perspectives and other geographical constellations. One particular challenge was the lettering on the maps, which were scanned using digital methods. In the same way as the natural sciences determine the origin and age of certain materials, computer science provides tools that open up new investigative opportunities for this purpose. Sometimes, these avenues only lead to more efficient analysis. However, very often it is the digital images themselves that end up becoming the object of the research, as in the case of CARIB, where route networks were visualised.

The combination of digital methods and the humanities creates added value

It is imperative that these data-based visual abstractions be tailored to the particular object of research. As a logical extension of the research question, they build on scientific assumptions, which researchers are expected to disclose. In addition, the researchers must agree on data processing standards; this facilitates collaboration, not just between the disciplines, but also across national and language borders. The communication flow between cultural studies and computer science is a two-way street as ready-made solutions are only available in very few cases.

“As a doctoral student, I profit from this project mostly because I get to work together with people from a variety of disciplines, which is a challenge as well as a valuable learning experience. The fact that I am one piece in a much larger puzzle is sometimes a limitation, but it is also the reason my work can have a larger impact than would be possible without all the other pieces.”

Mereke van Garderen

The CARIB team members see the biggest benefit of their cooperation – both in terms of the project’s goals and their own personal gain – in interacting with the

Tom Brughmans, Project Member



At the start of the project, it was clear that topics of re-research interest differed greatly between domain specialists, and that the approaches taken by different specialists were not entirely understood by all team members. However, this issue was overcome during the first year of CARIB, through regular seminars where research from the different disciplines was discussed, and research visits to the partner institutions where the different approaches were explained in detail.

thought styles and approaches of each other’s discipline. Although intellectually stimulating, the greatest obstacle nonetheless was the day-to-day research work: interdisciplinary collaboration is more time-consuming with regard to mutual understanding and requires patience when striving for results. It also appears to call for a greater degree of personal commitment as subject-specific activities inevitably have to be scaled down. In the case of CARIB, the cooperation proved to be a rewarding experience, on both a professional and personal level. The necessary concessions ultimately turned out to be beneficial, making the research consortium a resounding success.

The CARIB project

Participating countries

The Netherlands (project leader), Germany, Belgium

German location

University of Konstanz: Prof. Dr. Ulrik Brandes

www.nexus1492.eu/?page_id=725

Tracing the unknown paths of musicians across Europe

How mobile were 17th and 18th century musicians and what migration patterns did they develop? The HERA project **Music migrations in the early modern age: the meeting of the European East, West and South (MusMig)** endeavoured to find answers to these central questions.

Gesa zur Nieden, Principal Investigator



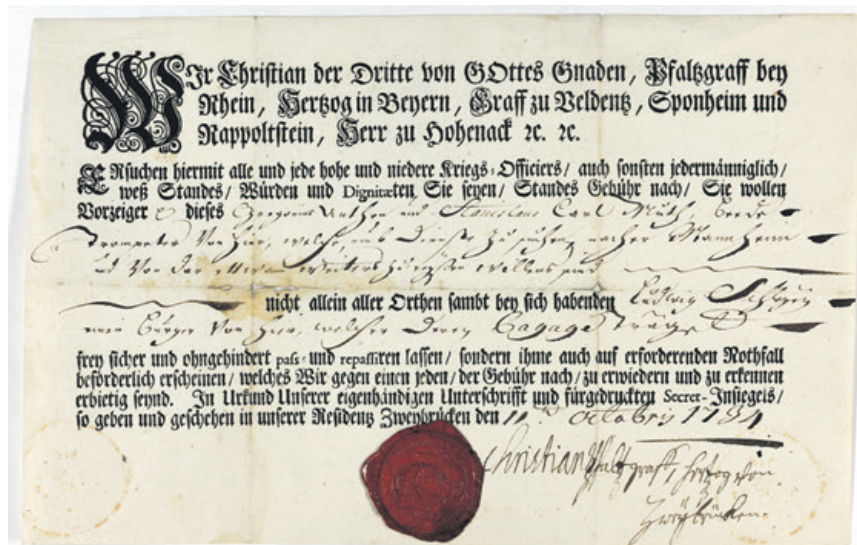
Collaborating on an almost daily basis with researchers who are based in other European cities is a truly extraordinary experience – and probably also a unique research culture. It gives rise to an extremely intensive exchange of ideas which I found to be exceptionally keen and productive at the HERA meetings, even above and beyond the project topics.

As musicians' biographies, their activities and respective institutional affiliations are often only handed down in fragmentary fashion, answers can be difficult to find. For example, it remains unclear exactly whereabouts George Frideric Handel stayed during his travels to Italy in 1708/09. The same applies to Marc-Antoine Charpentier, who allegedly left for Rome as a painter in 1666/67, only to return as a musician; however, to date, not one Roman source has been found to bolster this claim.

That the mobility of musicians was a common phenomenon in the early modern age is borne out by the wide variety of its manifestations: scholarly pilgrimages were the order of the day, with travelling virtuosos frequently encountered.

Another factor was migration for reasons of political or religious exile or owing to the dynastic relations of the all-important art patrons. More often than not, musicians were spurred on by the day-to-day struggle for a livelihood. In order to research the mobility of musicians, the project studied famous names, both at the time and today, as well as anonymous or unknown musicians. The aim of the project was to enrich European music historiography by tracing these transregional movements, thereby providing fresh impetus to the modern history of civilisations and music philology.

The project's investigations could be frequently likened to searching for the proverbial needle in a haystack. The scholars conducted their research in various European archives. The first step was to take the broadest possible research approach, in other words, from institutional history to the search for autobiographical documents, right through to contracts, wills and invoices, without leaving any stone unturned. Particular importance was attached to musical documents, such as scores, libretti, collections of sheet music or manuscripts, as these reveal the dissemination of music. These sources were subsequently embedded in a cultural-historical context in order to map the dynamics between biography and music transfer, the reception and practice of music, as well as between case studies and systematic comparisons. To this



Passport for the trumpeters Gregorius and Stanislaus Carl Muth (Zweibrücken 1734, source: Speyer State Archives, B1: Zweibrücken, documents, 579)



MusMig concert, 'Giuseppe Arena: arias from *Achille in Sciro* (1738)' in the Castle of Slovenska Bistrica (2016).

end, the researchers studied the strategies of musicians, for example, whose mobility and integration brought them success in the musical life of the court or the city.

Transnational research teams need digital research infrastructures

The collaboration in an international research team was of enormous benefit for the project's work. By transcending language barriers, the team was able to discuss the various sources and thus maximise the scope for possible interpretation. In view of the transnational working method, a shared database was the research infrastructure of choice, enabling the data to be recorded locally, exchanged and then processed by means of different simulations to serve as the basis for discussion. MusMig worked with a relational database that focused on individuals, into which information was entered on persons, their musical activities, social networks and migration movements. This information was organised around the name of a specific person and structured according to occupations or contacts, for example. Thus, the project team first had to reach an agreement regarding the reasons for mobility in order to implement a specific classification system in the database, which was continually adjusted as the shared data was entered. This marked the beginning of a re-

search process that ultimately resulted in a representation of the archival pins plotted on digital maps. Not only is it possible to trace the migratory routes taken by the musicians, there are also lists of their individual scores, libretti and manuscripts.

The significance of the project findings for music historiography is clearly indicated by the fact that they have inspired a re-evaluation of traditional research paradigms, like Italy's model culture. It remains to be seen how the digitally oriented cultural history of music and the music edition will continue to merge.

The MusMig project

Participating countries

Croatia (project leader), Germany, Poland, Slovenia

German location

Johannes Gutenberg University Mainz: Prof. Dr. Gesa zur Nieden; Berlin-Brandenburg Academy of Sciences and Humanities: Dr. Martin Albrecht-Hohmaier

www.musmig.hypotheses.org

Transnational research

War as a cultural contact zone

Since time immemorial, warfare and the military have accelerated cultural encounters on a massive scale. The German/British/Irish collaborative research project on **Making War, Mapping Europe. Militarized Cultural Encounters, 1792–1920 (MWME)** singled out this phenomenon, hitherto largely neglected in research, for closer study. In five individual projects, the researchers analysed the experiences of German, British and French soldiers in Russia, Italy and the Balkans, in addition to the Ottoman Empire and Egypt. The guiding question of the projects concerned the nature of these military cultural encounters and the extent to which they helped shape collective perceptions of ‘the self’ and ‘the other’ in the period between 1792 and 1920.

The German project focused on German soldiers’ experiences of the Ottoman Empire between 1835 and 1918. The team looked at both the Prussian German military instructors prior to 1914 and the over 25,000 German soldiers deployed during the First World War and investigated the conditions, forms and effects of their encounter with the Middle East. This included the soldiers’ expectations, which had been influenced by discourse in their homeland, their perception and

actions during the period of direct encounter and their subsequent interpretation of the experience. The contact between the Turks and the Prussian and German armed forces who had been summoned to their aid differed from numerous other encounters



Ottoman identification card for the German director of a munitions factory in Constantinople.

between western powers and non-European cultures. Despite the numerous conflicts arising from the cultural differences and political self-interest, overall this encounter was shaped far more by the parties’ willingness to cooperate than by any striving for dominance. Accordingly, the findings of this study are also at odds with conventional theories of Orientalism. Regardless of the countless difficulties, many of these soldiers developed the necessary cross-cultural competence and lasting empathy for the Middle East. On their homecoming, they were some of the most important cultural mediators between Germany and the Orient, influencing to a significant extent the image of this region in Germany.

Alastair Massie, Practice Partner



The Free University Berlin studied the German experience of their military presence in the Middle East. The National Army Museum was plugged into the joys of comparative study. This research provides a useful corrective to the belief we might have held that the British experience of ‘militarised cultural encounters’ was unique. Put simply, being involved in a HERA project teaches us not to be Anglocentric.

The internationality of the HERA projects has numerous advantages

Encounters with other cultures invariably present a challenge for the collective identities and ways of thinking of those involved. The MWME research findings enrich our understanding of cultural encounters in the past: the case studies paint a clear picture of the complexity of the

prevailing cultural contacts and identities. The studies of German, French and British soldiers in the Middle East highlighted the unexpected diversity of these contacts in a military context, while also revealing the analogies and differences.

“I am certain that the collaboration in our HERA project will have a positive impact on the future career of those involved, particularly the young researchers, not least because experience of international collaborative research projects is increasingly becoming an important criterion when recruiting academic staff on all levels. Ultimately, the online exhibition that we have developed over the course of the project will remain in place (unlike conventional exhibitions), just like the functionalities and skills acquired in the process.”

Oliver Janz



Song book for a celebration for German soldiers in Constantinople, Christmas 1916.

The internationality of the collaborative project itself facilitates research into a common set of questions relating to militarised crosscultural encounters in a variety of case studies. Moreover, the cooperation in the HERA collaborative research project opened doors to further academic contacts at a transnational and interdisciplinary level. In addition, the participation of non-academic partners is one of the benefits that HERA offers in the context of its research projects. This applies equally to identifying sources,

Oliver Janz, Project Leader



Over the last twenty years, Modern History has significantly extended its international scope. The paradigms currently dominating our field place international comparisons and relations, transnational perceptions and global interweavings at the centre of attention. As a result, international exchange has increased enormously. However, this is characterised by a marked imbalance caused by the unequal distribution of material and symbolic resources. HERA plays a key role in evening out this imbalance.

conducting the research itself and to disseminating research findings within the non-academic international public. To this end, the project set up an online exhibition (www.mwme.eu/exhibition) for researchers and the interested public with the aim of making these themes of militarised cultural encounters more visually vivid by presenting all kinds of artefacts from museums, archives and private collections and situating the exhibits in their historical contexts.

The MWME project

Participating countries

Germany (project leader), Ireland, United Kingdom

German location

Freie Universität Berlin: Prof. Dr. Oliver Janz

www.mwme.eu

Radio – crossing borders through the ether

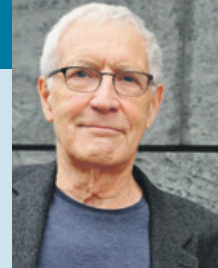
The introduction of radio in Europe at the turn of the 20th century saw the emergence of a completely new medium. Although it was institutionalised as a national medium in the individual countries, its transnational promise also became an important part of the programmes: radio gave its listeners first-hand information from the rest of Europe, bringing the events taking place in foreign countries directly to their front door and encouraging a convergence of equals that united the nations. This tendency has remained unchanged even though the competition with television during the 1960s caused radio to shift its focus increasingly to local and regional audiences; the advent of the internet means that its transformation is still ongoing. The HERA project on **Transnational Radio Encounters (TRE)** studied historical and contemporary highlights to analyse how radio capitalised on its strength as a cross-border medium – and still does today.

The aura of transnational encounters has pervaded radio since its inception. Even in the early years, programmes like city portraits developed, which orchestrated the meeting of different cultures as an acoustic performance. Several decades later, collages of radio recordings compiled from around the world and simul-



Located in Hilversum, the Netherlands Institute for Sound and Vision houses one of Europe's largest audiovisual collections.

Peter Lewis, Principal Investigator



Interdisciplinarity is how life is experienced outside academia. Enlisting 'ordinary people' (listeners, users) to participate in shared research goals requires the translation of academic discourse into 'ordinary' language, in effect, the popularisation of scientific knowledge. This kind of community engagement is challenging but important democratically.

taneously linked sound melanges constituted the form of these encounters, whereby a critical look at national clichés and the mediality of radio itself moved increasingly into focus. After the Second World War, radio was put to completely different use when the foreign services of all powerful countries – e.g. Deutsche Welle or the BBC World Service – started broadcasting cold war propaganda on a massive scale under the label of transnational encounters on equal terms. With a (post) colonial claim to power, they campaigned for national values, traditions and goods. Nevertheless, shortwave and DX (distance) listeners still perceive themselves today as ambassadors of transnational understanding.

How cultural identity and concepts of identity are 'produced'

By studying examples such as these, TRE highlighted how radio supports cultural identity and interaction in transnational arenas. The concept of identity played a key role throughout the project's research context: one of media's vital functions is to give communities resources that enable them to develop individual and collective identities, both in terms of content via discourse and by using media-aesthetic patterns, e.g. the acoustic 'sound' or audio branding of individual radio stations, which is produced by characteristic ways of speaking, jingles and a mixture of broadcast elements.



Bringing the world into your living room – radio receivers from the 1960s.

A comparison of these ‘radio identities’ with quantitative methods across national and linguistic borders shows the transnational similarities of many of these features. A qualitative analysis reveals the characteristics of language, world region and broadcasting format.

One phenomenon that the TRE team focused on are the community radios, of which there are a great variety all over the world. In this case, a national or ethnic identity is communicated transnationally, for example when Jamaican radio broadcasters address both Jamaican minorities in the United Kingdom and audiences in their homeland by using ‘accented voices’, in other words, specific ways of speaking and codes. They are thereby reconnecting the collective identity of the minority to its origin, at the same time updating it in the local setting.

The digital revolution is currently transforming all these transnational radio phenomena. New applications that can be accessed via the internet are affecting listeners’ expectations. The stations are up against fierce competition from global providers like Spotify. There seems to be a general trend in radio towards regionalisation, personalisation and the hybridisation of on-air and online services.

To ensure that TRE’s multifarious research findings are widely disseminated, the researchers developed a transfer strategy: a series of workshops with European broadcasting corporations and archives discussed the impact of aesthetic, infrastructural and archival aspects on the selected types of transnational radio. The methods, materials and results are documented on the Transnational Radio Knowledge Platform (www.transnationalradio.org/database), in an exhibition and a book.

The TRE project

Participating countries

Germany (project leader), Denmark, Netherlands, United Kingdom

German location

Martin Luther University Halle-Wittenberg:
PD Dr. Golo Föllmer

www.transnationalradio.org

The transfer and interweaving of knowledge

How early modern scholars approached the Orient

During the early modern age, the European republic of scholars took a keen interest in the Orient. The researchers of the HERA project **Encounters with the Orient in Early Modern Scholarship (EOS)** sought to ascertain what specific form their encounters with the unknown took. Based on individual case studies, they drew up a realistic picture of how European scholars' perception of the Orient changed from a source of Christian truths to an object of cultural studies and reflective observations between the Reformation and Romanticism. To this end, they took a closer look at biblical studies, which formed the core

of the educational canon of contemporary scholars – and called for an understanding of other languages. Therefore, in addition to Oriental studies, the learning and teaching of oriental languages played a vital role. Apart from Hebrew, the 'daughter' languages of Aramaic, Syriac, Arabic and, in some cases, Ge'ez (an ancient Ethiopian language) have been on scholarly curricula since the 16th century. The mastery of these languages led to mounting interest in the literature of the Orient among European scholars, culminating in works such as Antoine Galland's acclaimed translation *Les mille et une nuits* (Arabian Nights, 1704–1717).

“The scientific discourse in my field is inherently international. HERA projects offer an eminently suitable formal context for this international collaboration. Moreover, the three-year lifespan of the HERA projects gives this collaboration sufficient time to develop.”

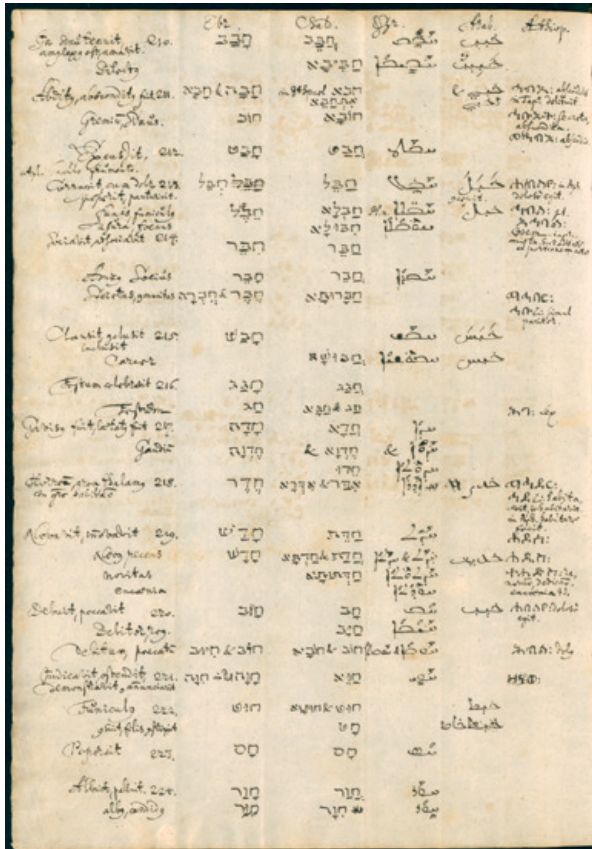
Asaph Ben-Tov, Project Member

An individual case serves as an example for an entire epoch

The Gotha project concentrated on an overlooked exponent of Oriental studies in the German-speaking world: Johann Ernst Gerhard the Elder (1621–1668). From an early age, the son of the renowned Lutheran theologian Johann Gerhard (1582–1637) applied himself intensively to the study of Oriental languages. First, he acquired the necessary language skills to understand the Holy Scripture and early ecclesiastical history. In this respect, Johann Ernst Gerhard was a typical academic Orientalist of his time. Equally typical is the fact that he devoted himself to his Oriental studies at the beginning of his career, which ultimately led to a chair in theology. By contrast, anything but typical was Gerhard's mastery of Ge'ez, a rare skill at the time, and the publication of his



Portrait of the Lutheran theologian, Johann Ernst Gerhard the Elder (1655).



Extract from Johann Ernst Gerhard's *Synoptic Table of Words in Hebrew, Chaldean, Syriac, Arabic, Ethiopian, Latin and Persian*.

major 'harmonious' grammar work at the age of just 25: a parallel grammar for several Oriental languages: Hebrew, Aramaic, Syriac and Ge'ez.

A godsend: excellent source material

In many ways, there are similarities between Johann Ernst Gerhard and other contemporary exponents of his milieu. However, his case is exceptional in one respect: the source material and documentation relating to the Oriental scholar are surprisingly good. In the late 17th century, the Duke of Saxe-Gotha-Altenburg purchased the remarkable library belonging to Johann Ernst Gerhard, together with his vast legacy of manuscripts. Since this time, almost completely preserved, it has formed part of the Gotha Research Library. This enabled the Gotha team to conduct an extensive, micro-historical study, which would normally be inconceivable for other representatives of the early modern republic of scholars. The resulting study accomplishes considerably more than merely reconstructing the interesting trajectory of a forgotten scholar. It grants a

close-up of the scholar's preoccupation with the Orient in the confessional age, including the respective intellectual, religious and social contexts.

A cultural transfer that still resonates today

EOS' early modern case studies illustrate just how closely scholarly encounters with the Orient were interwoven with the European situation. The European cultures whose observation of the Middle East had become increasingly intense since the Renaissance were themselves undergoing an upheaval and the engagement with the Orient played a key role in this transformation process. Even today, at the beginning of the 21st century, the intricately intertwined relations between Europe and the Middle East continue to present new challenges and bring fresh hope. The European-Oriental cultural transfers between the Renaissance and the Age of Enlightenment that were the focus of the HERA project cannot provide any direct answers hereto; yet they help in asking better questions, now and in the future.

The EOS project

Participating countries

United Kingdom (project leader), Germany, Finland, Netherlands

German location

Gotha Research Centre of the University of Erfurt:
Prof. Dr. Martin Mulsow; Freie Universität Berlin:
Prof. Dr. Bernd Roling

www.kent.ac.uk/ewto

Cultural contact or cultural conflict: the foreign consort

When royal brides arrived in a foreign land in 16th to 18th century Europe, not only did they bring their entourage along but, in most cases, their language, religion and culture too. Therefore, these cross-border dynastic unions offered unique opportunities for the transfer of knowledge and culture. The HERA project **Marrying Cultures. Queens Consort and European Identities 1500–1800** delved into the cultural dynamics arising from the widespread practice of intermarriage. The project studied the period from 1500 to 1800, not just looking at the thoroughly researched territories of England, France, Italy and Spain, but also at the exchange of persons, objects and information between the German territories, the Scandinavian countries, Poland and Portugal.

The project focused on women whom research had somewhat disregarded until now: largely excluded from the formal mechanisms of political power, Queens Consort had to adjust to their lesser role by the side of the ruling monarch. The borders that the mostly young women crossed when embarking on their marriages are often not identical to the national borders of modern-day Europe. In many cases, their

Jill Bepler, Principal Investigator

Liasing with the Polish leader of the Music Migrations project was of enormous benefit to our project: she attended our meetings and acted as a mentor to the Marrying Cultures doctoral student.



sense of identity was not linked to a nation but to a dynasty, a 'House' to which they were still bound by familial ties. Consorts surrounded themselves in their new court with people and artefacts that reminded them of their lineage or represented the culture of their homeland. Some became instrumental in introducing new fashions or transforming consumer behaviour in the new environment by virtue of their imports or long-term relations with their birth countries.



Drottningholm Palace – built by Queen Hedwig Eleonora of Sweden, who forged a royal alliance with Sweden in 1654 as Hedwig Eleonora of Schleswig-Holstein-Gottorf.

Whether the brides felt at home or out of place depended on a range of very different factors, not the least of which were the political, cultural and religious circumstances. One of the aims of the project was to better understand the experience of alienation and the evolution of regional identities. Then there was the question of the long-term impact of these ‘foreign consorts’ on the culture of their new kingdom. What conditions facilitated their successful integration, what accounted for their failure? And how did this success or failure subsequently become embedded in national cultural memory, affecting the representation of history in museums or textbooks today?



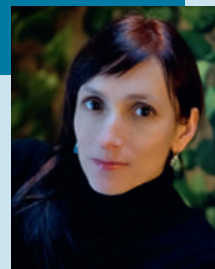
Genii Serenissimorum Principum Philippi Wilhelmi Comitis Palatini Rheni, Cologne 1642. Wedding print for Anna Catharina Constantia of Poland and Philipp Wilhelm of Pfalz-Neuburg.

To this end, the entire interdisciplinary team, composed of historians, literature scholars, art historians and music historians worked together on various case studies. Based at the Herzog August Bibliothek in Wolfenbüttel, the German project studied source materials from Scandinavia, Poland and Germany. Thus, the project also embraced consorts from different denominational backgrounds.

Greater visibility due to cooperation with museums and collections

The intensive, long-standing collaboration between the different individual projects in the HERA consortium also included museums and curators of collections. This made it possible to give the academic work greater consideration and much more visibility in the public arena. Therefore, in addition to the numerous joint

Maria Skiba, Project Member



As a younger researcher, one profits immensely by being a team member of the HERA project. Immediately, access is available to knowledge of the more experienced scholars and a discussion of one's research project with them is possible. Also, a network of contacts with important scholars and researchers is created.

Marrying Cultures publications, the focus was on publishing its findings through high-profile channels. The first step was setting up a vividly illustrated website. Another cornerstone of the joint endeavour was the ongoing discussion with museum partners in London, Stockholm and Warsaw on raising the visibility of royal consorts in national narrative and the public eye. Furthermore, over the course of the project, the team established contact with exhibition projects in Berlin and was involved in a new concept for permanent exhibitions in Stockholm and Lund. In addition, the team in Wolfenbüttel developed their own cultural contribution: the public concert, ‘Music for the Consort,’ featuring Maria Skiba as soprano.

The Marrying Cultures project

Participating countries

United Kingdom (project leader), Germany, Poland, Sweden

German location

Herzog August Bibliothek Wolfenbüttel: Dr. Jill Bepler

www.marryingcultures.eu

One project – many countries

How single women are changing gender roles in Asia

Urban lifestyles are often equated with moral decline in India and China. Gender roles figure prominently in the public debate as they affect fundamental aspects of social co-existence: friendship, work, marriage and family. The collaborative HERA project **Creating the 'New Asian Woman' – Entanglements of Urban Space, Cultural Encounters and Gendered Identities in Shanghai and Delhi (SINGLE)** analysed the correlation between new gender roles and the dynamics of urban spaces in Delhi and Shanghai.

Asia is characterised by economic liberalisation, changing notions of self-determination and gender equality, as well as new role models. Against this backdrop, the project approached the research issue from the perspective of one particular female type:

the single woman. Single mothers also suffer social stigma on many levels in the Asian cultures. The project looked at the problems that women in Asia currently face if they attempt to break through the traditional gender roles. What compromises do they make and what prejudices are they up against? How do the challenges they face change over the course of their lives? And what role does urbanity play in their social and physical mobility?

Project results include nine individual studies, numerous collaborations with researchers, artists and political activists, plus profound insights into the evolution and impact of contemporary gender roles in India and China. Despite the numerous contrasts between India and China in terms of the public debate on single women,



Field work on urban design in Old Delhi with Dr. Manu Mahajan (in blue, School of Planning and Architecture Delhi).

Christiane Brosius, Project Leader



As it is based on interdisciplinary and extramural cooperation, the structure of the HERA projects offers enormous potential. You become more familiar with the academic structures in Europe and come together as a team. We benefited tremendously from each other's expertise, fostering a new culture of teamwork. Moreover, we were able to try out interfaces between our institutes and the Goethe-Institut in Delhi, as well as with galleries and museums in Shanghai and Amsterdam. Where else would it be possible to bring that into research?

the team discovered both national characteristics and cross-border parallels. The two countries display similarities with regard to how the changing gender identities are evolving at the interface of politics and the economy, how they are being shaped by global and local discourse at the same time and the fact that they are often associated with values like cosmopolitanism and freedom. The increasing presence of women in the higher echelons of business and their striving for social mobility and independence are inextricably bound up in new concepts of masculinity. Gender research has largely overlooked this aspect in the past. Thus, the team came a step closer to achieving another key project goal – tracing the active empowerment of women and doing away with the one-dimensional image of the stigmatised-passive single woman.

How cooperation works in an international consortium

Prof. Christiane Brosius of Heidelberg University was the project leader of the collaborative research project SINGLE, with Dr. Melissa Butcher (Birkbeck College, University of London) and Prof. Jeroen de Kloet (University of Amsterdam) heading the English and Dutch projects. The team worked with numerous cooperation partners: researchers from a whole range of disciplines, gallery owners and cultural planners, artists, female filmmakers and journalists, political and feminist activists and institutions in a variety of countries.

How can cooperation and communication function in such a large international consortium? To this end, the project mainly used social media, digital collaboration forums, literature and Digital Humanities applications that had been tailored in part to the specific needs of the team and the incoming data. One example was the extension of the Tamboti software, a Digital Humanities ecosystem developed by the Heidelberg Research Architecture (HRA). The system enables scholars to pursue collaborative research remotely and links textual and audiovisual data via standardised metadata.



The artist Guo Qingling with two of her works at the exhibition of the SINGLE project in the Fei Contemporary Art Centre, Shanghai (2014).

The international workshops in Heidelberg, Shanghai, Delhi and Amsterdam were also pivotal to the collaboration; the supporting programme of public events included film screenings, discussion forums and art exhibitions. In particular, by enabling the team to interact with a wider public, these events facilitated the transfer of the project's research findings into the public sphere. From a research point of view, the periods of joint field work with recognised local experts in Delhi and Shanghai turned out to be invaluable. They got the ball rolling by bringing researchers together and offered opportunities for a comparison of analyses and methods.

Cooperation with non-academic partners opens up new opportunities

The SINGLE researchers placed great emphasis on both transdisciplinary and non-university cooperation and on collaborating with various stakeholders like artists, filmmakers, media professionals, city planners and the Goethe-Institut in Delhi. The cooperation with a select group of artists and feminists proved particularly fruitful. They provided key practical knowledge as external experts at workshops or in catalogue articles, thereby contributing significantly to the development, critical analysis and presentation of the research results.

“The interdisciplinarity in the HERA team offered tremendous mutual enrichment. By exchanging a great deal of information, we were able to satisfy our deep curiosity regarding the approaches adopted by the other disciplines and develop a straightforward way of interacting. Although the dissertations are being completed in single disciplines like ethnology or geography, the transdisciplinary competence is clearly evident. It was a significant factor in encouraging an analytical view and a discriminating, critical complexity vis-à-vis our own concepts and methods, as well as those outside our field.”

Christiane Brosius

The collaboration also proved no less rewarding for the non-academic partners. A prerequisite for this win-win situation was a cooperation structure that emphasised the equal status of the partners and the practical relevance of the project, both in the individual work packages and the concerted action of the team. In order to experience the research context of the local team partners, an event was organised in Shanghai, at which feminist activists from India and China were invited to sit on the panel. In terms of its usefulness, this intra-Asian dialogue surpassed stakeholders' expectations by revealing a need to communicate that had gone unrecognised in the past. The exchange gave rise to

discussion of the historical and current differences and similarities between gender role models in India and China, and thus to initiatives that aim to strengthen this connection still further.

To mark the final international conference in September 2016 in Leiden, the project team organised an art exhibition in the city's National Museum of World Cultures. The collaborating artists from India and China showed specially created artworks on the theme of “Gender, Identity and Urbanity”. For example, as the result of intensive transdisciplinary cooperation, the Indian installation artist, feminist and photographer Sheba Chhachhi developed an installation based on the topics of the research project, thereby adding an artistic perspective to the project findings. This symbiosis of art and science helped to place the research endeavours on the international stage.

Research for the future of our societies

By joining forces with artists, social activists and an extensive circle of researchers, like at the Department of Urban Design at the School of Planning and Architecture (Delhi), the project team was able to re-evaluate the interrelationships between the city and gendered identity: how are concepts of gendered identity connected to the use of urban space? What spaces do women consider to be precarious, safe, positive or negative? To what extent can urban planning influence the inclusion of women and their mobility in public places? How can art and film in the public sphere reflect and change gender roles?

In the wake of global urbanisation and ever-growing migration flows, these questions are not just relevant to women in India and China. Today, half the world's population lives in urban areas and the trend is on the increase: statistics published by the United Nations indicate that around five billion people will be ‘urbanised’ by 2030. Cities are spaces of momentous sociocultural change and exchange in which global, national and regional perceptions collide, along with the entire scale of values. On the one hand, they facilitate new lifestyles, new social types and new liberties. Yet, on the other hand, cities are also spaces of conflict that reflect the increasing social inequalities and restrictions.



Field work in Khirki, Delhi – in the background are wall paintings by girls in the neighbourhood, a project led by the artist and activist Sreejata Roy.

“Over the last few years, urban research experts have repeatedly called for more comparative studies to be carried out. Our HERA project enabled us to implement such an approach; the scale of the project meant that we had the necessary expertise to compare the two cities of Delhi and Shanghai. Thus, we were able to address the peculiar characteristics as well as the relations and similarities between the two cities.”

Lucie Bernroider, Project Member

Comparative gender and urban studies pave the way for a transregional understanding of these processes and show under what conditions cultural diversity can be conducive to a pluralistic coexistence.

The SINGLE project

Participating countries

Germany (project leader), United Kingdom, Netherlands

German location

Heidelberg University: Prof. Dr. Christiane Brosius

www.hera-single.de

What remains when the research project ends?



“Our project enabled us to challenge our own traditions and assumptions in a very fruitful way”

What was the main research question you pursued in your project?

Our work focused on the passage of ideas – as expressed in brief sayings and citations – between medieval cultures; we wanted to investigate how digital tools could enable us to trace such processes.

What were the results of your HERA project?

We were able to publish an online library of texts demonstrating the use of this methodology; we also made available the underlying ontology, and all the processes which we used. The most important long-term result of our project is probably the approach and the methodology, which are applicable in many other areas of cultural studies and philology.

“The HERA structure made it possible to bring the different areas of expertise together. From the beginning we engaged in regular discussion with other research projects in order to exchange ideas and keep up with a rapidly developing area of study.”

Which dynamics were enabled by your HERA project as regards knowledge exchange?

Our project was interdisciplinary, involving digital humanities, Arabic, Classical and Byzantine philology; the HERA structure made it possible to bring these areas of expertise together. From the beginning we engaged in regular discussion with other research projects in order to exchange ideas and keep up with a rapidly developing area of study. The HERA grant enabled us to hold several workshops, as well as attending conferences. In the field of Digital Humanities, we were able to share knowledge throughout the project with scientists in countries that were not involved in the project, for example, in Germany, we made use of the existing relations with the Max Planck Institute and the TextGrid project, at the same time establishing new contacts with the universities in Erlangen and Cologne.

Charlotte Roueché

Project Leader: “Sharing Ancient Wisdoms: Exploring the Tradition of Greek and Arabic Wisdom Literatures” (SAWS), HERA I “Cultural Dynamics: Inheritance and Identity”



What structural dynamics developed through your HERA project?

We were able to build useful networks, particularly with related projects already exploring the use of digital tools, in Göttingen, Halle, Lund and Lyon. Our approach is being developed by digital philology research teams in Leipzig and in the USA. Since all our materials are freely available, we only find out about such activities when scholars get in touch to ask questions.

Did your HERA projects have any social impact?

In the humanities the impact of research is slow to emerge; but the opportunity to work with scholars from different national traditions, as well as different subject areas, is extremely stimulating and creative. Our project enabled us to challenge our own traditions and assumptions in a very fruitful way, and, we hope, to open new approaches for other scholars.

“HERA has increased my chances of applying for new funding”

What were the research objectives of your project?

The interest of humanities scholars in copyright and intellectual property as a whole is only now becoming more widespread in the European context. For many years, copyright lawyers have tended to apply a copyright discourse to almost any question concerning ownership and the reproduction of creativity and innovation in cyberspace, thereby expropriating what historically, critically and practically have been central terms in the vocabulary of the humanities. The ambition of CULTIVATE was to address the relationship between creativity, intellectual property law and cultural heritage from a European perspective and against the background of Europe’s multitude of languages, cultures and legal traditions.

“CULTIVATE, the only Danish-led HERA I project, has given me a whole new visibility in the Danish context – both within academia and more publicly in the media.”

What was the main research question you pursued in your project?

Cultural heritage institutions are significant stakeholders in the new digital transformations. Large-scale digitisation of cultural heritage is an internationally hot issue, which only increases in relevance as the question of big data becomes more and more pressing. Digitisation creates new possibilities for making culture accessible and for presenting culture as the collective memory of society. But digitisation also brings to the fore a whole range of issues that were previously judged irrelevant or thought firmly settled, including the copying and publication of information.

What were the results of your HERA project?

Our working together with key stakeholders in intellectual property, creativity and cultural heritage debates has resulted in a number of studies that provide valuable navigation points for the cultural and research sectors, for students working under the auspices of this programme, as well as for members of the general public.

Helle Porsdam

Project Leader: “Copyrighting Creativity: Creative Values, Cultural Heritage Institutions and Systems of Intellectual Property” (CULTIVATE), HERA I “Humanities as a Source of Creativity and Innovation”



What structural dynamics developed through your HERA project?

The very active contact that I had with the Associated Partners connected to my part of CULTIVATE, the Danish Royal Library and the National Museum, has led to possibilities for doing extra conferences and publications, both academic and popular, which have been extremely useful in terms of knowledge exchange and dissemination of our work.

What impact has your participation in the project had for you personally?

CULTIVATE, the only Danish-led HERA I project, has given me a whole new visibility in the Danish context – both within academia and more publicly in the media – which has led to my being invited to join prestigious committees and to give talks in new and interesting forums. Most importantly, this has increased my chances of applying for new funding: I am currently the Project Leader of a project (<http://pf.ku.dk>), funded by the Danish Velux Foundation, that comes directly out of CULTIVATE.

“Our knowledge exchange was embedded within the research journey, bringing together academics and creative practitioners”

What was the main research question you pursued in your project?

Our HERA project researched the fundamental nature of creativity. We focused on the period 1800-800/500 B.C., examining developments in crafts that we take for granted today – metalwork, textiles and ceramics – at local, regional and transnational levels. Bronze and woollen textiles were new in the Bronze Age, while the established material of ceramics was worked with in new ways. Changes in material culture were due to development of technical skill and experimentation with new ways of designing objects, exploiting the potentials of materials for colour, patterns, textures, shapes and motifs.

“In collaboration with the Crafts Council, CinBA developed a model that offered contemporary makers a wide range of opportunities to interact with archaeologists, museums and academics.”

What were the objectives of the project?

We investigated how the creativity underpinning these changes arose from what people did once new technologies had been invented, traced their inspirations and exchanges of ideas. In addition, CinBA also explored links between modern and ancient creativity. It investigated the potential impact Bronze Age objects may have as a source of inspiration and creative engagement for modern makers/artists and the public.

Can you give some examples of the practical implications of your project?

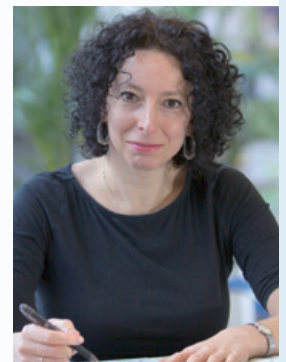
One example of CinBA impact can be seen in its generation of new approaches to the development of craft skills within the creative sector. In collaboration with the Crafts Council, we developed a model that offered contemporary makers a wide range of opportunities to interact with archaeologists, museums and academics. On the one hand, this allowed the researchers to explore the potential impact of prehistoric craft objects to inspire contemporary makers and, on the other hand, it provided valuable continuing professional development (CPD) to makers.

Were there any other developments from your project?

From the interaction with artists, CinBA has been used as an example of good practice in several successful bids for third-party funding. Another result is the cooperation with the Crafts Council. Together, we have worked to identify how research, intellectual content and practice-based research can be used to deliver CPD mechanisms for mid-career makers.

Joanna Sofaer

Project Leader: “Creativity and Craft Production in Middle and Late Bronze Age Europe” (CINBA), HERA I “Humanities as a Source of Creativity and Innovation”



A preview of HERA III – “Uses of the Past”



HERODOT

HERA III: the uses and impact of history

“Uses of the Past” is the topic of the HERA network’s latest call for proposals (HERA III), which was announced in 2015. Once again, the Federal Ministry of Education and Research is acting in concert with the EU in funding the German projects in this call. While the previous call on “Cultural Encounters” looked at the workings of cultural exchange processes and the challenges and innovations they bring about, HERA III is entirely dedicated to history: how, to what purpose and under what conditions is history written, (re-) interpreted and ‘used’?

The call for proposals met with considerable interest among European researchers. Eighteen collaborative projects were ultimately selected from the pool of applicants and launched in 2016; they are to receive funding for a period of three years. It is gratifying to note that twelve of the ongoing projects involve German participation. The thematic focus of these research projects is as follows.

Law, religion and history

How are legal systems, the dispensation of justice and the interpretation thereof shaped by historical and cultural narratives? This is the research focus of the project led by Prof. Dr. Irene Schneider at Göttingen University, which is studying the Sharia law in Islamic societies. In another project at Göttingen University, Prof. Dr. Hans Michael Heinig is exploring the legacies of Protestantism in the legal systems of northern Europe.

Material culture and history

How was material culture used in different eras and what historical-narrative puissance and legitimation patterns were imparted in the process? This is the central question of the research conducted under the leadership of PD Dr. Christian Fuhrmeister at the Zentralinstitut für Kunstgeschichte in Munich. The project focuses on (art) historical rationalisations of art theft in 20th century southern and central Europe. By contrast, Prof. Dr. Andrew James Johnston and his team at Freie Universität Berlin are examining historical burial sites and human remains in order to shed light on social uses of the past.



Historical sites

Why and how did places and landscapes become historicised by virtue of their particular use and how are these historicisations incorporated in their present use? Two other projects are researching this topic by studying how certain places or rural landscapes developed, unravelling the narrative threads and historicities that are interwoven there and exploring how these threads can be taken up and used as a resource for future reflective societies. The main focus of Prof. Dr. Nicolas Apostolopoulos' project at Freie Universität Berlin is on Nazi and Stalinist concentration and internment camps. The project team led by Dr. Vittoria Capresi at Technische Universität Berlin analyses agricultural development and colonisation schemes planned in the 20th century throughout Europe and beyond.



History and identity processes

How are historiography, the interpretation of the past and attitudes towards traditions connected to the development of social identity patterns? Three other HERA projects are pursuing this question. The project spearheaded by Prof. Dr. Inga Mai Groote at Heidelberg University is reflecting on how interpretations of history were transported by music and musical practice in order to construct social identities in late-medieval and early modern Europe. With Prof. Dr. Stefan Esders as project leader, the team at Freie Universität Berlin is investigating the new European powers that rose from the rubble following the collapse of the Carolingian Empire, mapping the link they created to the Carolingian past to establish their identity and legitimise their rule. Moreover, at Heidelberg University, Prof. Dr. Joachim Kurtz and his team are looking at Europe through an East Asian lens. The project examines how Asian discourse has interpreted events in European history by looking at what action and identity models were derived from them and how these interpretations have affected Europe's self-perception.

Politics and history

How do the patterns of historical narrative shape political and social practice? And what impact and potential do they have? With his team from the Institute for Social Research at Goethe University Frankfurt, Prof. Dr. Axel Honneth is examining what historical and cultural evaluation models are incorporated in the concept of social – but above all intergovernmental – debt and the implications thereof. The spotlight is on the invocation of both economic and moral debt. Prof. Dr. Beate Binder from Humboldt-Universität Berlin is leading a project that disentangles the interrelationships between politics and historical and cultural classification patterns by studying health policy and discourses on HIV/AIDS at the European level. Also at Humboldt-Universität Berlin, the project headed by Prof. Dr. Andreas Krass revisits the European homosexual, bisexual and transgender scene in the decade between the end of the 1960s and the early 1980s. It researches the ways in which this period was historicised, how the later civil rights movements exploited this historicisation and what political and socio-cultural potential this epoch has to offer the present.

Your contact for the HERA research programmes

The Federal Ministry of Education and Research has commissioned a project management agency to carry out research programmes in the humanities and social sciences. The DLR Project Management Agency helps organise funding priorities and measures, advises applicants, prepares projects for approval, provides expertise and administrative support during their implementation, and reviews completed projects.

German Aerospace Center (DLR)

DLR Project Management Agency

Society, Innovation, Technology
Heinrich-Konen-Straße 1
53227 Bonn
Tel: +49 (0)228 3821-1580
Fax: +49 (0)228 3821-1500
<http://www.dlr.de/pt/en/desktopdefault.aspx#gallery/26469>
<http://pt-dlr-gsk.de/en/index.php>

Contact:

Dr. Sabine Espenhorst
Tel: +49 (0)228 3821-1595
E-Mail: sabine.espenhorst@dlr.de

The guidelines for research funding are published on the Federal Gazette publication platform at <https://publikations-plattform.de> and on the BMBF webpage (some information may only be available in German). Furthermore, calls for proposals from the funding priority are published on the DLR Project Management Agency homepages (see above).

Published by

Bundesministerium für Bildung und Forschung/
Federal Ministry of Education and Research (BMBF)
Division Humanities, Social and Cultural Sciences,
Academies, Research Museums
53170 Bonn
Germany

Orders

In writing to
Publikationsversand der Bundesregierung
P.O. Box 48 10 09
18132 Rostock
Germany
E-mail: publikationen@bundesregierung.de
Internet: <http://www.bmbf.de>
or by
Phone.: +49 30 18 272 272 1
Fax: +49 30 18 10 272 272 1

January 2017

Printed by

Bonifatius GmbH, Paderborn

Layout

W. Bertelsmann Verlag, Bielefeld; Christiane Zay

Photo credits

Federal Press and Information Office, Steffen Kugler: foreword (portrait of Prof. Dr. Johanna Wanka) p. 2 © fischers/Fotolia: Titel, A Lo, p. 37, Archive des Zavod za kulturo Slovenska Bistrica: p. 27, Ben Pipe Photography/Getty Images: p. 14, bff/Jörg Farys: p. 16, Bianca Grafe: p. 17, Caroline Sporleder: p. 22, Charlotte Roueché, p. 41, David Wheatley: p. 43, DLR PT: p. 8/9, Eye Ubiquitous/Getty Images: p. 44, Familienbesitz der Familie Frank, Berlin: p. 28, p. 29, Foto Rimbach Mainz: p. 26, Havanna1234/Thinkstock: p. 19, Heike Liebau: p. 18, HERA/IRC, Fotograf: Zoran Marinović: p. 7, Hero Images/Getty Images: p. 10, 40, Herzog August Bibliothek: p. 34, 35, iStock.com/adventtr: p. 31, iStock.com/Bibica: p. 46, iStock.com/swissmediavision: p. 45, Jeroen de Kloet: p. 36, JGI/Tom Grill/Getty Images: p. 4, Jonah Langkau: p. 29, Laila Abu-Er-Rub: p. 39, Landesarchiv Speyer: p. 26, Leodis/Thinkstock: p. 34, Maarten van den Bos: p. 23, Maria Skiba: p. 35, Marion Coll Ardanuy: p. 22, Mereke van Garderen: p. 24, Museen in Thüringen/FSU Jena: Kustodie: p. 32, Narodowe Centrum Nauki, Królewska 57, 30-081 Kraków: p. 11, National Army Museum: p. 28, Netherlands Institute for Sound and Vision/Photographs by Daria Scagliola, Stijn Brakkee: p. 30, Ruhr-Universität Bochum/K. Marquard: p. 20, 21, Sylvie Rohanova, p. 13, studio visuell photography: p. 17, Suste Bonnén: p. 42, Tom Brughmans: p. 25, Universität Erfurt, Forschungsbibliothek Gotha, Chart. A 607, Bl. 123v: p. 33, Universität Heidelberg/Kommunikation und Marketing: p. 37, Wolfgang Schekanski: p. 12.

Edited by

Christa Engel, Dr. Claudia Hauser, Dr. Christopher Wertz
(all DLR PT)

Translation

Caroline Hörl

This publication is distributed free of charge by the German Federal Ministry of Education and Research as part of its public relations work. It is not intended for commercial sale. It may not be used by political parties, candidates or electoral assistants during an election campaign. This applies to parliamentary, state assembly and local government elections as well as to elections to the European Parliament. In particular the distribution of this publication at election events and at the information stands of political parties, as well as the insertion, printing or affixing of party political information, are regarded as improper use. The distribution of this publication to third parties as a form of campaign publicity is also prohibited. Regardless of how recipients came into possession of this publication and how many copies of it they may have, it may not be used in a manner that may be considered as showing the partisanship of the Federal Government in favour of individual political groups, even if not within the context of an upcoming election.

