Arts & Humanities Research Council

List of Awards

Research Grants - Museums, Archives and Libraries Scheme

Closing Date: 24 January 2008

Applicant	**Amount Awarded**
Dr LM Burn University of Cambridge & Fitzwilliam Museum	£277,101.00

Greece and Rome at the Fitzwilliam Museum

Summary:
In the 1980s university-based scholars of Greek and Roman sculpture and painted pottery took decisive steps away from writing histories of style or seeing art as a bald reflection of life. But neither of these trends has had much obvious impact on museum displays, which still tend to stick more or less exclusively to either a thematic or a chronological approach. Similarly, museum-based research into materials and technologies, and into reconstruction of provenance and context, has had limited input into more purely academic research directions. This project seeks, through collaboration, to harness the best aspects of both approaches by putting people back into the history of art and revealing how craftsmen, patrons, collectors, restorers and curators have shaped the collections that we have today. The specific, local context of the project is the planned re-display of the Greek and Roman collections of the Fitzwilliam Museum.

The project will serve to bring curators and university academics more closely together to share their complementary skills and expertise, and may provide a model for future projects both in Cambridge and elsewhere.

Dr HJ Chatterjee University College London & UCL Hospitals, Islington Local Authority, British Museum, University of Oxford, Reading Museums Service, Museums, Libraries + Archives Council	£293,142.00

Heritage in Hospitals: An investigation of the therapeutic and enrichment potential of object handling in hospitals and other healthcare organisations

Summary:
Many hospital trusts and other healthcare organisations have invested in arts programmes, via the installation of art works in hospital spaces, artist residencies and the development of enrichment activities such as dog patting and music workshops. Research has shown that these interventions have a positive effect on patient wellbeing, including mental health, anxiety, pain intensity, need for medication and length of stay in hospital. The research has also shown a positive effect for staff training and development. To date there has been no research regarding the potential benefits of providing access to collections in hospitals, despite the fact that the majority of museums have active outreach programmes

and are vigorously encouraged to widen access to their collections, particularly for excluded audiences.
The aim of this research is to understand the potential and value of taking handling collections from museums, libraries and archives into hospitals and other healthcare organisations, such as care homes. Preliminary research begun at University College London Hospital by the applicants, has shown that object handling sessions resulted in an increase in patient wellbeing and patients' perception of their health status. Further, that patients felt positive about the role of object handling sessions as a distraction from everyday ward life and sessions have a positive impact on relationships amongst staff and patients.
The main objective of the research is to develop an effective and robust protocol for heritage engagement with health, based on thorough research. The protocol will include guidelines for best practice, examples of effective session development and delivery, and guidance on establishing new relationships with healthcare organisations. The research will fully evaluate the psychological and physical impact of object handling on patients, including the role of such sessions on staff and those individuals delivering sessions.
A freelance artist will explore the creative element of patient object handling sessions. Working with patients, relatives, volunteers, hospital and heritage staff the artist will interpret the research for a broader audience seeking to promote the positive benefits of object handling. This aspect of the research will result in material developed by the artist for exhibitions and displays, culminating in virtual on-line exhibitions, accessible via the project website.

Dr R Clay £282,299.00
University of Birmingham & Birmingham Museums and art Gallery, Birmingham Libraries and Archives

Suburban Birmingham: spaces and places: 1880-1960

Summary:
'Suburban Birmingham: spaces and places: 1880-1960' is a research project led by University of Birmingham academics working in partnership with curators from Birmingham Museum and Art Galleries, and archivists and librarians from Birmingham Libraries and Archives, and University of Birmingham Special Collections. Together, the team will use the partner institutions' extensive collections of documents, images, and artefacts to research and recount the history of Birmingham's suburbs. The researchers will explore how public spaces (e.g. streets, squares, lidos, parks, meeting halls), semi-public spaces (e.g. pubs, clubs, music halls, shops, cafés, allotments, places of worship), and private spaces (homes and gardens) were built, used, thought about, and represented over an 80 year period of great social, economic, political and cultural change. At the end of the two and a half year project, the team will make available to the public a new interactive website that will include a VODcast documentary film, articles about the history of Birmingham's suburbs, and 300 images of historical documents, paintings, photographs, maps, and artefacts. This innovative website will also be accessible in the new displays about the history of suburban Birmingham that will be opened to the public at Birmingham Museum and Art Gallery, and at the University of Birmingham Special Collection's exhibition space. Birmingham Central Library will also host a new display that will, in due course, tour the city's Community Libraries. To mark the launch of the website and displays, University of Birmingham will hold a Day School for members of the public interested in learning more about the history of Birmingham's suburban spaces and places. It is hoped that the new website, displays, and the Day School will provoke public interest in, and further scholarly research on, the historical significance of the extensive, and previously under-studied, suburbs of Britain's second city.

Professor JEA Dawson £303,660.00
University of Edinburgh & The British Library

The world of Reformation Britain: seen and heard in the Wode Psalter

Summary:
For the very first time the eight surviving Part-books that comprise the Wode Psalter will be brought from Washington, Dublin, London and Edinburgh to be seen together in exhibition during the 2011 Edinburgh International Festival. The Psalter will also be heard: a selection of music from the Psalter will be performed in two concerts and recorded on disc.

These music manuscripts offer an ideal mirror for reflecting the multi-faceted world of Reformation Britain. In addition to their music, they reveal new insights about religious worship and devotion, poetry, painting, patronage and material culture as well as providing an illustrated diary written during the reigns of Mary, Queen of Scots, and James VI and I. The Part-books were compiled between 1562 and 1592 by Thomas Wode, vicar of St Andrews, to contain four-part settings of metrical psalms, though other songs and instrumental music were also added. Wode's efforts placed Scotland within the strong European Reformed tradition of psalm-singing; he also helped preserve the literary and musical compositions of English radical reformers which were rejected within the established Church of England.

The major musical significance of the manuscripts, which provide the sole source for most of their contents, has long been recognised but the Georgetown University Part-book has only recently become known and its music not fully incorporated. However, scholars from other disciplines have been slow to exploit the Psalter's many and varied treasures. As a consequence, the Wode Psalter presents an excellent multi-disciplinary focus for scholarly endeavour and one that unites researchers from different institutional backgrounds. It also offers an ideal medium for public engagement with the world of Reformation Britain, allowing it to be seen and heard in physical and electronic formats.

Professor CM Divall £300,752.00
University of York & National Railway Museum

The commercial cultures of Britain's railways 1872-1977

Summary:
Commercial forces have a large part to play in shaping attitudes and expectations about personal mobility. Even as basic a function as transport has long been marketed partly on the basis of the social distinction it confers on purchasers.

The railways were the first transport industry to work in this way, providing a model not only for their later competitors but also many other kinds of business. By the 1900s all the major British railways had adopted measures designed 'to induce people, who would otherwise not do so, to travel by rail, and to encourage such as would travel a little, to travel more'. Road competition after 1918 intensified their efforts, and the railways' commercial language increasingly echoed that familiar today with the term 'customer', for example, often replacing 'passenger' from the 1920s. The railways were also leaders in the shift from text-

based to more visually orientated forms of marketing in Britain, with their widespread use in the late-19th century of pictorial posters and then, from the early 20th, of photographs and films. And, despite political and popular prejudices to the contrary, the nationalized railway was from the mid-1960s a world leader in developing brands such as 'British Rail' and Inter-City and the stylish High Speed Train. Today's privatized Train Operating Companies simply employ more sophisticated versions of the same methods.

This project deepens our knowledge of how and why the railways developed such techniques, helping us to understand just how entrenched in British society are the commercial imperatives to travel more. It will enable the National Railway Museum to develop an exhibition that shows how the railways' commercial cultures fits into the wider history of British cultural, social and business history, and offering detailed knowledge of how these were built up and delivered to potential travellers through a wide range of media.

The outcome will be an exhibition that celebrates the inventiveness of a little-appreciated aspect of Britain's railways whilst also sounding a warning note about whether such practices are sustainable in a world in which transport - including that by rail - is an increasingly important contributor to global warming, and where constraints on capacity pose ever greater challenges to our seemingly insatiable desire for personal mobility.

Professor F Driver £168,799.00
Royal Holloway, University of London & Royal Geographical Society with Institute of British Geographers

Hidden Histories of Exploration: Exhibiting Geographical Collections

Summary:
This project seeks to enhance knowledge and understanding of the part played by indigenous peoples in the history of exploration, by developing and disseminating research on the subject based in the collections of a major scholarly society.

The project responds to criticisms of the standard narratives of voyages of exploration, which have until recently dominated the historiography of travel and discovery. In much of this literature, the role of the inhabitants of territory through which explorers and travellers passed is relegated to the margins. Where their contibutions to the development of geographical knowledge have been explicitly acknowledged, there has been a tendency to accord them a lower status - as 'local' assistants or informants, as guides or porters, as background characters, rather than as truly participants in the production of new knowledge. The project seeks to offer an alternative perspective grounded in scholarly research into the Royal Geographical Society (with Institute of British Geographers) collections.

In addition to its specific focus, the project has wider methodological and conceptual dimensions relating to research with geographical collections. The research raises questions about the extent to which certain voices and experiences have been systematically 'hidden' in the archival record of travel and exploration, and the possibility of their 'recovery' by means of new approaches to such collections.These are difficult questions which have no easy answers: the purpose of the project is to highlight not only the challenges, but also to suggest possible new ways of working with well-established collections, drawing on new approaches developed by curators and researchers in the context of related collections in Britain, Australia and the USA. These will be the subject of an

international workshop on geographical collections held in parallel with the exhibition itself.

Dr S Kaner £282,205.00
University of East Anglia & Internat Centre for Albanian Archaeology, Agency for Cultural Affairs, The British Museum, Cardiff University

Dogu: Spirits of Clay.

Summary:
This project will research prehistoric Eurasian figurines in the British Museum (BM) and the Sainsbury Centre for Visual Arts (SCVA) leading to two temporary exhibitions and associated publications. The project draws on a research network of Japanese and European specialists who have been meeting over the past two years to develop a new agenda for Eurasian figurine studies. Bringing together university-based scholars with Museum specialists from the UK and elsewhere, a new understanding of figurines will be fostered, based on detailed formal and contextual study in a broad comparative framework. This new understanding will be disseminated to the wider academic community and the general public through a series of outputs, including the exhibitions, associated publications and symposia, public programming and broad media coverage.

Prehistoric ceramic figurines represent an important expression of early human creativity. They reveal much about how their makers viewed themselves as human beings and their relationship with the worlds they inhabited, their beliefs in the supernatural, and the importance of clothes, coiffure and body ornamentation in early societies. In addition, they are often used in contemporary attempts to establish or confirm modern cultural identity through association with distinctive objects from the past. This will be the first exhibition dedicated to prehistoric figurines in UK.

This project will bring some examples from the two most important Eurasian figurine traditions (Jomon Japan, 16,000-2500 years ago) and the Neolithic Balkans (8500-4500 years ago) to the UK for the first time, complementing existing collections at the BM and SCVA. Two exhibitions are planned. The first will be an exhibition of important Jomon figurines. This will be the first such exhibition dedicated to these objects, and has already generated such interest that it is expected that the exhibition will also be shown at the Tokyo National Museum.

The second exhibition will provide an international context for these prehistoric Jomon objects, setting Jomon figurines beside important examples of other Eurasian Neolithic ceramic figurines (from the Russian Far East, China and Central Europe), with particular emphasis on the very significant but little known collections from the central Balkans (in particular Albania, Macedonia and Kosova).

The SCVA exhibition will incorporate an artist's residency to develop new expressions of the relationship between contemporary audiences and figurines. At the BM, the Asahi Room close to the entrance of the Museum will be made available for a commissioned piece by a major contemporary artist, expressing his/her response to the prehistoric Jomon figurines.

Dr J Loxley £148,799.00
University of Edinburgh & National Library of Scotland

The Relevance of the Major Scottish Collections of Printed Renaissance Drama to the Cultural History and Contemporary Reception of Shakespeare

Summary:
This project will involve substantial research on the exceptional collections of Shakespearean and early modern drama material held by the National Library of Scotland and the University of Edinburgh Library. The research will be undertaken by the Principal Investigator in close collaboration with a Senior Curator in the Rare Books department at the National Library, and will provide the content and thematic structure for a major exhibition to be held at the National Library between November 2011 and February 2012. This exhibition, provisionally entitled 'Making Shakespeare: the Scottish Dimension', will be accessible to both academic and general audiences, and will be accompanied by educational materials for use by school students and their teachers. The research will also underpin a web feature to be launched at the same time, hosted indefinitely on NLS's open access website, which will allow visitors to browse digital copies of some items.

The research will be guided by four related principles. We aim to develop and deepen our understanding of the significance of particular items in the libraries' holdings and the histories of the various individual collections that make up those holdings. We are also seeking to understand the activities and attitudes of the collectors. Thirdly, we will use the fruits of these investigations to illuminate the processes by which the works of a Renaissance playwright became cultural treasures, and the practical ways in which that status was expressed and acknowledged; in so doing we will be contributing to the study of Shakespeare as a central and symbolic figure for Anglophone culture since the seventeenth century. Our fourth principle follows from this: we will be exploring the significance of the fact that these collections of materials by and about the English national poet, which to some extent derive their importance from that status, were partly gathered by Scots and are held in Scottish institutions.

We will explore the significance of the bibliographical features of the early printed books that are the most prominent part of the holdings, asking what the evidence of the gathering, organizing and binding of these books can tell us about the patterns and purposes of collecting this material since the seventeenth century. At the same time, we will explore the contextual material relevant to these collections, looking in detail at the working notes, correspondence and other papers of those responsible for building them up.

Dr R Mason £276,616.00
University of Newcastle upon Tyne & Tyne and Wear Museums

'Art on Tyneside': Redeveloping a Permanent Display about Art, Place and Identity at the Laing Art Gallery, Newcastle.

Summary:

This research aims to explore the relationships between identity, place, and art. It will focus on people's responses to artworks within the collection of the Laing Art Gallery and its permanent display 'Art on Tyneside'. The Laing is the flagship art venue of Tyne and Wear Museums (TWM) and is based in Newcastle city centre.

The 'Art on Tyneside' display opened in 1991 and took a novel approach by displaying art, both historical and modern, in relation to its geographical context: Tyneside. It was felt that a familiar frame of reference - that of local place - could engage local non-visitors and 'humanise' the gallery as its then director David Fleming put it.

Now over seventeen years old, the 'Art on Tyneside' display is scheduled for redevelopment by 2010. This redevelopment presents curators from the Laing Art Gallery and academics working at Newcastle University with an ideal opportunity to revisit the original ideas behind the display. These experts will draw upon recent academic research about place, identity, curation, audiences, and the use of technology within gallery visiting to create a new display for a contemporary audience.

To achieve this goal, the researchers propose to give members of the public the chance to be creatively involved in the new display. Participants will be given the chance to either feature in a short-documentary, try their hand at new digital storytelling techniques, record an oral history, or take photographs. The researchers hope that by asking members of the public to get involved creatively, this will offer a new insight into how people think about place, identity, and art. The audio-visual materials produced by participants will be integrated into the new display to show the diverse ways that people think about place, identity, and art and to help the display appeal to a range of potential visitors.

Dr S McKendrick £265,006.00
The British Library & Courtauld Institute of Art, University of London

ROYAL: Illuminated Manuscripts of the Kings and Queens of England

Summary:
In 1757 King George II presented the approximately 1950 manuscripts of the royal library to the newly founded British Museum. Since that time, the manuscripts have remained together as a distinct collection: ROYAL. Royal preserves the medieval and Renaissance library of the kings and queens of England, and includes within the illuminated manuscripts most surviving medieval paintings owned by them. Hence its importance can hardly be overstated.

Yet remarkably, the Royal illuminated manuscripts have been little researched, and have never been presented to a scholarly or wider public as a group. The British Library, home of the Royal collection since its creation in 1973, plans to change this situation by working collaboratively with the Courtauld Institute of Art, University of London, to present in October 2011-March 2012 a major exhibition of illuminated Royal manuscripts at the British Library in London. To make this possible a research project on these manuscripts will be undertaken, responding to research questions at complementary levels.

Each of the approximately 400 illuminated manuscripts in Royal with significant medieval or Renaissance decoration will be examined individually, to research its patronage, artist, scribe, models and function. The results of this analysis will allow thematic questions to be formulated and answered, and the approximately 150 exhibition manuscripts to be chosen. The exhibition will then be structured around these thematic questions. These themes are likely to include studies in

the formation and development of the collection of illustrated manuscripts by English monarchs, the role of pictorial narrative in illuminated vernacular histories ordered by Edward IV, the change in function of monastic illuminated manuscripts after the dissolution of the monasteries, and the way in which illuminated manuscripts in the library were used and received by their owners.

Mr N Nayling £76,446.00
University of Wales, Lampeter & Newport City Council

ShipShape: solid modelling and visualisation of the Newport Medieval Ship from 3D digital record

Summary:
The Newport Ship is the most substantial medieval ship found in Britain in modern times. Following its discovery in 2002, the ship was dismantled and the individual timbers recovered for detailed recording, analysis and eventual conservation. The recovery of the ship reflected strong local support for its rescue and display, mirrored by widespread academic interest.

Since its recovery, the thousands of timbers making up the find have been recorded using 3-dimensional recording arms to produce a digital record of the ship's structural elements. The waterlogged timbers now need to undergo chemical treatments to remove contaminants such as iron and sulphur and then be actively conserved. These processes will take some time (of the order of 4-6 years) and in the meantime public interest (demonstrated by tens of thousands of visitors to the Newport Ship Centre) needs to be sustained whilst the timbers are less accessible. An interim exhibition which addresses some of the most common questions asked by the public (which also parallel key research objectives) such as "What did the ship look like?", "How big was the ship?", "How much cargo could it carry?" will be based on a programme of research focused on reconstruction of the ship's original hull form.

This project will realise the potential of the 3-dimensional digital record of each timber by firstly building an accurate virtual solid model of each timber. A precise 1:10 scale physical copy of each piece will then be manufactured using a process called 'laser sintering'. Pieces are manufactured in a thermoplastic (Polyamide 12) which can be bent using tension and/or the application of moderate heat.

The dynamic exhibition will evolve over time as the scale model, which will act as the centrepiece, is built following the original construction order of the ship. Existing display panels will be updated to explain the research and its outcomes, redressing reduced access to the ship timbers during their conservation treatment.

Dr RJ Noakes £288,527.00
University of Exeter & Porthcurno Telegraph Museum

Connecting Cornwall: Telecommunications, Locality and Work in West Britain 1870-1918

Summary:
We are accustomed to think of Cornwall as an economically backward part of the UK and of British industry as relatively bad at "high-tech" activities. However, the county has been the focal point of generations of very sophisticated telecommunications technology from the middle of the nineteenth century, with its major telegraph stations at Porthcurno, Poldhu and the Lizard, to mid-

twentieth century and the operation of the Satellite Earth Station at Goonhilly Down. These activities are commemorated in a small number of museums in Cornwall, but the telecommunications heritage is too little known and some of the locations are already falling into disrepair. This project seeks to make Cornwall's telecommunications history more visible. At the core of the project is a major new exhibition for the Porthcurno Telegraph Museum, which was the training station for the Eastern Telegraph Company and successor companies. The museum already has an outstanding display of working telegraph machinery and technology but lacks major exhibits on the nineteenth century and the lives of the workers in this industry. The basic materials for such an exhibition are available in the museum's archive in the form of employment and work records, operating reports, maps and plans of various overseas telegraph stations and an extensive collection of images of both the telegraph school at Porthcurno and out-stations.

This project will support research in the Porthcurno archive (and in the BT archive in London) that will uncover the story of the life at the telegraph training school at Porthcurno and how this prepared workers for life in the often very harsh conditions of out-stations in the Empire. We will examine how recruitment worked in this sector, how workers were trained and retrained as technology changed and work practices were modified

Supporting the new exhibition will be a major website that will display the results of the research in different ways for different users. For academic historians of technology, business and work there will be a searchable database of the cultural, economic, social and technological aspects of work and training at Porthcurno. The website will also contain virtual tours of other Cornish communications sites and downloadable podcasts for those visiting the other sites where little tourist and historical information is available. For schools, the team will bring its experience of creating an educational resource that meets the needs of key stages in the history, science and geography curricula, as well as providing for academic researchers information about materials held at the Porthcurno archive.

This will be a completely different approach to the history of telecommunications, which has hitherto been dominated by the publications of technical enthusiasts and commissioned company histories. In essence, we will produce for this critical phase in its development a history of the industry from the bottom up.

Professor T Turville-Petre £243,162.00
University of Nottingham & Manuscripts and Special Collections at University of Nottingham, University of Oxford

The Wollaton Medieval Manuscripts: texts, owners and readers

Summary:
The medieval manuscripts from Wollaton Hall library are a rare survival. Despite their significance they are not well known and none has been edited in full. They have been curated by the University of Nottingham since 1947, but their loan status excluded them from Ker's Medieval Manuscripts in British Libraries, and their fragile condition discouraged access and display. In July 2007 the situation changed, with a Heritage Lottery Fund (HLF) award for the purchase of 10 key manuscripts and for their preservation, digitisation and public display.

This project proposes a programme of research which will maximise the opportunity presented by the HLF award by adding significant research value to the dissemination aspects of the HLF project.

The project will focus on 11 medieval manuscripts. The manuscripts include major literary works of significance for understanding the culture (local, national and European) of the period 1300-1500. The research will focus around 10 themes, selected to bring out the strengths of the collection and identify further areas of research potential: development and history of a medieval library; Middle English literature in the East Midlands; the Wollaton Antiphonal and regional art; aspects of English liturgical music; Medieval English bindings and fragments; the manuscripts as physical artefacts and their preservation; education of the laity and lay readership, 13th-15th centuries; the manuscripts of Gower's Confessio Amantis; a collection of French romances and fabliaux (LM 6) in its French context; hagiography and the cult of St Zita in Eastern England. These themes will be explored by a team of distinguished academics from various institutions.

The project aims to draw the academic contributors together as a network of scholars from across disciplines and institutions, with a shared interest in the manuscript collection.

The outcomes of the project will consist of a major scholarly catalogue of the manuscripts, with essays on different research questions as outlined above; a static exhibition at the University's Lake Side Arts Centre (Western Gallery), complemented by a touring exhibition for the region, and enhanced research content of HLF-funded initiatives - i.e. the manuscripts web pages and e-learning initiative for schools.

Total number of awards:	**13**
Total value of awards:	**£3,206,514.00**