

Care for the Future Early Career Developmental Awards

Ten awards will help support collaborative working for early career researchers. The Care for the Future Early Career Developmental Awards is the first scheme under the AHRC's Care for the Future: Thinking Forward through the Past theme specifically for early career researchers.

The call invited researchers who had been awarded a place at a workshop run by the theme to submit applications for 12-month projects which involved three or more attendees from two or more Research Organisations. The new teams formed at the workshop developed successful applications which offer new perspectives on the Care for the Future theme, cross academic disciplines, cover a range of time periods, and involve a diverse mix of partners from beyond the academic sector.

The successful awards are:

Troubled Waters, Stormy Futures: heritage in times of accelerated climate change led by Ms Sara Penrhyn Jones (Aberystwyth University)

The winter storms of 2013-2014 set new precedents of coastal damage in the UK, forcing government, heritage bodies and local communities to seriously reconsider the future management of coastal heritage. Relevant organisations were seemingly unprepared for these events, and communities were possibly surprised by what had happened, as well as by their own emotional response. Over 8200 miles away, in the low-lying island nation of Kiribati in the Pacific Ocean, over 100,000 citizens face the possibility of permanent relocation due to climate change and sea-level rise which threaten homeland and heritage. Troubling in itself, Kiribati also presents an unsettling visualisation of a collective future. These diverse settings are brought together in this project through the exploration of current and potential loss of heritage in times of accelerated climate change.

In the UK our project partners, the National Trust, own 742 miles of coastline and face difficult negotiations regarding their Coastal Adaptation Strategy. This research will consider the challenges facing heritage organisations and communities by focusing on three case studies; two of these are National Trust sites: Porthdinllaen (in North Wales) and Durgan Village (in Cornwall), with these two villages at risk respectively of increased tidal flooding and coastal erosion. The third case study in Kiribati considers a more urgent situation, exploring the societal and personal effect of potential whole-scale loss on perceptions of heritage, sense of place, religious beliefs and cultural identity. At each distinct site we will explore community, heritage and government responses to current challenges, as well as strategies for a stormy future. The data collected will be archived with project partners National Library of Wales and Cornish Audio Visual Archive, providing a legacy for this research and the communities under threat. More immediately, we hope to inform improved communication and consultation processes for these and comparative communities in future.

Whereas popular imaginings of 'heritage' are likely to include buildings or assets with acknowledged historic value, there is an increased awareness among heritage organisations and administrations such as the Welsh Government that the more 'ordinary' or 'everyday' can also be valuable to communities, embedded in local history and the texture of lived lives. Broader definitions of heritage could include a bus shelter,

coastal path, or even a particular tree, because they have meaning to the people who experience them. In order to deepen our understanding of 'sense of place', we will use a multi-layered interpretation of heritage as a concept and a process relating both to the tangible as well as the intangible (values, beliefs, practices). This strategy is essential to fully appreciate the subtle and traumatic ways in which climate-change disrupts community lives and identities, with potentially painful transitions ahead.

This interdisciplinary project invites collaboration with the Australian poet Mark Tredinnick, who will visit Kiribati and offer a poetic response to the effects of climate change on 'place' in more abstract terms. This research claims a greater stake for arts and humanities disciplines in climate adaptation debates, mostly dominated by natural and social scientists, and we will adopt an innovative approach towards engagement in and dissemination of our research. There will be poetry, films, conversation and community stories as well as scholarly and qualitative analysis. Artistic responses will be useful in connecting and articulating perceptions of the past and imaginings of the future at these sites, and in a broader cultural context. Our edited films, freely available to relevant organisations, may serve to amplify and bridge multiple voices, forging local and international cross-cultural understanding of the effect of climate change on heritage, communities and sense of place.

Agents of future promise: the ideological use of children in culture and politics (Britain and France, c.1880-c.1950) led by Dr Laura King (University of Leeds)

How active are children in politics? They don't vote. They rarely support political parties. They seem untainted by political mudslinging, unsullied by the warmongers' guilt. Rather, they appear innocent, vulnerable and passive. Yet they are political. They carry upon their shoulders the hopes of nation, region, religion, society, family. In this latent potentiality, they sit at the heart of adults' projections of new futures, whether at moments of violence and revolution or within the quest for peace and stability.

Since childhood was 'invented' in Britain, Europe and beyond, adults have made use of children at an individual and collective level to promote their own notions of the future. Children bear the burden of social expectations: they are 'agents of future promise'. While this research project seeks to examine children and ideology in the Western past, it also begins to think about how children are still being ideologically used in the contemporary world. Through our collaboration with external partners, we will start to examine how past insights can influence present practice.

The project is underpinned by three research questions:

1. How have children been ideologically used for political/cultural purposes?
2. Why have they been used like this?
3. How can we better understand the consequences of this instrumentalisation?

We will complete three case studies comparing societies, time and place, and using historical and archaeological methodologies. Using Britain and France in cross-national comparison reveals the sharp differences in the relationship between children, family and state in a monarchy and a republic, at key moments of nation-building, domestic and international conflict, and reconstruction. King will analyse the way that children featured in projections of new futures towards the end of the Second World War and into the

postwar era in Britain. Two further case studies will emerge in direct comparison to the PI's research. Crewe will examine children's material culture in Britain from the late nineteenth to early twentieth century and the way that it mobilized ideologies of gender, empire and war. Dodd's work focuses on the role assigned to French children (1940-1944) as mobile agents of national unity, tasked rhetorically and practically with healing national political divisions. The conclusions drawn from the three case studies will be compared and disseminated, and then written into a History & Policy paper in order to bring the question of the ideological instrumentalisation of children to the attention of policy makers.

A key objective of the project is the cross-sector conference, held towards the end of the project. The conference seeks to assemble a network of academic researchers and policymakers, NGO, education and museum practitioners, all concerned with childhood whether in terms of education, health, welfare or culture. Through the presentation of research and practice, roundtable discussions and ideas generation, we will prepare the ground for future projects that put research on the past into the service of practice in the present.

The project contributes to the burgeoning historical debate on childhood and youth in the past. It also seeks to raise awareness of the ideological use of children (gendered, political, religious, commercial). By establishing ways in which we can work better with practitioners who can make good use of our insights from the past, the research will have benefits for children's wellbeing in the future.

Re-configuring ruins: materialities, processes and mediations led by Dr Carlos Andres Lopez Galviz (University of London)

The aim of this project is to treat ruins as thresholds, windows that provide a unique insight into the relationship between past, present and future. The project is structured around three main questions, which together investigate the theoretical, geographical and material dimensions of ruins: How are ruins re-configured across time, space and media? Is the lens through which we tend to see and encounter ruins Euro-centric? If so, how can different geographies contribute to a richer understanding of the other cultures around and the alternative natures of ruins? Can the skills and approaches from different disciplines contribute to better understand the presence and the temporality of ruins? If so, what channels are commensurate with developing such understanding?

These questions are fundamentally about the meaningfulness of continuity and change at the heart of the Care for the Future theme. They touch on how different social and cultural groups from East Asia, Latin America and Europe (and across history) engage with ruins to relate to their pasts and projected futures. The aesthetic of ruins privileged in the romantic concept of Ruinenlust (illustrated by, among others, Tate Britain's 'Ruin Lust' exhibition, March-May 2014) captures a particular Western gaze upon ruins as a concept, site and process. Our cross-disciplinary and cross-period approach questions the meaningfulness of ruins from other perspectives, and asks whether the imagination of ruins can be a generative and pre-figurative means of engaging with future change as well as thinking about interactions with the past.

Our collaborative project draws on the skills, knowledge and methods of four researchers from different disciplinary backgrounds (history, human geography and urban studies,

English literature, East Asian cultural studies and Latin American history) in order to unpack the ways through which the materialities, processes and mediations of ruins can be investigated. To achieve this, the project team includes two non-HEI partners that are central to the development and the delivery of its outcomes: Museum of London Archaeology (MOLA) and the NewBridge Project (NBP), Newcastle. MOLA will offer practical guidance on the archaeology of ruins, and also an institutional view on the social values of ruins across the UK, while the NewBridge Project will provide the creative lens through which to engage with ruins differently. Workshops, site visits and virtual platforms are planned to foster expertise and collaboration of academics, experts, practitioners and artists, with the four project investigators producing academic articles that will target an interdisciplinary audience. MOLA and the NBP will each host one workshop and lead the site visits. The NBP will plan and deliver an exhibition that will first be shown in Newcastle, and subsequently moved to London.

The non-HEI partners' experience with the communities of artists and creative industries in Northeast England (NBP) combined with archaeologists, property developers and mixed audiences across the UK (MOLA) will make the project not only innovative and creative, but also timely and relevant. In addition, the project contributes to the ongoing dialogue between the Northeast and Southeast of England by sharing expertise in order to enable diverse publics to appreciate the creativity and regeneration strategies that shape the contemporary UK landscape. This aspect speaks to the project's objectives by exploring a breadth of spatial (from local to national to global) and temporal (from 'ancient' to post-industrial ruins) perspectives, which are central to its general themes and theories as well as its practical experimental outcomes.

Who Cares? Interventions in 'unloved' museum collections led by Dr Rhianedd Smith (University of Reading)

'Who Cares? Interventions in 'unloved' museum collections' explores the role of enthusiasm, creativity and affection in the stewardship of 'unloved' or under appreciated collections. The project asks how care for objects has varied over time, and in relation to different time periods. It also considers what this experience means for how we care for collections in the future. Most significantly, from the professional curator to the serious hobbist, to the nation as a whole, we consider who cares about collections and why.

The core team will bring together their collective expertise to interrogate, rediscover, engage, and experiment with collections of seemingly mundane or everyday objects. Through a combination of theoretical dialogues and action research case studies the project will examine the affective components of stewardship, engagement, and collections-based research. As well as considering who cares about collections now and who cared in the past, this project also aims to develop strategies for opening these collections up to a wider audience. These interventions include workshops with teenage non-participants, events for an adult audience at national museum, focused workshops for enthusiast groups, and collaborations with creative practitioners. Many of these interventions have been tried by museums in the past, but in the course of practical museum work there is often little time to research what these brief events mean in the context of the full life of the collection.

The project is focussed around 3 case studies:

1. Science Museum Group: The Lock Collection is a comprehensive record of the nineteenth and twentieth centuries, ranging from the elaborate to the everyday. Until recently a small proportion of this collection had been on display in the 'Secrets of the Home' exhibition but it will soon all be in storage. This case study will work with the Lock Collectors Association who describe the study of locks and their history as a 'specialised sector of Industrial Archaeology'. Dr Hess will explore the role of community enthusiasm and national museums in keeping this kind of collection alive in the public imagination even when they are not on display.
2. Ironbridge Gorge Museum Trust: The National Slag Collection housed at Ironbridge comprises an enormous number of samples of archaeo-metallurgical residues. Most of it was collected and processed by the former Ancient Monuments Laboratory (now the English Heritage Centre for Archaeology). The collection includes samples from excavations undertaken on sites of all periods across the country since WWII. It has been augmented since 2000 with samples from recent excavations undertaken by Ironbridge Archaeology and others. Working with young people and the Historical Metallurgy Society, Dr Woodham will explore strategies for reinvigorating this collection.
3. Museum of English Rural Life: This 'Designated' Collection' was formed by academic collectors and private enthusiasts and holds multiple regional examples of certain kinds of objects, in this case hand tools. As the Museum embarks on a HLF funded redisplay the thematic scope of these stored objects is once again being explored. Working with crafts associations, students, enthusiasts and collectors groups the project will explore the histories held in MERL's hand tool collections. Dr Smith will draw on current research into collectors and collections at MERL and examine the role of nostalgia, crafts and enthusiasm in shaping connections with these objects.

Though very different, these collections face similar issues. In a world where time, money and space are at a premium within heritage organisations, finding innovative ways to meet these challenges becomes all the more important. The project engages with experimental forms of stewardship by bringing traditional stakeholders together with new audiences. In this way it explores creative solutions and imagines new futures for these collections.

The Hero Project led by Dr Abigail Georgina Garrington (Newcastle University)

The Hero Project (THP) aims to initiate a national conversation about the figure of the hero. Using a widely disseminated web-mounted survey to take the temperature of the nation, we will ask the British public: who are our heroes today? Who were our heroes? Our intentions are four-fold. First, to establish the features or achievements of a person that contribute to their status as 'hero.' Second, to examine whether or not hero status is historically contingent. Third, to explore the way in which the historical selection of heroes can be seen to have assisted in the formation of ideas of national and community identity. And finally, to pose the further question: are heroes found or made, the latter leading to the fascinating issues: (how) can we build a hero? And how might hero-creation help to shape our futures? Working with two prestigious partner organisations, in the form of the Royal Geographical Society (London) and the Scottish National Portrait Gallery (Edinburgh), our cross-disciplinary team based at Newcastle, Aberdeen and

Birmingham universities will undertake an integrated programme of research and dissemination activities to explore and analyse the hero figure past, present and future. The Hero Conference - a major international, cross-sector conference, to be held at the RGS in Summer 2015 - will bring together academic, public sector, charity, military and commercial participants to debate the hero figure, and its relevance to today's organisations and audiences. The accompanying 'Heroes of Exploration' exhibition will draw attention to the RGS's holdings, and the role of that organisation in shaping and archiving exploration heroics across the decades. At the SNPG, we will complete archival research and provide a new path through the collections via 'The Hero Trail' - a leaflet aimed at engaging the strategically important 16-24 age group. The research team will also complete journal articles on hero topics in our own areas of research, and mentor a Research Associate in doing likewise. Gathering further collaborators and interested parties across the year of the award, we aim to consolidate 'hero studies' as an important and engaging new field of research, with enormous potential for follow-on and spin-off projects.

Children of Political Violence: Imagining the Past and the Future from the Present led by Dr Noa Vaisman (Durham University)

Children living in conflicted societies experience loss at a young age when they are still developing their own personalities, opinions and memories. These losses are particularly acute when they involve the death or disappearance of one or more parent. With time, childhood impressions of the missing parent(s) evolve and develop in dialogue with the social and political context and the individual's personal history. Our project, bringing together case studies from Argentina, Northern Ireland and Rwanda, asks how adults make sense of childhood bereavement. The processes that allow adult memories, opinions and political positions to form offer rich grounds for sensitive artistic exploration and intellectual consideration. Our research examines how and why adults remember their childhood losses and what avenues for justice they might find through artistic practices that move beyond traditional legal frameworks.

In all three countries violent political bereavement has marked whole generations. In Argentina the civil-military dictatorship that ruled between 1976 and 1983 forcibly disappeared around 30,000 people. For decades the creation of collective memories and the search for justice were led mostly by family members of the disappeared but in recent years, with the reopening of trials, the state has become increasingly involved. In Rwanda, the 1994 genocide resulted in the deaths of between 800,000 and a million Rwandan Tutsis and their perceived Hutu and Twa sympathisers. Twenty years after genocide the Rwandan population is remarkably young and local gacaca courts have played a key role in processing crimes and generating collective memories. But as children of genocide reach adulthood they are beginning to explore their own creative mechanisms for reclaiming the past and working with loss. In Northern Ireland justice remains largely out of reach and the collision of persistent and resisted memories continues to shape lives. Following almost 4,000 deaths over a 30-year period, 'The Troubles' define societal responses to injustices and perceptions of other groups. As elsewhere, young people's memories of bereavement are interwoven with community and family histories.

Our project facilitates individual fieldwork exploring intergenerational memory and creative reformulations of parental loss in each country. It also, vitally, funds a collaborative research trip to Argentina where many of the remaining 14,000 children of the disappeared have been actively exploring their experiences through photography, literature, cinema and other art forms for decades. Our hypothesis is that Argentina's sophisticated record in this area offers a rich and profoundly important opportunity for cross-cultural exchange with Rwanda and Northern Ireland. As the initial academic bridge-builders all three investigators will facilitate a seminar with academics and artists in Buenos Aires to learn about their experiences. This is then developed through a workshop in Northern Ireland that includes artists and academic visitors from both Argentina and Rwanda. These activities will be recorded and shared through individual academic publications, a photoblog detailing the visit to Argentina and a co-authored article coming out of the workshop, alongside media work in Argentina, Northern Ireland and the UK. These mechanisms will disseminate our findings to wider academic, artistic, survivor and youth communities.

2014 offers a crucial moment to be reflecting on such issues. In Argentina, ongoing trials have kept reparation and justice on the political agenda and creative and informal mechanisms for exploring the past have developed in new and innovative directions. In Rwanda, the sudden closure of orphanages across the country poses a threat for the loss of institutional memory. And in Northern Ireland recent exhibitions such as "Art of the Troubles" at the Ulster Museum demonstrates renewed interest in creative responses to the past.

Apologies for Historical Wrongs: When, How, Why? led by Dr Arman Sarvarian (University of Surrey)

This project examines the functions and forms of apologies in dispute settlement and reconciliation processes concerning conflicts and traumas of both national and international scale. It challenges the notion of apologies for wrongdoing as providing a terminus to a linear dispute settlement process. It analyses case studies in which the apology, present and absent, forms a focal point in campaigns for recognition, remembrance and/or reconciliation. In connecting its inquiry to anniversaries of apologies in the twenty-first century, it contextualises its critique of linear temporality within the internal logics of apologies that propose a clear beginning and end date for the conflict.

The central aim of the project is to harvest data on official apologies and campaigns for official apologies in the 21st century in relation to their functions (why they are made) and modes (when and how). Utilising participant observation and focus group methodologies in addition to a critical review of secondary literature, the project will provide an update and a new critical assessment of the functions and modes of apologies in light of the experiences of the past fourteen years. In the process, its focus upon the role of temporality will probe the rationales (political, legal and sociological) for official apologies for historical wrongs in the contemporary zeitgeist.

The project poses the following research questions:

1. What are the forms of official apologies in the twenty-first century?

a. When and how are apologies made? For example, by what process (political, legal, diplomatic, social) are apologies mandated, by whom are they issued and to whom are they addressed?

b. What forms of language do apologies take? Are they connected to reparations or other 'material' redress or stand alone as 'moral' redress?

2. What are the functions of official apologies in the twenty-first century?

a. Why are they made? What are their ostensible purposes (remedy, reconciliation, commemoration, etc.)?

b. How are the apologies received by the addressees? How are they received by those not addressed who felt that they should have been addressed? Are there generational trends or differences in their reception?

As indicated in the project title, the project will examine apologies and campaigns for apologies in the twenty-first century (1 January 2001). Not only have apologies become more frequent in recent years but a number of milestones are approaching in relation to campaigns for recognition, apologies and reparation which provide the impetus for this project. Examples of apologies and campaigns in the twenty-first century include: the International Day of Remembrance of the Victims of Slavery and of the Transatlantic Slave Trade on 25 March 2014, the 100th anniversary on 24 April 2015 of the pogroms against Ottoman Armenians, which are claimed to be 'genocide', the 5th anniversary on 15 June 2015 of the UK Government's apology for Bloody Sunday, and the 10th anniversary of the apology in Argentina on 24 March 2014 for disappeared civilians during the dictatorship.

This project will utilise these milestones as catalysts for its inquiry into the functions and modes of apologies. In so doing, its central focus of critiquing the utility of apologies as a linear culmination, termination and/or expiation of wrongdoing will permeate its comparative analysis of these case studies. The project will gather new primary data through participant observation and focus groups at the workshop with external participants, and will compile a database cataloguing the lead up, and reaction, to apologies through desktop analysis of online and archival primary sources such as newspapers, government documents, TRC, witness statements and campaign groups' materials. This will be supported by secondary source analysis and review of current literature on apologies of the past fourteen years.

'You Can't Move History. You Can Secure the Future': Engaging Youth in Cultural Heritage led by Dr Pollyanna Elizabeth Angela Ruiz (University of Sussex)

'You Can't Move History. You Can Secure the Future' is a tag line used by the Long Live South Bank (LLSB) campaign to encapsulate a distinctive heritage claim aimed at retaining the informal skate spot in the Undercroft on London's South Bank. The campaign will provide the basis for a critical investigation of young people's involvement in heritage issues with the aim of learning how we can promote a positive approach to a more plural conceptualisation of heritage. Until now, the involvement of youth in heritage debates has typically been as part of a rhetorical strategy that serves to speak for them as future stakeholders; as in 'we are preserving the heritage for future

generations'. The ongoing LLSB campaign, however, demonstrates youth as highly engaged political subjects capable of defining their own heritages as part of their own claims to urban space.

In response to the AHRC's Care for the Future theme, this project explores the changing means by which particular forms and uses of the built environment become seen as so valuable that they deserve protection for the benefit of future generations, with the LLSB campaign viewed as a pathfinder in this regard. Efforts to conserve the historic environment in the UK are faced by a shift away from traditional sources of legitimacy based on consensual and universal definitions of what counts as heritage towards more recognition of the diverse ways in which different communities may engage with and value their local environment. This pluralisation of heritage presents opportunities for the formal recognition of previously marginalised heritages. Research is therefore needed if we are to understand the inter-relationships between (sub) cultural groups and their local environment. Furthermore, we need to build on existing literature on how conservation communicates values and practices across generations to ask whether traditional conservation approaches and tools continue to be appropriate for the new forms of cultural heritage they may be applied to.

Employing expertise across the fields of History, Town Planning, Media Studies and Sociology, this project will analyse the long-running and ongoing political, economic and cultural struggles over the use and significance of the Southbank site. We will work with the youth filmmaking collective Brazen Bunch to record walking interviews and oral histories with LLSB, Coin Street Community Builders and the Twentieth Century Society, all of whom have indicated their willingness to participate in the project. We will take the same approach to engaging with a range of other stakeholders including BMX bikers, photographers and graffiti artists. This material will be analysed alongside LLSB campaign documents and films; official and alternative plans and planning documents; and print media and film archives, resulting in two journal articles to be published in key media/cultural studies and heritage journals utilising this case study to challenge dominant assumptions about youth's engagement with heritage issues in the past and present, and making recommendations on how youth might be engaged in caring for their future. The footage will also be edited, with the Brazen Bunch filmmakers, into a short film that will be used to engage key heritage and planning organisations in a workshop discussion about the ways in which young people relate to heritage. We will work with the Heritage Lottery Fund to place the findings of the Southbank Undercroft into the context of their innovative 'Young Roots' programme by drawing out key themes and debating them at the workshop. This will then form the basis of a report in which the key findings of the Undercroft and Young Roots will be considered alongside existing academic and policy literatures to suggest ways in which young people's involvement in heritage could be further incorporated in the formal heritage system.

Consuming Authenticities: Time, Place and the Past in the Construction of "Authentic" Foods and Drinks led by Dr Deborah Toner (University of Leicester)

Cultural products often depend on ideas about authenticity for commercial success, eliciting emotional responses from consumers and evoking a sense of local, ethnic or even national identity. To designate a product as authentic can be a politically, economically and culturally charged process involving multiple levels of meaning.

Authenticity can be an official legal status; it can be used as a cynical marketing ploy; it can reflect a sense of cultural belonging; it can constitute a defence of particular production practices. Such ideas of authenticity are fundamentally constructed through narratives about the past and future, and employ various temporal concepts used to join together distinct pasts, presents and futures. Producing or consuming a product deemed authentic offers a means of enacting or performing values associated with particular interpretations of the past or visions for the future. In this sense, authenticity can be a central ingredient in the celebration, commemoration or valorisation of different identities, cultures, histories and socio-economic practices. However, it can also marginalise, exclude, exploit or damage others. Consuming Authenticities will examine how and why narratives about the past and future are used to construct ideas about the authenticity of specific cultural products. The project will reflect closely on the power relationships-across socio-economic, racial, gender and/or generational lines-that are involved in prioritising, selecting and excluding different temporal narratives from these ideas of authenticity.

These questions will be addressed through four case studies on foods and drinks that are, or have been, emblematic of particular identities and cultures around the world: pulque (an alcoholic drink from Central Mexico), acarajé (a street snack from Brazil), flaounes (celebration Easter pies from Cyprus) and Welsh cider. Exploring relatively everyday items of cultural consumption from multi-national contexts will enable us to incorporate diverse perspectives and experiences into the research process and explore how ideas about authenticity are received by audiences from different cultural backgrounds. A range of non-HE collaborators, including food writers, cooks, producers, retailers, and migrant community groups, will be invited to contribute their own impressions about the authenticities of each product during participatory events; in turn, their views will be integrated into the project's central output, a recipe-style book.

This project will examine how and why temporal concepts that are routinely mobilised to connect together understandings of the past, experiences of the present, and visions for the future -like origins, timelessness and tradition- are used to construct authenticity in different contexts. We will also assess the relationship between these temporal categories and the spatial, or place-based, concepts that contribute to constructions of authenticity, such as locality, homeland and metropolis. By bringing together temporal and place-based concerns, the project seeks to develop the CFF theme by providing a methodological model for analysing other temporal concepts (e.g. progress, legacy) and how other cultural products and experiences (e.g. heritage sites) are constructed as authentic.

The project draws on academic expertise from several disciplines, including history, post-colonial literature, linguistics and anthropology, and explores four cases that range across two centuries and two continents. This academic team will work closely with the People's Collection Wales, a project partner with extensive experience of public engagement, to engage food producers, promoters, consumer groups and the general public. We will therefore embed knowledge exchange in the research process, so that cross-disciplinary and cross-period insights inform the different case studies, and a genuine dialogue can occur between academics and non-HEI stakeholders.

The Family Archive: Exploring Family Identities, Memories and Stories Through Curated Personal Possessions led by Dr Vicky Crewe (Cardiff University)

Many families possess a 'family archive'; documents, photographs, heirlooms, scrapbooks, recipes and a whole range of other items that reveal insights into past generations and preserve family stories for future ones. They may never have thought of their collections as 'archives', but by retaining and preserving possessions kept in shoeboxes, under beds, on top of wardrobes and in garages, people use these items to mould a sense of family identity.

This project explores the concept of the family archive through time, considering what, how and why families have archived personal items for private purposes. Making use of both historical case studies and contemporary focus groups, the project team will investigate how the family unit makes conscious use of curated possessions - including documents, images, objects and other materials - in order to develop a familial identity based on past and present generations, and how this is transmitted to future family members. The project will ask: what stories and memories do older family members pass to future generations through family possessions? How has this changed over time? How does this impact upon a family's collective identity? And how do families relate their own histories and memories to wider national and international historical events? In addressing these questions, we will explore the past, present and future of the 'family archive'.