



PROGRAMME SPECIFICATION

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AHRC 'DIASPORAS, MIGRATION AND IDENTITIES' Programme Specification

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THE AHRC 'DIASPORAS, MIGRATION AND IDENTITIES' PROGRAMME

Executive Summary

The movement of people, ideas and things, and the desire of migrants to preserve and share memories whilst adapting to the demands of receiving societies and building new futures are timely themes, but not new ones. The challenge for an arts and humanities research programme on diasporas, migration and identities is to develop our historical and cultural knowledge about these endemic processes and how they are practised and represented, and to break new ground in how we study, theorise and model them.

Notwithstanding the work already undertaken, particularly within the social sciences, there is an urgent need to develop research on the cultural aspects of diasporas, migration and identities. Such aspects – whether relating to traditions, languages, religions, literature, material culture, the visual or performing arts – have often been neglected in public discourse in the UK which has tended to focus on the perceived problems associated with migrants and asylum seekers vis-à-vis national security, community order and cohesion, racism, social exclusion and inclusion. Yet fear and ignorance of the cultures of others are often what fuel animosity, rivalry and a lack of understanding about people who are different from us, leading directly or indirectly to these very problems. High quality and well disseminated research on the role, modes and stages of migration in human history, on the transnational and cross-cultural interconnections that contribute to the formation of subjectivity and identity, and on the representation and performance of these interconnections and points of contact will make a significant contribution to public understanding about diasporas and migration. It will contribute to the presentation of these processes as continuous and dynamic opportunities that extend us beyond the confines of peer group and nation and not merely as difficult social problems that hamper us in pursuing our local and national priorities.

This £5.5 million trans-disciplinary programme runs for five years from the beginning of 2005 to the end of 2009. As the first autonomous research programme run by the Arts and Humanities Research Council, the aim is to maximise the participation of scholars from a wide range of arts and humanities disciplines in researching, reflecting upon and discussing diasporas, migration and identities. To this end several different schemes are being initiated to fund small and large research projects, workshops and networks, conferences and seminars (for postgraduates as well as established scholars).

Interdisciplinary engagement and collaborations with partners in the public sector, the cultural sector and the wider community are encouraged, as is the imaginative dissemination of the research.

Programme objectives

The focus of the programme is diasporas, migration and related identities, and their past and present impact on subjectivity and identity, culture and the imagination, place and space, emotion, politics and sociality.

The programme has seven objectives.

1. To stimulate high quality research on diasporas, migration and identities across the arts and humanities which will both draw upon a wide range of disciplinary resources and skills, and encourage interdisciplinary collaboration in and beyond the academy;
2. To make a distinctive contribution to the theoretical, conceptual, thematic, practice-led and empirical study of diasporas, migration and identities by focusing on cultural, historical and linguistic perspectives and creative practice;
3. To develop a body of theory, methods and cases to enable a comparative analysis of diasporas, migration and their associated identities to be undertaken;
4. To facilitate connection, communication and exchange – at both programme and project level – between researchers and a wide range of individuals and organisations who have an interest in their research and its outcomes, including those in the cultural sector, media, government, public and voluntary bodies, and to contribute to the development of public policy;
5. To contribute to public awareness of arts and humanities research on diasporas, migration and identities;
6. To generate research findings and outcomes of international significance and quality, to disseminate these to an international research audience, and to develop networks of researchers in and beyond the UK;
7. To develop new connections and approaches that may become embedded in the research agenda and resources of the arts and humanities, and may be built on in future applications to AHRC for funding in responsive mode.

What is meant by the terms 'diasporas', 'migration' and 'identities'?

These concepts are contested ones for which many definitions have been offered. They indicate social and cultural processes involving the movement of people, ideas and things, the effects of such movement on the formation of subjectivities, identities, and connections, and on representations of past places and people, of journeying and settling, of border crossings and new possibilities.

These terms provide both a canopy and a starting point for research, but they are open to criticism and negotiation, and may be discarded for more fruitful or historically relevant terms. 'Diasporas' and 'migration' may be treated singly or together, but 'identities' must be treated in engagement with one or both of these. The term 'migration' is taken to include voluntary, economic and coerced modes, as well as post-migration settlement. Although the concept of 'diaspora' normally implies a preceding process of migration, interesting questions emerge in the contemporary global context about the possibility of non-migrant diasporas. New research directions which build on the study of mobility and movement, hospitality and contact zones, translation, cosmopolitanism, creolization, and subjectivity, to name just a few recent developments, are welcomed.

Programme priorities

The priorities of the programme are linked to its objectives. They will have a bearing on the evaluation of applications and the shaping of a coherent programme. These are presented here, in no particular order of importance.

With due consideration to range and coherence, priority will be given to,

- (a) research that interrogates existing terminology and explores new concepts (as well as analogous ones from other cultural contexts) for the study of diasporas, migration and identities;
- (b) research that explores new approaches or methods for studying diasporas, migration and identities;
- (c) research that develops new theories on diasporas, migration and identities, and/or on the engagement between these matters and broader questions in such areas as history, philosophy, epistemology, ontology, language, literature, belief, practice, law, values, ethics and the arts;
- (d) research that will change the way that diasporas, migration and identities are understood, either through historical, comparative, practice-led or innovative case studies focused in or beyond the UK;

- (e) research that takes an arts and humanities approach to addressing current UK-based issues relating to diasporas and migration and the identities associated with them;
- (f) applications which, as part of their remit, prioritise (i) research collaboration with the cultural sector (e.g. museums, galleries, heritage sector, cultural industries, the media), (ii) engagement with public, voluntary or community bodies to share knowledge and develop outcomes of mutual interest and benefit, or (iii) the development of outputs directed at a wide non-academic audience (e.g. web pages, exhibitions, performances, public lectures or presentations).
- (g) projects, workshops and networks that promote interdisciplinarity or build new connections as an outcome of their activity.

These priorities conform with the objectives of the programme in stimulating high quality, internationally significant research which is original and innovative, in addressing issues of collaboration, knowledge exchange, and dissemination beyond the academy, and in focusing on the particular contribution that the arts and humanities can make to knowledge and understanding of diasporas, migration and identities. In addition to fulfilling one or more of the above, applicants may have their own priorities, the commissioning panel will be open to these as well as to the coherence of the programme as a whole in its deliberations.

Research themes

In addition to these research priorities, six broad themes have been identified as central to the contribution of arts and humanities to research on diasporas, migration and identities:

- A. migration, settlement and diaspora: modes, stages and forms;
- B. representation, performance and discourse;
- C. languages and linguistic change;
- D. subjectivity, emotion and identity;
- E. objects, practices and places;
- F. beliefs, values and laws.

These themes are developed in detail in the Annex to this specification. They represent a general map of the field. They are not organised on disciplinary lines; rather, disciplinary approaches cut across them.

Researchers are not formally required to work to a single theme, nor to answer a particular question. It is expected that some will wish to address issues in more than

one of the themes listed or to pose other ground-breaking questions. Applicants will be asked, however, to identify the theme/s into which their application falls, or to explain why they have not chosen to address one or more of the stated themes (and to provide an alternative succinct description of how their research might be categorised).

Contributing disciplines, methodological considerations and collaboration

As a matter of historical and contemporary significance concerning an array of subjects and issues, the programme themes are directed to scholars across the arts and humanities. In order to stimulate and gauge interest pre-programme seminars were run in four locations at which researchers from a range of different disciplines were present. It is expected that many of these disciplines will be represented in the final programme. Furthermore, it is hoped that those in areas not generally associated with the study of diasporas, migration and identities (such as Classics or Philosophy) will take this opportunity to consider these themes and apply, either independently or in collaboration with those from other disciplines.

Different disciplines will contribute diverse resources, methods and knowledge to what will be a broad programme. However, interdisciplinary discussions and exchanges will be central to the cohesion of the programme, and will be built into the terms and conditions of awards as a requirement from the outset. They will be a feature of programme conferences, workshops and events. A database of interested scholars and stakeholders will be developed who will be kept informed of progress, events, connections to other programmes, relevant funding opportunities, and future developments.

A range of methods will no doubt be utilised by scholars within the programme, and empirical, theoretical and practice-led research will be supported. No artificial methodological boundary will be erected between the arts and humanities and the social sciences. Furthermore, creative links with developments in the social and, where appropriate, the natural sciences will be sought and encouraged.

A key aspect of the programme is collaboration, one of its priorities being to connect UK-based researchers in different disciplines, to enable international scholarly networking and exchange, and to bring together researchers and other stakeholders. To this end collaborative applications are encouraged. Furthermore, the programme will fund workshops and networks. Over the next five years it will bring together grant holders (including those working on relevant projects funded within other AHRC schemes and Centres) to share ideas and discuss methods, and will put them in touch with non-academics interested in their findings or in working together on future research plans. It

will make links with related programmes, Centres and research groups beyond the UK and in the social sciences and natural sciences in order to seek out and develop new collaborative possibilities.

Public bodies, voluntary and community agencies, private companies, performers and practitioners, and informed individuals with an interest and stake in the research and its outcomes will be involved at both programme and, where appropriate, project and network level.

Programme timetable and schemes

This strategic initiative first began with the deliberations of a working group, followed by the publication of a draft specification and a series of pre-programme seminars in 2004. The £5.5 million programme¹ runs for five years from 2005 to the end of 2009 under the oversight and management of a programme director and a steering committee. Following its launch in April, calls for applications to programme schemes will be made in the Spring and Autumn of 2005. A commissioning panel will be established to consider applications. In addition to the operation of successful projects, workshops and networks, the programme will support seminars, events and conferences. A website will be developed to publicise information about these, to feature projects, to make connections, and to disseminate research (in the form of working papers and links to publications).

Support will be given to three schemes:

- workshop and network grants (one year, up to £10,000, and two years, up to £20,000);
- small research grants (one year duration, from £1,000 to £10,000);
- large research grants (up to three years duration).

The calls for workshop and network grants and for small research grants will be made early in May, with a closing date of 24 June 2005. They must begin within a year of the offer of funding. The call for the large research grant scheme will be made in October or November 2005 with a closing date in February 2006 and a probable first start date for successful projects of 1 October 2006.

The workshop and networking scheme will support successful applicants to run *either* a series of workshops over one year (up to £10,000), *or* a network of researchers over two

¹ The original budget of £4 million has been uplifted to £5.5 million to reflect the onset of full economic costing for all applications received after 1 September 2005.

years (up to £20,000), to enable researchers to share ideas, to develop collaborative proposals or publications, and to support engagement between scholars in the UK and beyond, and between scholars and other stakeholders. It is expected that up to ten grants will be awarded under this scheme.

The small research grant scheme (from £1,000 to £10,000) will fund experimental initiatives, temporary research assistance, and support for individual scholars with travel costs, and access to collections, libraries etc. It cannot be used to fund pilot projects leading to applications for large research grants within the Diasporas, Migration and Identities programme (the timing of the schemes will not allow for this). It is expected that about ten grants will be awarded.

The large research grant scheme will support ten to twelve projects (depending on value) with a duration of between one and three years and starting in Autumn 2006.

Applications will be encouraged from less established as well as established senior scholars, and from those wishing to undertake small scale innovative or shorter projects as well as larger scale and more costly ones. Applicants for three-year grants may propose a single studentship in association with the project. The competition will be conducted in two stages, an outline phase, followed by a request for full applications from short-listed candidates.

Researchers working on diasporas, migration and identities wishing to apply for funds to support study leave or to enhance resources are reminded of the AHRC's other competitions. The intention will be, where relevant, to include successful applicants to other competitions in programme mailings and events. Some funds will be allocated to support two postgraduate conferences on diasporas, migration and identities, and for a further series of open seminars for the arts and humanities subject communities.

Programme planning, management and evaluation

The Director of the programme is Professor Kim Knott from the Faculty of Arts at the University of Leeds. She is supported by a Steering Committee comprised of academics from a range of arts and humanities disciplines and other stakeholders. With their help and that of a part-time programme administrator, Professor Knott will oversee the running of the programme, develop its coherence, ensure that it meets its objectives, contribute to its dissemination, maximise its wider impact, and report annually on its work.

The Steering Committee, as part of its responsibilities, will monitor and evaluate the programme (individual projects will also be monitored using normal AHRC processes).

Its members will receive annual reports and the final programme report and will ensure that the objectives of the programme as stated in this specification are met. They will advise the Director, and the AHRC on the development and management of the programme.

A major difference between an AHRC research programme and a cluster of independent research projects funded by AHRC under its responsive-mode schemes is the focus of research on matters of related interest. This provides potential for linkage, mutual reflection on common issues or findings, and the added value that comes from separate researchers and research teams coming together to extend their thinking and ambition beyond their own project boundaries. To these ends, grant-holders will be required to attend one or more workshop at which they will share and discuss their research, to submit annual reports which will contribute to the programme report and provide material as requested for the website. Award holders will participate as requested in Programme events. To further programme co-ordination, the Director will support exchanges between researchers on different projects, and between networks and projects.

Existing AHRC award-holders working on research relating to diasporas, migration and identities will be invited to participate in programme events and to contribute to the website during the life-time of the programme.

Efforts will be made to connect the programme with other on-going programmes funded by the AHRC (such as 'Designing for the 21st Century', and 'Landscape and Environment') and the ESRC (such as 'Identities and Social Action'), and with relevant initiatives in Europe and beyond. The objectives of making an internationally significant contribution to research on diasporas, migration and identities and of disseminating the research globally will be met at project and programme level, and through the funding of networks, the establishment of a database, website and regular electronic updates.

Within the UK interested scholars and other stakeholders will be able to keep in touch with the work of the programme by registering with it (and being included on the database). They will be kept informed of its work in regular updates and annual reports. A series of open seminars mid-way through the programme and an open conference at the end will be organised, and the programme will also feed into national and international conferences (discipline-based and thematic) throughout its 5-year duration.

It is through such activities that the coherence of the programme and its impact in terms of communication, exchange and dissemination will be assured. In addition, monitoring and evaluating the amount, level and quality of activity (e.g. of conferences, workshops,

lectures, media and electronic output, exhibitions, publications, creative work and performances, and other spin-outs and opportunities) will demonstrate the value added by the programme and its contributing projects to public knowledge, understanding and policy on diasporas, migration and identities. The extent to which these issues continue to be discussed and researched within the arts and humanities beyond the life of the programme will also be a mark of its success.

For further information about the programme, its objectives, schemes and timetable contact the Director,

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ANNEX

The six research themes in detail

Six broad themes have been identified as central to the contribution of arts and humanities to research on diasporas, migration and identities:

- A. migration, settlement and diaspora: modes, stages and forms;
- B. representation, performance and discourse;
- C. languages and linguistic change;
- D. subjectivity, emotion and identity;
- E. objects, practices and places;
- F. beliefs, values and laws.

The statements and questions presented below – which have been informed by pre-programme consultations and seminars – are intended to stimulate thinking about new research possibilities. These are clustered in broad themes or areas which together represent a general map of the potential field.

Although many of the questions that follow are voiced in the present tense, they are understood to have historical as well as contemporary significance. They are considered to be relevant to migrant groups irrespective of their place of origin or destination. Gender, ethnicity, religion, generation and class interpenetrate all these themes. Whilst the UK remains a key focal point of the programme (whether as a receiving or sending society for migrants, or as one case in a comparative study), it is understood that groundbreaking research on diasporas, migration and identities cannot be restricted to it, and that some applicants will therefore focus on other locations.

A. Migration, settlement and diaspora: modes, stages and forms

The modes and stages of migration and settlement have been identified and discussed in the scholarly literature, particularly by social scientists. How robust are these categories, and what role does culture play in informing our understanding of them? What factors are at work in the migration and movement of cultures (ideas, languages, religions, objects, practices) as distinct from social groups? What difference does it make to our theorising about the modes and stages of migration and settlement if we put culture to the fore rather than social groups and processes?

To what extent do the circumstances of migration – whether it is forced or voluntary, for example – affect the cultures and languages of migrants and their engagement with those of receiving societies?

Have the modes and stages of migration and settlement, and their relation to culture in the broadest sense been subject to historical change? Does a comparative approach show them to be contextually dynamic or do they reproduce themselves in similar ways in different locations? What effects have major social-cultural, political or technological developments – whether prehistoric, historic or contemporary – had upon migration, and how have migrant and diasporic consciousness, imagination and identity been shaped by them?

Can there be diasporas without migration, for example, the gay diaspora, the anti-capitalist diaspora, or terror networks as diaspora? If so, is this a late-modern global phenomenon or was it always the case? Must the notion of diaspora be contingent upon an experience of exile?

How paradigmatic a shift was the rise of the nation state for informing the process of migration, the formation of diasporas, and the ways in which these are understood and represented? Can the study of migration de-essentialise the 'nation' and facilitate a more dynamic view of human culture and society? Borders and contact zones – as human and social spaces – have their own biographies, geographies, and social and cultural lives. How are these to be studied, and what can they show us about values, movement, transgression and encounter?

Contemporary diasporas could be seen as new forms of cultural community whose morphology is virtual and whose condition is one of 'connectivity'. What is the nature of these forms and the culture associated with them? How do they challenge our notions of time and space? Does the desire to sustain such communities lead to enhanced electronic cultural competence, to virtual electronic bodies and to movements that flourish as a result of the skills of young people rather than the wisdom of older ones?

B. Representation, performance and discourse

Representations and performances of exile, uprooting, migration, asylum, settlement in a new place, and looking back or forward as a migrant or refugee can challenge more widely held ideas about the nature and boundaries of time, space, nation, identity, the self, and human relations. They often depend upon oppositions of sameness/difference, centre/periphery, inside/outside, self/other or movement/roots, though strategies which engage or fuse these, present them as equal, or draw on a space in-between (such as

intercultural dialogue, hybridity, pluralism, and thirdspace) have also emerged. What are the problems with representing or performing these human processes in such ways, and are there new and alternative models, concepts and methods with potential for doing this?

What are the common metaphors and terms in English and other languages for representing and speaking about migration and diaspora? What is their genealogy? Can we think about migration and diaspora in different ways by using different metaphors and concepts? Do migrants have their own terminology and what can be learnt from this?

Diasporas and migration, and the people, communities and processes associated with them, commonly provide source material for performance and representation. Have certain types and genres of performance and representation been favoured, e.g. those that draw on folk traditions or images of the past, and if so why? What forms have been overlooked, and could these offer new ways of seeing and engaging with these issues?

People and things that migrate themselves become representations of the process of migration and the meaning of diaspora. How are these processes and meanings embodied in people and things? How do migrants and settlers respond to being part of a discourse not of their own making? Why do some migrant and diasporic identities get represented more than others in literature and the media? From the school playground to the news media, what is the politics of labelling in relation to migrants, settlers and refugees? What ideas, images and stories are central to the operation of such a politics?

Are there tools, resources, practices and knowledge within arts and humanities research that may challenge and change contemporary public discourse and opinion about immigration and asylum seekers? What are these and how can they be brought to bear on policy, debate, and media representation?

C. Languages and linguistic change

In what ways do the different modes and forms of migration affect host and migrant languages? Can patterns be discerned or are cases differentiated entirely by their context? How are migrant languages affected by technological change, particularly electronic communications?

Dialects, patois, pidgins and creoles are important legacies of migration. What are the processes which sustain them? How has migration affected their relationship to

'standard languages' (notwithstanding the difficulty of defining such a term or identifying such a language)? To what extent are such variations in language used by groups as a means of social and cultural differentiation or empowerment? How is cultural hybridity reflected in language? Are some variations lost, maintained or recovered in the process of diaspora formation, and, if so, how and why?

Languages and their development bear witness to histories of migration. How far do they inform us about linguistic imperialism, cultural difference, the political space afforded to migrants, cultural change, and the development of interculturality?

To what extent can we speak of the migration of terms and concepts? How are the conceptual networks of both original and receiving language modified by such terminological migration?

What is the relationship between languages and national identities? What role do languages play in conceptions of citizenship and their formation, and how far are these reflected in policy making and education? To what extent are languages and language issues used by migrants as critical and subversive tools?

What impact does migration have on interpretation and translation issues? Does migration bring about special forms of cultural contact that pose unusual problems or that give rise to particular interpretation needs? What role do children play as informal interpreters and language brokers? What are the various types of linguistic and cultural translation that occur in the context of migration and settlement? Are migrants particularly adept translators? What problems and opportunities arise from mistranslation and mistaken meaning?

D. Subjectivity, emotion and identity

The study of diasporas and the settlement of migrant communities allows us to explore people's emotional and affective attachment to places, practices and things. It also provides the opportunity to explore the relationship between 'imagined' and 'real' pasts or places (notwithstanding the difficulty of defining and differentiating these).

Migrant and diasporic consciousness is influenced by both the sending and receiving society and culture as well as the experience of the group itself. To what extent has such consciousness, and its associated emotions and affects, been the result of migration events and settlement processes? Is there a necessary link? What role has been played by traditions of memory and identity and by subsequent social, cultural and political developments 'here' and 'there'?

Are different modes of migration productive of different approaches to memory? Are 'erasure' and 'forgetting' important strategies, and what does a deafening silence tell us about migrant experience? Memories are interesting too in bringing together different historical and cultural spaces. How can oral history, literature and performance open up and engage such spaces?

How is culture used by those seeking to challenge an imposed identity (whether imposed by outsiders or powerful insiders)? Why do groups choose to identify themselves in certain ways at certain times and places? Given the focus in creolization on mimicry, mirroring and secrecy, what imaginative possibilities does it offer for cultural change, intercultural encounter, and socialisation?

How are gender and generation significant in the formation and maintenance of diasporic communities, in terms of the use of tradition and symbol, brokering change and creating narratives, sustaining transnational relationships and policing or transgressing boundaries?

Are there symbols, concepts, practices or emotions that are common to diasporic or migrant consciousness, or are they shaped to such an extent by local context and particular experience that they are utterly different? What do particular cases tell us about the relationship between a migration process and context and a diasporic experience?

How far are religion, nationality, ethnicity and/or language central to diasporic subjectivity and collective identity? In what ways do religion and ethnicity, in particular, impress and express themselves on bodies, on collective gatherings, and on the material culture and places of migrant communities?

E. Objects, practices and places

Migration stories and experiences have often been encapsulated within songs and music, dance and games, stories, cultural objects, religious rituals, and customary behaviours around food and dress, and they have been transmitted through repeated rendition and practice. How, and in what combination, are these used to create diasporic mood, or to resist the encroachment of a dominant culture? Within the wider society, what is the role of music, dress, food or cultural objects in stereotyping migrants, settlers and refugees, and in bringing about attitudinal change and intercultural encounter? How are migrant cultures marketed and consumed, by whom, and to what ends?

Museums can be seen in terms of the migration and settlement of objects. How do museums and galleries represent migration, both deliberately and unwittingly? What are the colonial and postcolonial links between migration and museums? Can categories of objects located in diverse and distant museums or galleries be seen as 'diasporas' of objects?

Most countries have a history of in- and out-migration. What part has migration and the work of migrants and settlers played in the development of the historic environment? To what extent has this been recognised and understood by the heritage sector? How have diasporic communities changed the nature of public space, the landscape and the built environment? What effect have their transformations of streets, parks and public squares, for example, had on planning policy, the nature of local space and civic relationships?

What are the historical, cultural, political and social interconnections between migration/diaspora and travel and tourism? Can some of the educational and multicultural forays into different ethnic and religious spaces and across boundaries be described as cultural tourism? Do tourist practices of various kinds contribute positively or negatively to cultural development and education? How can such cross-cultural spaces be researched and evaluated?

The idea of 'return' is practised and enacted in various ways, through holidays and pilgrimage, the sending of remittances and marriage partners, in language and ritual, and imaginatively in performance and literature. What is the relationship between diasporic consciousness and the idea of 'return'? In what ways do the movements back and forth of people and objects, and the practice of real and representational 'return' create and sustain diasporas?

F. Beliefs, values and laws

Migrants and travellers have often been the focus of moral panic within 'host societies'. Why is it that cultural difference is perceived more often as a threat than a promise? What are the cognitive, affective and social conditions of receiving societies and how are they expressed and represented culturally? How are boundaries between groups marked, and are certain types of beliefs, symbols and practices brought into play in this process?

How robust are beliefs and values as they are subjected to movements through space and time? Does migration put them under particular stress? Why is it that settlers often seem to become more conservative in upholding traditional beliefs, practices and values

than those who remained in the countries of origin? How far is it a matter of continued contact and the presence of sources of authority? Is this easier today than in the past: does globalisation – and the compression of time and space – make the transmission and continuity of beliefs, practices and values less problematic for migrants? Does the fragmentation associated with late-modernity or postmodernity make it more difficult for them?

Can cultures and languages be threatened to the point of extinction by migration and its aftermath? What is the relationship between dominant and demotic cultures in post-migration societies? What role do beliefs and values play in the struggle for political and cultural ascendancy? What do controversies – clashes of belief and value – reveal about what people hold to be 'sacred' or 'taboo'?

Beliefs and values are often enshrined in laws – whether international, national or customary. What do laws and the process of legal change tell us about relations between insiders and outsiders? Can equality and anti-discrimination legislation provide a safe space for migrants, refugees and members of diasporic communities, or does it create rifts down different fault lines, protecting some and not others, challenging customary practices and traditional forms of association and hierarchy, and reifying some cultures and value systems above others?

Are narratives which describe positive encounters between insiders and outsiders effective in changing beliefs, attitudes and values? Should research in the arts and humanities be value-free with regard to issues of migration and diaspora, or should it, though its practice and process, challenge indifference, ignorance, misrepresentation and the politics of hate?

Kim Knott

Programme Director

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