



Internal use
586889

Application for a Grant

Identification						
This page will be made available to selection committee members and external assessors.						
Funding opportunity Insight Grants						
Joint or special initiative						
Application title Technologies of Popfeminist Activism						
Applicant family name Smith-Prei			Applicant given name Carrie		Initials M	
Org. code 1480111	Full name of applicant's organization and department University of Alberta Modern Languages and Cultural Studies					
Org. code 1480111	Full name of administrative organization and department University of Alberta Modern Languages and Cultural Studies					
Scholar type	Regular <input type="radio"/>	New <input checked="" type="radio"/>	Research Group			
If New, specify category	1 <input type="radio"/>	2 <input checked="" type="radio"/>	3 <input type="radio"/>	4 <input type="radio"/>	435-4	
Does your proposal require a multidisciplinary evaluation?					Yes <input type="radio"/>	No <input checked="" type="radio"/>
Is this a research-creation project?					Yes <input type="radio"/>	No <input checked="" type="radio"/>
Does your proposal involve human beings as research subjects? If "Yes", consult the <i>Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans</i> and submit your proposal to your organization's Research Ethics Board.					Yes <input type="radio"/>	No <input checked="" type="radio"/>
Does your proposal involve activity that requires a permit, licence, or approval under any federal statute; or physical interaction with the environment? If 'Yes', complete Appendices A and B.					Yes <input type="radio"/>	No <input checked="" type="radio"/>
	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Total funds requested from SSHRC	<u>56,580</u>	<u>46,933</u>	<u>46,490</u>	<u>0</u>	<u>0</u>	<u>150,003</u>



Family name, Given name

Smith-Prei, Carrie

Participants

List names of your team members (co-applicants and collaborators) who will take part in the intellectual direction of the research. Do not include assistants, students or consultants.

Role

Co-applicant

Collaborator

Family name

Stehle

Given name

Maria

Initials

Org. code

9962102

Full organization name

University of Tennessee at Knoxville

Department/Division name

Modern Foreign Languages & Literatures

Role

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Org. code

Full organization name

Department/Division name

Role

Co-applicant

Collaborator

Family name

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Initials

Org. code

Full organization name

Department/Division name

Role

Co-applicant

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Full organization name

Department/Division name

Role

Co-applicant

Collaborator

Family name

Given name

Initials

Org. code

Full organization name

Department/Division name



Research Activity

The information provided in this section refers to your research proposal.

Keywords

List keywords that best describe your proposed research or research activity. Separate keywords with a semicolon.

feminism; activism; digital economy; German cultural studies; performance; popular culture; digital communities; globalism; social media; DIY; protest; protest art; affect; transnationalism

Priority Areas - Priority area(s) most relevant to your proposal.

1. Digital Economy

Disciplines - Indicate and rank up to 3 disciplines that best correspond to your activity.

Rank	Code	Discipline	If "Other", specify
1	70100	Women's Studies	
2	50600	Communications and Media Studies	
3	70000	Interdisciplinary Studies	

Areas of Research

Indicate and rank up to 3 areas of research related to your proposal.

Rank	Code	Area
1	213	Gender Issues
2	120	Communication
3	100	Arts and culture

Temporal Periods

If applicable, indicate up to 2 historical periods covered by your proposal.

From	To
<p>Year</p> <p>_____ BC AD</p> <p>_____ <input type="radio"/> <input type="radio"/></p> <p>_____ <input type="radio"/> <input type="radio"/></p>	<p>Year</p> <p>_____ BC AD</p> <p>_____ <input type="radio"/> <input type="radio"/></p> <p>_____ <input type="radio"/> <input type="radio"/></p>



Family name, Given name
Smith-Prei, Carrie

Research Activity (cont'd)

Geographical Regions

If applicable, indicate and rank up to 3 geographical regions covered by or related to your proposal. Duplicate entries are not permitted.

Rank	Code	Region
1	3000	Europe
2	1000	North America
3	9001	International

Countries

If applicable, indicate and rank up to 5 countries covered by or related to your proposal. Duplicate entries are not permitted.

Rank	Code	Country	Prov./ State
1	3206	GERMANY	
2	3419	RUSSIA (RUSSIAN FEDERATION)	
3	3422	UKRAINE	
4	1100	CANADA	
5	1200	UNITED STATES	

Statement of Alignment

Our project is closely aligned with SSHRC's Digital Economy priority area, in particular with regard to our interest in critically questioning, engaging with, and mobilizing digital technologies as they impact local social communities transnationally. Our project originates in an understanding that localized feminist activism has been transformed through the advancement of digital technologies as seen in such activism's transnational impact and pop cultural appropriation. One of our fundamental research interests is to pursue how digital technologies are involved in the creation and disruption of feminist protest performances that focus on the body. We will interpret how protest performance art is enacted simultaneously in the street and online, and how this, in turn, has transformed the visual character, discourse, and policy interests of body-based protest activism in Germany. Moreover, we wish to question the way in which the philosophy of the open movement and the digital commons might be positively harnessed for feminist work. In this vein, our project not only wishes to research, but also to engage in the creation of digital tools. Finally, we see this impact to potentially work in the reverse, for our project also pursues how feminism, and specifically popfeminism – which merges theory and practice in a way that critically questions both pop culture and traditional feminism – might also critically impact and productively complicate philosophical debates around open access and the digital knowledge economy.

During the course of the granting period, we expect to produce results that are directly related to the expectations of SSHRC's Digital Economy priority area. Not only do we wish to deepen the understanding of how the ever-transforming digital economy has had an impact on the way in which feminists do activist work today, but we also intend to interrogate how feminism as a political, philosophical, and deeply democratic practice has – or has the potential to – transform the digital economy. Such groups as the Public Knowledge Project or Creative Commons, for example, have clearly positioned the free exchange of digital information as the first step to a globally democratic society; feminism, we argue, is deeply invested in similar understandings of exchange and knowledge equity. We wish to pursue how each discourse can productively impact or disturb the other. This productivity we see is located not only at the level of scholarship on the digital economy, but also within feminist digital creation; we wish to put forth theoretical ideas and ultimately develop tools for feminist work in the form of a mobile community-building application. Through this creation, as well as our use of other open access formats such as the digital repository at the University of Alberta and the Faculty of Arts' burgeoning iTunesU channel, we hope to engage in a sustained relationship not only with other researchers and graduate students in the creation of research, but also organizations and local activists that will utilize this research. This interest speaks to the Digital Economy priority area's mandate to deepen understandings about ways of learning and working – and to this we add protesting – transnationally. One primary aspect of this work is the Canadian context, for one of the activist groups central to our study is the Toronto-born Slutwalk and its reiteration in Berlin.

Thus our intent is to offer insights into the transnational movement of local activism that is made possible by the digital economy in a way that uses the digital content as a manner of approaching the research itself. Not only do we wish to interrogate where in the technologies of popfeminist activism practice and theory productively intersect, but also to engage in a crossing of theory with practice ourselves. We will do so through the use and creation of digital content in a way that productively and critically questions and supports a new rendering of the feminist digital economy.



Family name, Given name

Smith-Prei, Carrie

Response to Previous Critiques - maximum one page

Applicants may, if they wish, address criticisms and suggestions offered by adjudication committees and external assessors who have reviewed previous applications.



Family name, Given name

Smith-Prei, Carrie

Summary of Proposal

The summary of your research proposal should indicate clearly the problem or issue to be addressed, the potential contribution of the research both in terms of the advancement of knowledge and of the wider social benefit, etc.

Our project examines the reconfiguration of feminist activism in and for the Twenty-first century through digital technologies. We do so in a case study of German "popfeminist" protest and performance art culture. The objective is to interrogate how the "Do it Yourself" (DIY) political body standard to German feminist art activism is transformed through digital technologies. We also wish to understand how feminist activism has the potential to transform discourses around the digital economy, equity, and democracy, such as those related to open access. We look at how local centers for feminist political performance art have engaged with the digital transfer of transnational protest movements, and how this incorporation has changed the technologies used for local activism. Our study focuses on a small selection of transnational and national feminist activists, including Pussy Riot (Russia), Slutwalk (Canada), and FEMEN (Ukraine) as well as Lady Bitch Ray, Chicks on Speed, and Mädchenmannschaft e.V. (Germany). Through this analysis, we develop ways to engage with the transnational circulation of feminist activism today that accounts for and harnesses the messy conveyance of meaning as digital technologies collide with the politicized body.

Our study advances knowledge in a few key areas: It outlines the state of contemporary feminist activism in Germany, it offers a first analysis of how the digital economy has impacted feminism locally and transnationally through protest performance art, and it develops a new critical approach to the intersection of practice and theory in activism. Global political activism is on the rise in the second decade of the new millennium, as seen in Occupy, the Arab Spring, or the "white" demonstrations. Feminist causes have followed suit. Digital technology has made the spread of these movements and their incorporation into local protest culture possible. This has broadened feminist activism's potential reach, but has also complicated historical notions of feminist work and the communication of politics through the body. Our study suggests that popfeminism provides the best framework with which to critically examine this complication. We analyze the form of feminist protest performance art in livejournals, weblogs, social networks, and YouTube as well as in protest marches, demonstrations, and workshops. Our popfeminist methodology engages with theories of feminism and media-based pop culture by identifying how these theories interact and redefine one another. The study harnesses this moment of interchange and disturbance in the analyses of bodily activism as circulated digitally.

The study will progress in three phases: the development of a theoretically informed methodological framework through local case studies of corporeally-based protest performance art; the application of that framework to questions of globalism, feminist activism, and body politics as they resonate online and on the ground; and the development of tools for transnational feminist work. The discourses on validity of feminism and global activism have currency, making this study timely and urgent. The results will impact the academy, community practice, and student training. It is the first academic study to clearly define twenty-first-century feminism beyond the "waves" by challenging writings on post-feminism that draw bleak conclusions about the viability of feminist politics. It reaches into digital activist communities that are transnational in nature through open access forms of knowledge dissemination. Finally, it will impact student training; a new generation of feminist humanities scholars will emerge versed in theoretical vocabulary and the complexities of political practice today in and for a digital world.

Detailed Description

Our project examines the reconfiguration of feminist activism, in particular that of feminist political performance art, in and for the Twenty-first century through the impact of digital technologies. We do so in a case study of German “popfeminist” protest and performance culture. The objective is to trace historical legacies in the use of “Do it Yourself” (DIY) aesthetics of body politics and how they are reinterpreted through digital technologies. Because of the global movement of digital networks and the immediacy of information sharing, our further interest is in examining how protest cultures in specifically contained local contexts become firstly national and then transnational pop cultural phenomenon that are then enacted in other local feminist contexts. While the digital economy has transformed the reach of local protest and performance cultures, it has also complicated the interpretation of their body politics, particularly when these are reframed internationally. We use the transnational examples of Pussy Riot (Russia), FEMEN (Ukraine), and Slutwalk (Canada) and German national examples of Lady Bitch Ray, Chicks on Speed, and Mädchenmannschaft e.V.; other examples will be added as necessary during the research process of the granting period. Each of these has been chosen for their use of performance and body politics as well as their self-aware mobilization of the digital medium. Further, they have emerged in reaction to very specific local politics but have all resonated in broader national or international contexts. The research will impact the academic community through the development of a new framework for understanding contemporary feminisms and in the training of graduate students to become the new generation of feminist theorists skilled in practice. It will impact the social community of activists working in digital communities through open access knowledge mobilization and the development of theoretical and digital tools for feminist work. Finally, it will offer activist leaders critical understanding of the way in which technology transforms representations and implementation of feminisms beyond local contexts.

Objectives

- 1.) to discover what happens in the representation of the body in local feminist activist cultures in their digital transmission nationally and transnationally and to foster a critical understanding of their recontextualized performance politics in a case-study of Germany;
- 2.) to engage with open access discourse by asking how feminist activism in general, and popfeminism in particular, might reframe notions of information equity and democracy by critically transforming the digital economy;
- 3.) to create new tools for feminist work, including the development of a popfeminist methodology and an open access-based mobile application;
- 4.) to productively connect multiple feminist communities – the academic community of feminist researchers with an interest in transnationalism and digital economies, the social community of performance art activists in and beyond Germany, and the student community that necessarily acts as a bridge between these two groups, for through their work on this project the students will become theoretically founded feminist researchers well versed in practice.

These objectives speak to our critical approach to both contemporary feminist performance art activism and digital economies, and will bring together a variety of community spheres, including the local and the transnational, digital and corporeal, and academic and activist, all with a view to empowering students to become research practitioners, thereby arming them with the best possible tools for academic and community careers nationally and internationally.

Context

This research is both timely and urgent and its potential for broad impact is great. It speaks to – and for the first time conjoins – three areas of currency: the rise in political activism around the globe, the renewed interest in different forms of feminism in light of post-feminism, and the intense need to understand how the transnational reach of the digital economy has transformed local (including body) performance cultures but also, in turn, how these cultures impact digital production and discourse, particularly with regard to open access.

Global political activism is on the rise in the second decade of the new millennium, as seen in such movements as Occupy, the Arab Spring, or the “white” demonstrations. These movements have produced a broad range of political and theoretical writings that also look at how these movements have seeped into different local, national, and international contexts made possible by the digital medium (Brydon and Coleman; Carty; Illia; Weldon). Feminist protest has followed suit, as seen in the global spread of the Slutwalks (Miriam) or the demonstrations that took place around the globe in the support of the punk protest band Pussy Riot (Heuvel; Pussy Riot) or the international expansion of FEMEN (Hankivsky), as well as the academic writings on globalization and feminism (Basu; Naples and Desai). In the case of Germany, which has a national history of local educative feminist work in the form of women’s centers, large-scale feminist activism walks a fine line between politics and performance, becoming as much a consumer-based participatory event as a political action (Lenz). This is the case for such feminist artists as Turkish-German rapper Lady Bitch Ray, whose activism is dismissed as popular culture (Smith-Prei, “Knaller”; Stehle). These activist cultures thus share their dependence on and co-opting of popular culture in the form of digital culture. These moments also speak to a utopian yearning for the form and content of second and third wave feminist protest movements, including the political valuation of the bodies on the street and an emphasis on a DIY aesthetic (Bail; Baumgardner and Richards; Marcus; Reger; Sabalu, Aduzie, and Morgenmuffel). Further, when placed in the context of performance art, the reception of these protests take on further meaning (Fischer-Lichte; Wark). Since the 1970s, feminist performance art has worked with excess and parody, pushing and transgressing the limits of form and audience reception through the use of the politically legible female body (Butler and Mark; Dreher; Lunceford; Potkin). Similar artistic strategies characterize feminist performances in the Twenty-first century. When it comes to the media proliferation of the popular today, however, the clear intention of these performances becomes messy. This project approaches the political basis and corporeal representation of protest performance art as transformed through digital technologies. By using the example of Germany as our case study but maintaining a broader focus on recent international protests, our project maintains specific national perimeters for the analysis of how the digital economy impacts feminist activism, and vice versa, but in a way that is immediately applicable to other national contexts and which will have transnational implications.

The case of German feminism provides a prime starting point for the development of a feminist methodology that reacts directly to the changing digital cultural context and can tackle the messy conveyance of meaning when body politics, performance, DIY activism, and digital technologies collide. Germany did not experience the third wave of feminism that was seen in North America in the mid-1990s in the form of the “riot grrrl” movement (Baer, *Wonder*; Marcus; Monem; Stöcker). Instead, feminist discourse has until recently remained synonymous with second wave feminist icon Alice Schwarzer (Haaf, Klinger, and Streidl; Hensel and Raether; Schwarzer). However, since the mid-2000s, Germany has seen a surge of popular discussions surrounding the validity of feminist practice today. Recent attempts to reclaim feminism for a new generation of, it could be called,

post-riot grrrls for the German context must also be read as a reaction against the popular understanding of feminism as Alice-Schwarzer-feminism (Eismann, *Hot*; Hensel and Raether; Scharff “New”; Stöcker). Terms such as “post-feminism” or “lifestyle feminism” characterize a move toward making feminist interests palatable through de-politicization (Whelehan). This trend is by no means reduced to the German context and has been seen also internationally. Further, in response, recent scholarship in and outside of German Studies has taken issue with these discussions, asking academics to politically re-invigorate feminist discourse (Gill and Scharff; Harris, *Next*; McRobbie; Reger; Rowe-Finkbeiner; Tasker and Negra). Our study answers this call by approaching the specific case of contemporary German feminism in the rise of the term “popfeminism” in popular, as well as theoretical, discussions. In its conception, popfeminism counters the apolitical thrust of post-feminism while also taking into account the pop cultural basis of much recent feminist activism, including that which comes out of music, club culture, video, performance, and digital communities. Popfeminism provides a feminist approach to pop culture, but it also critiques and redefines both feminism and pop culture (Baer, “German”; Eismann, *Hot*; Kauer; Smith-Prei, “Knaller”; Volkmann and Hecken; Zeisler). Pop culture and feminist culture are redefined through popfeminism. Popfeminism offers a useful framework for material and cultural analysis interested in moving beyond traditional research modes and crossing multiple communities, for its conception is located in theory-driven practice and praxis-based theory.

Popfeminism identifies the personal as the site for political change (Harris, *Next*). It uses pop culture on a global scale to look for local spaces of change and resistance. Popfeminist politics, then, are performative, and provocative, particularly for their personal and inclusive approach to the DIY body, but also for their continued expansion of an understanding of the political (Smith-Prei, “Knaller”). Further, the playful yet aggressive nature of the riot grrrls of the 1990s resurfaces as girlies or *Mädchen* in the German context (Buszek; Driscoll; Haaf, Klinger, and Streidl; Hensel and Raether; Meltzer; Miller; Mitchell and Reid-Walsh; Monem). By utilizing girl instead of woman, popfeminists playfully join notions of power with the commodification of mainstream youth culture. Because in the German context the prefix pop denotes resistance through disturbance (Gleba and Schumacher), this resistance is articulated here through an embrace of non-girlish behavior. The feminism of pop lies in the playfulness with which performers and artists make fun of gender stereotypes and at the same time understand themselves as clearly feminist (Eismann, “Feminismus”). The binary between what is perceived as the old, unattractive feminism of the 1970s, the feminism that was a leftist political project, and popfeminist intervention is mainly a construction of the media (Eismann, *Hot*). Building on this assessment, popfeminist activism, then, must be read for its provocative potential, interrogated as to the purpose of such binaries and as to the role these binaries might play in the conceptualization, propagation, and reception of popfeminist creative-political production. Protest performance cultures examined in our project navigate the tension between trying to offer a feminist critique of the neoliberal appropriation of feminism, the female body, and sexuality as seen in the media and at the same time being that selfsame appropriation (Scharff, *Repudiating*). They walk a fine line between presenting an intervention into the marketplace and being consumed by the marketplace. This position is a response to the appropriation of feminist rhetoric by the political right, cultural conservatives, and neoliberalism (Baer, “German Feminism”; Berlant; Driscoll; Harvey; Herman; Scharff, *Repudiating*). Popfeminism is a viable framework for addressing this difficulty, for it negotiates between commercial appeal and a feminist critique of commercialism. The discourses surrounding the validity of feminism today, its proliferation in digital culture, and neoliberal commercialism have currency, making this study timely with regard to its political positioning and transnational importance.

This project also adds its voice to the studies that address the rise in using digital technology to engage in feminist practice (Gannon; Groß; Harris, “Young”; Hunt; Kearney; Nunez; Puente and Jimenez; Susemichel). Our title intentionally alludes to Teresa de Lauretis’ groundbreaking text *Technologies of Gender*. In it, she questions the notion of gender as difference and, following Foucault, sees gender to be a product of “various social technologies,” also with reference to academic discussions and social and culture practice (Foucault; de Lauretis ix). Technologies in our project not only refer to advances in the digital arena, but also to that which engages the theoretical and the practical. We therefore include bodies as a technology that communicates the place where practice and theory collide. A popfeminist analysis of protesting bodies that are located precariously between alternative multi-media platforms, mainstream media outlets, performance and politics, and subversive technology has the potential to truly transform the discussions on the relevant politics of contemporary feminism in the digital economy (Carty). While discussions on the feminist body and new technologies, including digital technology, have long been standard to feminist theoretical vocabulary (Haraway “Cyborg”), little headway has been made in the discussion surrounding the theoretical and practical impact digital mobility has made on transnational and local feminist body politics and protest performance art. Our material has been specifically selected to be transnational in nature. Therefore, the discussions surrounding national context and digital movement will also play a primary role. Initial research out of the Free University Berlin, funded by the German Research Foundation and for which Smith-Prei was an international collaborator, has begun the conversation as to the theoretical integration of feminism into open access technologies. That interest has remained, however, focused on academic publishing. Through the lens of popfeminism, our project wishes to expand the question of the give and take between feminist activism and the digital economy with specific reference to open access debates in a manner that crosses the academic community with activist communities as well as the local with the national and international. Through our research, the project will define a discourse on popfeminism and performative digital activist cultures in and for Germany and beyond.

Aside from each separately publishing and giving talks on popfeminism, Smith-Prei and Stehle have started research in collaboration (funded by the University of Tennessee Knoxville and the University of Alberta Killam Fund), initial results of which provide the theoretical and methodological foundations for work to be undertaken in the three-year grant period. We have begun examination of contemporary German feminist performance, popfeminism, and reception, in particular with analysis of Lady Bitch Ray, Chicks on Speed, and Mädchenmannschaft e.V along with other literary (Charlotte Roche, Helene Hegemann) and filmic (*Prinzessinnenbad*) works to provide our research with a broader culture framework. This research has allowed us to collect a variety of politically charged performances – video, digital proliferation, and stage performance – and locate these within popfeminist discourse in contemporary Germany and to begin the initial analysis of the material. Through this analysis, we have begun our search for sites of popfeminist political interventions by taking a look at the politics of these performances and their reception, including the role digital cultures play in their circulation. The theoretical and political research undertaken during this project has lead us to questions related to transnational flow of activism, its digital proliferation, and how popfeminism as a theory and as a position of activism might be used also as a methodology for critically understanding such materials. Moreover, the research has allowed us to narrow in on the specific areas for examination in our fieldwork in Germany, providing us the ability to reach the objectives of this project as laid out for the three-year grant period with expediency, a necessity due to the immediacy of material.

There are no such large-scale studies in German Studies. Much scholarship exists on feminist performance art and activist cultures of earlier time periods; however there is a gap in the research on their legacies, and on the politics of their digital circulation contemporary Germany. Moreover, while research on topics such as third wave feminism, post-feminism, and the global reach of digital feminism exist in the North American context, few of those books apply to the German-language academic context (Baer, *Wonder*; Ferree). At the same time there has been a surge of popular, non-academic, often anti-intellectual books with interest in the lifestyle aspects of third wave feminism in Germany (Haaf, Klinger, and Streidl; Hensel and Raether; Stöcker). This study will explicate the politics of feminist performance in the Twenty-first century by developing a popfeminist methodology that offers an intersectional analysis of a global phenomenon in a local manifestation. It connects to research from the fields of film studies, global studies, media studies, performance studies, and literary studies. It thus provides an interdisciplinary perspective on Twenty-first century feminist activism, challenging their dismissal as post-political or politically ineffective. Our project will be the first to academically engage with German popfeminism on a large scale, while also taking into account the transnational, and perhaps even transmedial, capabilities of popfeminist discourse and objects. Further, due to our interest in not only examining how the digital economy has impacted feminist activist cultures but also how feminism has the potential to disturb or rewrite the digital economy, our study crosses multiple communities: our study will impact disciplinary research (German Studies, Gender Studies, Media Studies) by offering a new methodological approach to urgent theoretical questions surrounding protest cultures, viability of feminism, and the digital economy; it will impact activist communities interested in interrogating technologies (digital and corporeal) for feminist work; and finally it will impact students in the humanities who are faced with the pressures of a dwindling academic market. Through engagement with our project, students will not only receive excellent research and writing skills through collaboration, but they will also be well versed in both theory and practice of popfeminist activism and open access.

Methodology

In response to the three areas of urgency discussed here and in order to reach the four objectives outlined above, we have established a set of specific concrete methodological approaches.

Creating new methodology in theory and practice – Popfeminism: We follow the objects of our study with a searching and meandering eye, and trace the political moments, effects, and feelings, including failure (Berlant; Halberstram *Art*) the protest performances produce as objects and artists circulate through different media. These political effects and feelings are fleeting, however, this fleetingness should not be confused with political inefficiency. Producing moments where agencies and power relations shift, however briefly, suggests that the feminist stakes are high with relation to these popular, playful, and in some cases humorous performances. The messiness and the interplay between media is best approached with a popfeminist methodology that intertwines theory and practice, as well as historical trajectories with digital technologies and the local with the transnational.

Placing limitations: The potential scale of this project is massive. We have limited our research to examine three international phenomena and one national context with which we are already very familiar. Further, we have confined our research to those moments of activism that display a clear use of digital technologies and the body in their communication of the political, and that can be termed protest performance art. These perimeters clearly highlight historical feminist legacies through which we are able to examine the true effect of transformations.

Collecting material: Material will be collected through online research and through fieldwork in Germany on the histories and futures of local performance art activism. The student team of researchers, under the primary direction of the PI Smith-Prei and following criteria laid out by Smith-Prei and Stehle, will collate research on the selection of protest performance art. The materials will be gathered online always with a view to how the digital medium not only helps to proliferate but also creates the content of such material. In a second step, Smith-Prei and Stehle will engage in field research in Germany, including at a selection of prominent women's centers and archives, libraries, and gatherings – formal and informal – to produce an understanding of the continuing presence of the historical trajectory of German feminist protest today and how the contemporary landscape of protest movements has changed the visual discourse on feminist activism. Key to this research will be the manner in which the transnational resonates in different local performance contexts (for example, Canadian feminist musician Peaches' staging of a protest rally that doubled as a music video in the Prenzlauer Berg neighborhood of Berlin in the name of Free Pussy Riot) and how the afore mentioned materiality (bodies, DIY culture) appears in the new local context. We will visually document the research with photographs and video.

Translating, interpreting, archiving: translation, interpretation, and archiving of source material culled or created both during fieldwork and in digital research is essential to connecting our work with the communities outlined above: the academic, the activist, and the student communities. This material includes visual representations of performance protests in the form of photographs and video, written material by not only members of the movements but also their larger communities (in the form of comments online or traditional news reports circulated digitally), and corporeal material. Student researchers familiar with the national languages will translate the materials (English, Russian, Ukrainian, German, French). The interpretation of the material will be done together as a team. We will archive the material in an open access repository, such as the Education and Research Archive at the University of Alberta, with which Smith-Prei has proven experience.

Envisioning the development of new tools: Through digital technology, local protests have the ability to become transnational pop cultural phenomena. We will analyze existing digital and analogue tools for the transmission and circulation of the performance material and the limitations of these tools. In order to do so, we will look specifically at how, in the previously collected material and fieldwork in Germany, these movements resonate transnationally are interpreted, facilitated, or transformed in digital transfer. Smith-Prei, Stehle, and student researchers will pursue the question as to how feminism understood as popfeminism inserts itself into and disturbs digital creation and dissemination. We will interrogate how popfeminism might productively engage with or change the nature of philosophical and practical discussions surrounding open access technologies. Through these discussions, and under consultation with experts in research computing at the Faculty of Arts at the University of Alberta, we will produce plans for and begin to create new, open access digital tools for feminist activism with popfeminist sensibilities. These tools will include a mobile application, and potentially a sub-channel on iTunesU, and will offer activists and present and future academics a mode of understanding the manner in which the digital economy has transformed feminist activist cultures today, but also the potential for feminism to transform and question that digital economy. Student researchers will examine mobile applications and put forth a proposal, which will then be worked through in conjunction with University of Alberta technicians. While we do not expect a mobile application to be live by the end of the project, the plans for such a tool should be firmly in place and the initial development begun by the end of the granting period. Further funding will be applied for in year 3 to facilitate the finalization of the mobile application.

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Knowledge Mobilization Plan

The collection and analysis of the material and the establishment of the ERA archive will serve as the basis for conference presentations at national and international conferences. Throughout each stage of the research, the team will present the findings and developments at appropriate conferences, including the annual conference of the Canadian Association of the University Teachers of German (year 1), Women in German Annual Conference (year 1), German Studies Association (year 2), and the Society for Cinema and Media Studies (year 3). Further, we will propose a joint roundtable session with the Canadian Association of University Teachers of German and with Women's and Gender Studies at the Congress of the Humanities and Social Sciences toward the end of the research period (year 3). We will also propose a seminar for the Comparative Literature Association Conference (year 3). Following the end of granting period, we will host a conference (fall 2016) that will broaden the scope of our research on transnational movement of protest cultures. The conference will not only take the form of traditional dissemination of research but will include also artists and performers engaged in art activism, as well as activists themselves. We will pursue funding from a variety of outside sources for this conference during year 2.

The feedback prompted by the presentations will lead to their preparation for publication in the form of individual articles for top-tier journals such as *New German Critique*, *The Germany Quarterly*, *Women in German Yearbook*, and *Feminist Media Studies*. Because the PI is committed to open access proliferation of academic work as evidenced in her own founding of and editorial work for the open-access online journal *Imaginations*, we will also seek out open-access peer-reviewed online journals. The primary material collected will be archived in the Education and Research Archive housed at the University of Alberta as well as on the University of Alberta Faculty of Arts iTunesU channel. This will provide immediate, sustained, and broadest access to the research for all communities addressed by this project. These papers and research will result in a monograph, the publication of which we will consider pursuing either with the University of Toronto Press, in Continuum's new German Studies series, or in Palgrave Macmillan's new "Pivot" series. Presentations and papers will be co-authored among team members and students. Further, students will be mentored through a process of preparing individually authored articles based on or inspired by the research. The monograph will be co-authored by Smith-Prei and Stehle.

Because one of the results of this project is the development of tools for feminist work, we wish to develop a mobile application that will allow for international activist and academic communities to engage with that research and one another in a creative manner, thus connecting researchers and activists in a community based on content, theory, and practice. Consultation as to the precise form of this mobile application is central to year 3 of the project. We will work with the iOS platform (Apple) as well as a web-based platform for other devices (Android, Windows) to reach the broadest audience. The mobile application will include not only imagery and videos collected, but also a protest mapping function as well as a forum to connect international activists and academics.

Schedule

2013-14: Collation of material (team); conference participation (team); collaborative article (team)

2014-15: Fieldwork in Germany (Smith-Prei/Stehle); research on digital platforms (RAs); archive established at UofA (RAs); integration with iTunesU (RAs); conference participation (team); collaborative article (team); conference conceived and funding pursued (team)

2015-16: Monograph published (Smith-Prei/Stehle); single-authored articles (RAs); work on app (team); pursue funding for app (team); conference at the Banff Centre (team)



Family name, Given name

Smith-Prei, Carrie

Expected Outcomes

Elaborate on the potential benefits and/or outcomes of your proposed research and/or related activities.

Scholarly Benefits

Indicate and rank up to 3 scholarly benefits relevant to your proposal.

Rank	Benefit	If "Other", specify
1	Knowledge creation/intellectual outcomes	
2	Enhanced theory	
3	Student training/skill development	

Social Benefits

Indicate and rank up to 3 social benefits relevant to your proposal.

Rank	Benefit	If "Other", specify
1	Enriched public discourse	
2	Cultural outcomes	
3	Social outcomes	

Audiences

Indicate and rank up to 5 potential target audiences relevant to your proposal.

Rank	Audience	If "Other", specify
1	Academic sector/peers, including scholarly associations	
2	Practitioners/professional associations	
3	Students	
4	Artist-researchers	
5	International audiences	



Family name, Given name

Smith-Prei, Carrie

Expected Outcomes Summary

Describe the potential benefits/outcomes (e.g., evolution, effects, potential learning, implications) that could emerge from the proposed research and/or other partnership activities.

The expected scholarly benefits of the project will be openly circulated knowledge creation and the intellectual exchange of information as a result. By making available the materials gathered in the University of Alberta Education and Research Archives, including also their translations, as well as potentially on iTunesU, we hope to engage other scholars in the questions as to the transnational reach of feminist protest and performance in digital cultures. Also, our work on popfeminism in our monograph will provide a new and apt theoretical model for approaching all aspects of the popular -- in particular the way in which the digital medium creates the popular -- with a view to political practice. Finally, our project is intended to benefit student training and skill development. The students involved in the project will not only receive excellent research and writing skills in collaboration and through mentorship, but they will also be well versed in both theory and practice of activism and open access discourse, able to bridge protest and digital communities.

The project will also benefit the social sphere through the enrichment of public discourse. Because the project's objectives are not only to approach the specific case of feminist activism and its transnational movement, but also to question how popfeminism engages productively with the digital economy, the project will apply to a broader range of questions related directly to the philosophical and political underpinnings of such debates as open access. Our research is intended to underscore the continuing importance of feminist activism in a post-feminist age, an aspect that will impact all aspects of public discourse on equity. Further, the project will have cultural outcomes: Through the analysis of the material, we will come to important conclusions as to how digital technologies impact the creation of local and transnational feminist cultures. Finally, the project will have social outcomes, in particular for the activist community in Germany locally and nationally, but also transnationally, for we wish to provide better tools -- theoretical and methodological tools as well as digital tools -- for feminist work in a digital economy.

The audiences for this project include the academic sector, which will benefit directly from the methodological approaches outlined in the monograph and in the articles and conference papers. This academic sector includes not only German Studies peers, but also academics working in the disciplines of Gender Studies, Media Studies, Digital Humanities, and Sociology. Further, the project will reach practitioners, including feminist activists organizing protests and digital practitioners working on questions of information accessibility and open access in libraries, archives, and publishing houses. An additional audience group will be advanced undergraduate and graduate students, who as potential future academics or community leaders will be able to utilize the materials gathered and the popfeminist approach to apply to their own research informed by theory and practice. The project will also speak directly to artist-researchers, for we see in these moments of corporeal-based protest a blurred line between performance art and activism. We wish to capture this in our final conference by inviting artist-researchers working on art activism. Finally, because one of our primary concerns is to examine how local activism is transported transnationally, our project is intended for an international audience. The researchers involved come from Canada and the United States, and the materials examined from Canada, Germany, Russia, and the Ukraine. Our conclusions drawn and tools developed will apply to other international cultural contexts.

A. Description of Team

This project is a true collaboration; the PI and collaborator will undertake all aspects of the project, including research and dissemination of results, equally. A team approach is necessary for this project as it emerges from ongoing research undertaken by Smith-Prei and Stehle, beginning in early 2010. Further, as one essential aspect of the project is to build knowledge and understanding for popfeminist activism in a way that bridges different community spheres – the academic and the social, the street and the digital, the local and the transnational – that bridging must necessarily already begin in the connection between our two institutions. While we see students to be part of the team proper, because we have yet to identify the specific students involved, we describe their role not in section A but instead in section C.

Dr. Carrie Smith-Prei (Primary Investigator, 50%) has published in a variety of areas related to gender, performance, politics, and the representation of the body in post-1960s Germany. In her forthcoming monograph, *Revolting Families*, she proves her expertise in the close reading of primary materials that range from literature to speeches to sociological studies in order to capture the immediate political concerns of the body and intimate politics of a specific time period, expertise that applies also to the project at hand. Most recent articles such as “‘Knaller-Sex für alle’ [‘Bombastic Sex for All’]: Pop Cultural Body Politics in Lady Bitch Ray, Charlotte Roche, and Sarah Kuttner” and grant-funded presentations in venues such as the Canadian Association of University Teachers of German and the German Studies Association directly approach the theoretical and material basis for this project. She is also engaged in work and practice in the open access digital economy. She is founding co-editor of *Imaginations: Journal of Cross-Cultural Image Studies* and has organized panels, given talks, and written a solicited article on the topic of German Studies, feminism, and open access. Finally, despite being a new scholar, she has significant supervisory experience at the BA honors (5), MA (5), and PhD (5) levels. This experience will allow her to closely mentor students throughout the granting period.

Dr. Maria Stehle (Collaborator, 50%) has published a wide-variety of articles covering media, gender, identity politics, and body cultures in contemporary German culture. Her forthcoming monograph *Ghetto Voices in Contemporary German Culture* shows her expertise in analysis of multiple visual and textual materials for cultural, theoretical, and racial understanding of the contemporary period. Other recent articles cover a variety of aspects related to the project. These include performance, feminism, and body politics as perpetuated by the media in “Pop-Feminist Music in Twenty-First Century Germany: Performance, Authenticity, and the Body,” “Pop, Porn, and Rebellious Speech: Feminist Politics and the Multi-Media Performances of Elfriede Jelinek, Charlotte Roche, and Lady Bitch Ray,” and “Gender, Performance, and the Politics of Space: Germany and the Veil in Popular Culture,” as well as in presentations for a variety of conferences. Earlier articles and studies display her continued interest in questions related to media proliferation of political representation and meaning. Stehle also has significant supervisory experience at the MA and BA honors levels.

B. Description of Previous and Ongoing Research Results

The project grows out of initial research begun by Smith-Prei and Stehle on popfeminism, performance, and reception in Twenty-first century German culture. The PI and collaborator met in late 2009 because of similar topical interests in contemporary body politics and popfeminism,

leading to individual articles and conference presentations. Since then, we have been informing each other's individual work in these areas, and developing shared research goals. In our collaborative research out of which this project grows, we began to analyze a selection of popular texts and performances in terms of their potential for political activism, including the literary (Charlotte Roche, Helene Hegemann), the musical (*Lady Bitch Ray*, *Chicks on Speed*), and the filmic (*Prinzessinnenbad*). Through this interrogation we came to the result that when it comes to the media proliferation of popular performances today, the clear intention (political, commercial) of these performances becomes messy. Moreover, the reception of performances by these often self-declared feminists repeatedly asks whether the works have feminist-political validity. We identify an awkwardness in these materials that produces the emotional reaction (embarrassment, confusion, laughter) to the material by the audience and is responsible for the destruction of simple meaning-making processes. Awkwardness describes potentially political corporeal performance, reception, and affect, and is also produced through the breakdown of language, communication, and standard artistic forms. These performances draw attention to normative representations of sexuality, gender, and race, but they also represent the collapse, breakage, or disjuncture of discursive frameworks that might easily (historically, politically, theoretically) explain the performances' political implications. Through this notion of awkwardness, we arrived at a productive popfeminist model for approaching the theoretical and practical evaluation of further, explicitly political, bodily performances – including protest art.

This initial research, which was in part seed-funded by a Small Operating Grant from the University of Alberta Killam Research Fund (PI Smith-Prei) as well as the University of Tennessee Knoxville, has thus provided the theoretical groundwork for this project. It remains unpublished as it will become an essential portion of the monograph. Further, the Department of Modern Languages and Cultural Studies has supplied Smith-Prei with a PhD research assistant for fall 2012 with expertise in Russian and Ukrainian languages and feminist cultures (Olena Hlaskova). She has begun collating all material available on Pussy Riot and FEMEN in their local contexts, material which will be valuable for year 1 of the project. We will expand on the material and theoretical results of this research to develop ways to describe feminist corporeal performance protest and activism in the Twenty-first century that account for and harness its messy conveyance of meaning as it is transferred nationally and transnationally through digital technologies. This includes its commercial appeal, its ability to incite change, and production of audience discomfort. Our study searches for sites of popfeminist political interventions by taking a look at the politics of these performances and their potential to be understood as protest, or by looking at the performative potential of protest and activism, including the role digital cultures play in their circulation transnationally.

C. Description of Student Training and Roles

Graduate student researchers (MA and PhD) are essential to every aspect of this project, not only in terms of their involvement in the research, but also to the intellectual direction of the project. Student researchers will be drawn from a variety of areas, including those with Russian and Ukrainian language expertise, but also those with interest in gender and digital media research and German Studies. These students will be well versed in cultural analysis, however they might also have expertise in discourse analysis and linguistics. The training of students will be focused on three aspects: guiding students to become excellent researchers, helping them to grow intellectually through collaboration, and empowering students to take their own creative, theoretical, and practical risks. Each of these aspects will be integrated as much as possible into the tasks of the project.

The students will be involved from the beginning of granting period, where they will help to determine the type of materials to be gathered, collect these, and begin their initial interpretation along perimeters set out by the team. We envision this research to be undertaken by two MA students, with guidance from one PhD student, in order to provide the MA students with maximum research training early in their careers and to offer the PhD student mentorship experience. Where appropriate, students will engage in the translation of key points of the material into English and/or German. This experience will offer students clear skills related not only to research but also to identifying key features shared across different national contexts. Further, it will offer students interested in translation practice with different types of language forms and contexts.

Students will also be offered experience with issues of open access through the creation of a digital archive at the University of Alberta (ERA). Together as a team we will determine what types of materials should go into such an archive. Then students will be responsible for the upload, management, and organization of the archive. This will give them not only valuable insight into what an open access archive might offer researchers and activists, but also how to best preserve the materials they have created. The theoretical considerations the students will make through this process will be valuable to the entire team when it comes to the development of tools for popfeminist work, for in this process, the students will be able to put that theoretical experience creatively into practice.

Because students will become future academics and academically-founded practitioners, an essential aspect of training throughout the granting period will be in developing research results in the form of written papers and articles. Not only will students be involved in every aspect of writing and presenting conference papers, which we will do as a team, but also they will be given mentorship and encouragement to develop at least one single-authored article during the duration of the grant or after their work with the project. Where possible, we will work with the same PhD student in year 1 and 2, and in year 2 and 3, with an overlap for sharing information in year 2, in order to develop consistency in mentorship and training. Further, with regard to the conference that will take place at the end of the grant period, we will involve not only the PhD student working with us in year 3, but we will invite all involved in the duration of the grant to help in its intellectual direction and in funding applications. Smith-Prei has already identified a number of University of Alberta students in Modern Languages and Cultural Studies that currently fit well with the project and already have some familiarity with it. These are: Shawn Cline (PhD, Russian and German Studies); Marine Gheno (PhD, French Studies); Olena Hlaskova (PhD, Slavic Linguistics); Lars Richter (PhD, German Studies). MA student researchers might be drawn from incoming students in the department, as well as from Women's Studies, English and Film Studies, and Humanities Computing.

It is important to note that while it will be Smith-Prei's role as the PI to oversee the training of students, Smith-Prei and Stehle will work together on a plan to engage Stehle more fundamentally in that process, not only for the benefit of students to be exposed to a second, outside perspective on a regular basis, but also in order to further strengthen the ties between our two universities and departments. While the specific perimeters are to be determined, we would envision a series of online proseminars or workshops that would benefit the students involved in the project directly, but also those with disciplinary or research interests in the project at both institutions.



Family name, Given name
Smith-Prei, Carrie

Funds Requested from SSHRC

For each budget year, estimate as accurately as possible the research costs that you are asking SSHRC to fund through a grant. For each Personnel costs category, enter the number of individuals to be hired and specify the total amount required. For each of the other categories, enter the total amount required.

Personnel costs	Year 1		Year 2		Year 3		Year 4		Year 5	
	No.	Amount	No.	Amount	No.	Amount	No.	Amount	No.	Amount
Student salaries and benefits/Stipends										
Undergraduate										
Masters	2	31,200	0	0	0	0	0	0	0	0
Doctorate	1	16,337	2	33,981	1	17,670	0	0	0	0
Non-student salaries and benefits/Stipends										
Postdoctoral										
Other										
Travel and subsistence costs										
	Year 1		Year 2		Year 3		Year 4		Year 5	
Applicant/Team member(s)										
Canadian travel	1,870		0		1,870		0		0	
Foreign travel	1,955		8,547		3,910		0		0	
Students										
Canadian travel	0		0		3,440		0		0	
Foreign travel	0		3,610		1,805		0		0	
Other expenses										
Professional/Technical services	0		0		9,000		0		0	
Supplies										
Non-disposable equipment										
Computer hardware	3,735		0		0		0		0	
Other	688		0		0		0		0	
Other expenses (specify)										
Publication subvention	0		0		8,000		0		0	
Dropbox for teams	795		795		795		0		0	
Total	56,580		46,933		46,490		0		0	

Budget Justification

Personnel Costs – Total \$99,188

Student salaries and benefits: cost of hiring four PhD and two MA students at University of Alberta institutional rates, including the payment of non-discretionary benefits, prorated for a 4% increase per year as per University of Alberta guidelines. Costs are for academic year (two four-month terms) at 12 hours/week.

Year 1: Two MA students will be hired for the academic year in the initial phase of the project to help with the gathering and assessment of materials. One PhD student will be hired for the academic year for the archiving of the material and helping to oversee research and engage in translations (English or German according to ability). *Total: \$47,537*

Year 2: Two PhD students will be hired for the academic year in order to analyze the research, expand the database, and work on developing a plan for the mobile application, and to work on developing grant applications for the conference (under guidance of team-members) to take place after the granting period. *Total: \$33,981*

Year 3: One PhD student will be hired for the academic year to work extensively on the development of the mobile application (under consultation with Technology and Innovation in the Faculty of Arts), but also to write conclusions and develop grant applications for completing mobile application. Where possible, we will retain the same two PhD students so as to better train students through research but also written dissemination. *Total: \$17,670*

Travel and Subsistence Costs – Total \$27,007

Travel costs will cover team (PI/collaborator) travel to Germany during the second summer of the granting period, and will cover costs for travels to conferences for the PI, collaborator, and PhD student researchers in different combinations. All travel costs are based on estimated current fares and use the University of Alberta's standard per diem rate (\$45/day in Canada, \$45/day in the US, and \$66/day outside North America). Unless otherwise noted, hotel costs within Canada are calculated at \$150/day and outside of Canada at \$175/day.

Fieldwork in Germany: The majority of the research will be undertaken online, however it will be necessary for the PI and collaborator to travel to Germany in the second summer of the grant to undertake research in Berlin, where most activist centers are located. This travel has been calculated with \$1500 for airfare to Berlin, per diems (14 days x2), public transportation (\$36/week ticket x2), and apartment rental (shared) at \$800 per week for two weeks. *Total: \$6592*

Conference Travel: As the knowledge mobilization plan details, oral presentation of research results will take place throughout the granting period. Costs are calculated for the PI and, where appropriate, PhD students and for dissemination at Canadian (Congress), and US (the German Studies Association, Women in German, Society for Cinema and Media Studies, and American Comparative Literature Association) conferences. The collaborator will apply for funding available at her home institution for these conferences. Both the PI and collaborator will apply to other funding sources for one-off conferences that appear in Europe and North America as appropriate.

Canadian: Funds are calculated for the PI to disseminate results at the Canadian Association of University Teachers of German annual meeting in the first and third year of the project.

The third year will take the form of a roundtable and will be offered in conjunction with Women's and Gender Studies. The collaborator will apply for travel costs at her home institution to attend both years. In the third year funds are calculated for two PhD students to join in the roundtable. Costs include airfare (estimated at \$600 per ticket x4), per diem (6 days x4), hotel (4 nights/trip x4), conference and association fees (\$250 x4) and ground transportation (\$150 taxi costs x2, shared). *Total: \$7,180*

US: Costs are calculated for PI travel to four major conferences in three fields: Women in German Annual Conference in year 1, German Studies Annual Conference in year 2, and the Comparative Literature Association Conference (seminar format) and the Society for Cinema and Media Studies in year 3. Two PhD students will attend the German Studies Annual Conference in year 2 (this being the major conference in the German Studies field and essential for PhD student networking). One PhD student will help organize and join the seminar for the Comparative Literature Association Conference in year 3 (good experience in conference preparation for student). Costs include airfare (estimated at \$900 per ticket x7), per diem (4 days x7), hotel (3 nights x7), conference and association fees (\$200 x7), and ground transportation (\$150 taxi costs per trip x4, shared). *Total: \$13,235*

Other – Total \$19,385

Professional/Technical Services: Costs to hire professional services at the University of Alberta in Technology and Innovation (Faculty of Arts) for 150 hours at their standard rate of \$60/hr. The team will work with this professional to develop plans and designs for a mobile application during year 3 of the project, based on research undertaken by PhD students. We will apply for additional funds to implement these plans. The mobile application will draw from material housed in the ERA archive, therefore making the material as open access as possible, and will include a mapping function for activist involvement and a forum for transnational community building. *Total: \$9000*

Publication Subvention: Costs to cover the publication of the co-authored monograph in year 3 of the project, as per knowledge mobilization plan. Costs have been calculated according to the standard amount awarded by the SSHRC Aid to scholarly publications. *Total: \$8000*

Dropbox: To share large files (images, video) and prepare these for archiving and analysis and to collaboratively work on writing and digital projects, we need a shared dropbox account for all members. Most cost-effective choice: \$795/year (5 users) for the 3 years of grant. *Total: \$2,385*

Supplies – \$4,423

Computer hardware: The first year's budget includes two 11 inch 64 GB MacBook Air laptop computers (\$1029 + sales tax x2) for research assistant use (one shared by MA students in year 1 to be passed on to PhD student in year 2 and 3; one used by PhD student in year 1 and 2). As this project includes extensive digital research, archiving, and creation, this equipment is essential to its success. A 13 inch 256 GB MacBook Air (\$1529 + sales tax) has been included for the PI's fieldwork and research presentation. A laptop is crucial for this work. My current one will be 5 years old this summer. Peripherals include projector adaptors (2x \$34 + sales tax). *Total: \$3735*

Camera: The second year's budget includes a Canon EOS Rebel T3i (\$649.99 + sales tax). Essential to the fieldwork in Germany will be the documentation of protest movements, art, and activism in the street. For this purpose a high quality camera is necessary to maintain digital documentation for use in both the ERA archive and the mobile application. *Total: \$688*

