



The JRAAS team has received the inspiring challenge of compiling in a booklet the diverse work produced in the last five years at CETAPS both, in Lisbon and Porto. In it, we showcase past events and publications in a visually captivating and engaging way, highlight ongoing and future projects, and reflecting the core values that define our research centre.

More than an archive record, it serves as a testament to CETAPS' commitment to sustainability. We were proud to present this booklet to the evaluating panel of the Portuguese Foundation for Science and Technology (FCT). You can access the booklet [here](#).

Figure of the Month



Catherine Grant

Catherine Grant holds a PhD in Philosophy and is a renowned music researcher. She lectures at Queensland Conservatorium Griffith University in Australia. With research interests in music and its cultural contexts and in cultural sustainability, Catherine has a strong track record of international collaborations on projects to promote culture through music, including in countries like Cambodia, Vietnam, Vanuatu, Indonesia and Brazil. Her significant contributions have been recognized through prestigious awards, including an Endeavour Australia Research Fellowship in 2015, and research funding from the British Museum (2019) for her work in Cambodia. Moreover, Catherine was honoured with an Australian Future Justice medal for her research, advocacy, and activism on cultural sustainability. Her dedicated work on musical heritage and cultural sustainability has been recognized, and since 2021, she has served on the grant assessment committee for the Endangered Material Knowledge Programme of the British Museum in England.

Snippets



"Mapping Utopias" - A JRAAS Workshop

On January 22nd, JRAAS organized a workshop entitled "Mapping Utopias: Introduction to Mapmaking in R" within the scope of the 2nd FLUP Research Meeting. Participants reproduced visualizations in R based on the interactive map created for the Great Utopians project, and were able to understand how these tools are relevant to research in the humanities.

For more snippets on JRAAS projects and an exclusive interview with Catherine Grant subscribe to our Newsletter: <https://inqueritos.up.pt/6/index.php/319717?lang=en>



JRAAS on an International Conference on Video Games

We are thrilled to announce that two of our JRAAS members, Thaís and Joel, along with our coordinator, Luciano, had their presentation proposal approved for the International Conference on Victorian and American Myths in Video Games, in Lisbon. Their paper, entitled The London Victorian Society Remediated: Mapping Characters in Assassin's Creed Syndicate through Digital Humanities, will be presented at NOVA University of Lisbon in April 2025.

WHAT ABOUT THE MIK'MAQ?

By Catarina Almeida, a student of Communication Sciences

When watching *Anne With an E*, a person is immediately caught by the extravagant yet unique traits of the main character. Anne Shirley is an orphan girl hired to help on Marilia and Mathew Cuthbert's farm (two siblings that inhabit the lone walls of Green Gables). Anne is cunning, intelligent, curious, and imaginative with a rather peculiar appearance, for no one else in Avonlea has freckles and red hair. It is these same peculiarities that make Anne see the world in magical scenarios.

However, to a more attentive watcher, the innocence in Anne's eyes transforms into an analysis over the heritage left in what, not many years before the story's timeline, was a British colony.. All these details are present in the way the characters talk, dress, interact, and contemplate their future roles in society. And it's precisely when talking about this heritage that a very important topic comes to mind: to this day, the Prince Edwards Island, in Canada (where the story takes place), is the homeland of the Mik'Maq people.

Enchanted by everything outside the ordinary, much like her, Anne quickly befriends Ka'kwet, an indigenous girl who sells hockey sticks with her father in town. In their friendship Anne and Ka'kwet find a fascinating difficulty in communicating which strengthens their alliance even more. Henceforth, Anne visits Ka'kwet's camp frequently regardless of her adoptive parents' displeasure.

But the more Anne talks about her fascination with the tribe, the more the town is frightened, and slowly this fear foreshadows the sad destiny of the indigenous girl, for the desire to learn about and change what is yet unknown brings Ka'kwet to an unpleasant fate that not even Anne is able to prevent.

Intrigued by how this scenario is portrayed, the series led me to search for the book. And even though I found the depth of many situations more properly approached by the TV adaptation, reading *Anne of Green Gables* is still a testimony to growth, evolving, and understanding of our past.

Editorial

What makes a culture sustainable? At CETAPS, we confront this question daily. Our aim is to explore how Anglophone Cultures have shaped identities through connections and exchanges rather than assuming that cultures are self-sufficient. Their dynamic relation makes them valuable research subjects, sustaining our academic community and reinforcing our role as mediators of knowledge. By sharing our findings, we help both scholars and wider audiences see their own cultures in a new light, strengthening cultural sustainability in an interconnected world. January offered us a unique opportunity to reflect on this theme by showcasing our work to the Foundation for Science and Technology (FCT), where we reinforced our commitment to cultural sustainability. To further expand on the theme, we invited our figure of the month, Catherine Grant, for an exclusive interview. Her perspective enriches our discussion on cultural sustainability, which she defines as the "capacity (of individuals) to make their own choices about which cultural practices they engage in and don't engage in, in which ways, and to which degree."

At CETAPS, sustainability goes beyond the environmental to include cultural and technological aspects. We embrace minimal computing in our projects for low-energy, long-lasting digital practices and use Text Encoding Initiative (TEI) standards to ensure text longevity, interoperability, and openness. This commitment is reflected in our Digital Lab, databases, and outreach projects, which ensure that cultural heritage is not only archived but remains dynamic, accessible, and relevant. In this issue, we explore Anglophone Cultures, expanding our focus to include Canada, Australia, Scotland, and Ireland. Besides, we highlight examples of how culture is sustained through adaptation and engagement. Whether it's a Shakespearean play reimagined in opera or a book about jazz introducing the vibrancy of a musical genre to new audiences, these transformations keep cultural legacies alive. Our CETAPS Repository, recently presented at the 11th GDI Forum, exemplifies this approach by preserving research while making it accessible for future scholars. Similarly, projects like the Shakespeare Translation Memory platform transform Shakespeare's plays into resources that are engaging for the 21st century, which resonate with the work of one of our members, Lizi Kolbaia, who researches Shakespearean adaptations and appropriations in different media. In a similar way, the periodical O Vegetariano, published between 1909 and 1935, offers valuable insights about the Portuguese Vegetarian Society. In our work with this database, we do not simply archive an important example of Portuguese culture—one of our members, Joana Pinela, has created an interactive map and a webpage to demonstrate how digital tools help sustain cultural history by making it interactive and engaging. Now, we invite you to reflect on how cultural legacies shape us—and how we, in turn, shape them for the future. At CETAPS, we believe this is done through collaboration, experimentation, and renewal. Cultural sustainability is not just about preserving the past—it's about ensuring its relevance for the next generations.

Raquel Souza

About

JRAAS (Junior Researchers in Anglo-American Studies) is a platform for junior/young researchers from CETAPS (Center for English, Translation, and Anglo-Portuguese Studies) based in the scientific research hub of the Faculty of Arts and Humanities of the University of Porto (FLUP I&D). This Newsletter was created in collaboration with the Digital Lab.

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Joana Pinela, Joel Faustino, Lile Kobaliani, Raquel Souza, Thaís Vigas, Lizi Kolbaia, and Felipe Ferreira at the Digital Lab.

Access the link to download the digital version of the Newsletter from the CETAPS Repository: <https://cetapsrepository.letras.up.pt/id/cetaps/130690>

Contribute

We welcome and encourage contributions to this project and website. If you have been inspired by anyone or anything in Literature, Art, STEM or Activism in Anglo-American Cultures, feel free to contribute to the newsletter.

Submissions can take the form of essays, reviews, poems, short stories, photographs and anything else that you might be interested in. All submissions must be in English.

Please submit your work to institucionaljraas@letras.up.pt.

Thank you for your interest!



Lizi recommends
The Enchanted Island Opera
(2011)



Joana recommends
I Dream in Another Language
(2017)



Joel recommends
Elwan
(2017)



Thaís recommends
Jazz
(1992)



Felipe recommends
Horizon Zero Down
(2017)

Upcoming Events

The House of Gatsby

February 22



All About Jazz & Blues

February 27



"You Are the Killer: The Giallo Tradition"

Unitl March 7

