



# MSCA: HOW I DID IT!

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# About my project

- Global Fellowship 2018 – 2021
- **《World Heritage and East Asian Literature – Sinitic Writings in Japan as Literary Heritage》**
- Host organization: Ca' Foscari University of Venice (Italy)
- Partner organization: Waseda University (Japan)

WHAT'S GOOD ABOUT  
THE MSCA  
FELLOWSHIP



# What's good about the MSCA fellowship

- The MSCA is open to everybody (nationality doesn't matter) and to every field of research.
- You don't need to be actually working in a university or research center to apply.
- It is a perfect chance after a period of unemployment.

## 2 kind of Individual Fellowship

- European Fellowship (inside the EU) – 2 years
- Global Fellowship (outside the EU) – 2 years + 1 year back in EU

■ With the MSCA Global Fellowship you can choose almost every country in the world as long as there is a proper institution (university, research center) ready to host you.

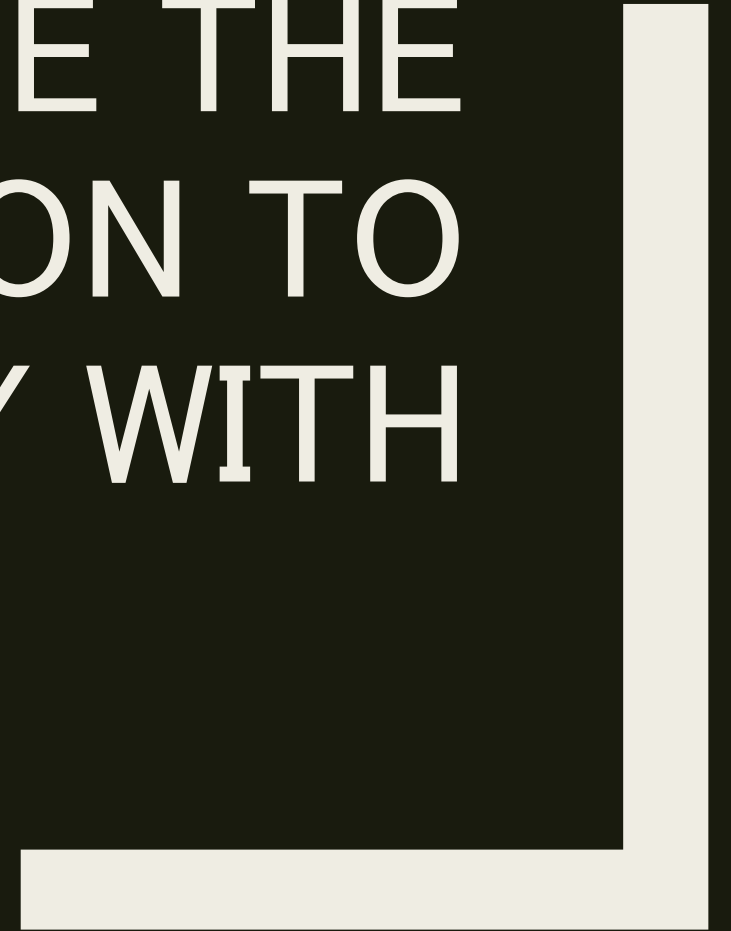
- Interdisciplinarity is welcome
- In my case: Japanese Literature +  
Heritage studies

- Consider the MSCA as a chance to train yourself in a new field
- In my case: Japanese Literature/Philology (my expertise) + Heritage Studies (new acquired skill)



■ Your future is more important than your past (that means: a solid career plan is even more important than your past experiences)

# HOW TO CHOOSE THE HOST INSTITUTION TO APPLY WITH



# How to choose the host institution to apply with

- There are senior scholars/professors you wish to work with?
- Are they happy to have you with them? (do they answer positively to your e-mail and gives you suggestions?)
- In the institution you choose is there an office dedicated to MSCA projects, and how many Marie Curie fellows they have had so far?
- Which chances of employment they will offer you at the end of the Marie Curie?

PRACTICAL ADVICES  
FOR WRITING YOUR  
PROJECT



# Practical advices for writing your project

- Start as soon as possible, and estimate at least one month of full time work.

# Practical advices for writing your project

- Give your draft to colleagues and to the staff of the host institution to have suggestions on how to improve your proposal.

# Practical advices for writing your project

- Include information on the opportunities of new networking you will enjoy by working in the institution you choose and with the research team of your supervisor: you must become a resource for the future of the research!

# Practical advices for writing your project

- Include information on the transfer of expertise between you and your supervisor's team (especially from outside the EU).



# Practical advices for writing your project

- Do not forget to mention your commitment to spread the results of your research not only to the scientific community but also to the society at large (arrange interviews with radio and tv, websites, newspapers).

# Practical advices for writing your project

- Make clear how your research will respond to needs and problems of society at large – even if not directly. It is not “just for insiders”.
- In my case: I mentioned the “2018 European Year of Cultural Heritage” to demonstrate the timeliness of my research on heritage and literature.

# Practical advices for writing your project

- Consider a “secondment” in the EU
- You can add a short period of activity at a different institution, research center, library, archive, laboratory or organization to acquire extra expertise and skills to improve your research project, or to conduct specific experiments or tasks.

# Practical advices for writing your project

- The introduction of your proposal must to be both exciting and clear, and must summarize both the strategies and the results you will pursue.



# DON'T FOLLOW THE SCHEMES.

Choose something nobody has never tried before.



# LET'S TAKE A LOOK AT MY EVALUATION SUMMARY

Why did they give me a MSCA?

# Criterion 1 – Excellence

- – The proposal demonstrates that the researcher would bring substantial literary and theoretical expertise to the outgoing host institution based on the researcher's recent doctoral and postdoctoral work and, in the final year of the GF, would bring distinctive expertise back to the incoming host through new knowledge acquired in the outgoing host institution.
- – The quality of proposed supervision is very high: the outgoing supervisor leads a research team whose work is of direct relevance to the proposed project and has extensive experience in supervising international fellows and students.

# Criterion 2 – Impact

- – The opportunities presented by this project to enhance the interdisciplinary character of the researcher's career profile are well demonstrated.
- – The proposal demonstrates well that the project would position the researcher as a leading expert in the newly emergent area of literary heritage studies and as a strong candidate for future funding opportunities, including an ERC Starting Grant.
- – Communication measures include good strategies to achieve public outreach through media interviews and publications in non-academic magazines.



# Criterion 3 – Implementation

- – The work packages are well delineated, and their development over the life of the project (from training through project activities to dissemination) is plausibly and coherently outlined. The feasibility of tasks, deliverables and milestones is credibly shown.
- – The work plan is coherent and well formulated; respective times and workloads related to tasks are well considered.
- – The appropriateness of the outgoing host institution is clearly shown, including its role in fostering European–Japanese research collaborations and joint initiatives which render it especially appropriate to this proposed project.



**Call:** H2020-MSCA-IF-2017  
**Funding scheme:** MSCA-IF-GF  
**Proposal number:** 792809  
**Proposal acronym:** WHEREAL  
**Duration (months):** 36  
**Proposal title:** World Heritage and East Asian Literature – Sinitic writings in Japan as Literary Heritage  
**Activity:** GF-SOC

N.	Proposer name	Country	Total Cost	%	Grant Requested	%
1	UNIVERSITA CA' FOSCARI VENEZIA	IT	90,138.6	32.11%	90,138.6	32.11%
2	WASEDA UNIVERSITY	JP	190,544.4	67.89%	190,544.4	67.89%
	Total:		280,683		280,683	

### Abstract:

In the last 20 years, world heritage and world literature have drawn much attention because they represent a convenient framework for visualising and promoting a certain numbers of selected 'items' acknowledged as the best achievements of human creativity, in response to a growing interest about foreign cultures. However, the concepts of world heritage—especially the recent declaration of intangible cultural heritage (ICH)—and world literature have been harshly questioned: Is it correct to delegate to an international community that is identified with the cultural elites of developed countries the power to judge and “edit the cultural diversity of the world” such as UNESCO’s list of ICH, or to arrange and create a new canon of “what is literary and what is not” such as in anthologies of world literature? These questions are tied to problems of the ownership of cultural heritage and of authorship of certain literary works that are translated from peripheral languages to hegemonic, international ones. Regarding these problems, the discourses of East Asia and Japan are interesting objects of study not only because they are both ‘peripheral’ from the traditional, Eurocentric point of view but also because their cultural and literary heritage is often older and richer than that of many European countries. This action will allow the candidate to apply an interdisciplinary approach to merge the different debates on ownership and authorship, and to formulate a new definition of ‘literary heritage’ that presents an alternative to the dichotomy of tangible/intangible. The case study will focus on the role of Sinitic writing (jp.: kanbun) in pre-modern Japan as part of the shared cultural heritage of East Asia and its historical development, reception, diffusion and eventual abandonment. This research will stimulate the dialogue on the role of literary heritage among multicultural societies with shared traditions and languages, such as East Asia and the European Union.