

Institution: The University of Manchester

Unit of assessment: 32 (Art and Design: History, Practice and Theory)

Section 1: Unit context and structure, research and impact strategy

1.1. Context and Structure

Art History and Cultural Practices (AHCP), is a nexus of art history, curation, and heritage studies within the School of Arts, Languages, and Cultures (SALC), and the Faculty of Humanities. Our distinctive approach to research is channelled through place-based public engagement and driven by a decolonised approach to art history and cultural practice. Our department stands out for its unique concentration on art writing, and the intersection of art, science and digital heritage.

Since REF2014, we have evolved as a vibrant unit with a distinctive configuration that facilitates our work on global approaches to art historical and cultural studies in tandem with a localised vision for action as scholars and practitioners. We produce field-leading research, supporting dynamic impact across multiple cultural sectors. Our configuration is the result of a strategic initiative bringing together:

- The Department of Art History (**Gerbino, Holmes, Mavor, Miller, Skrebowski, Terracciano, Trodd, Warr, Wouk**),
- The Institute of Cultural Practices (ICP) (**Ashton, Arvanitis, Gilmore, Martin, Parry** (returned with Drama)), an interdisciplinary unit, formed around the core of the historic Centre for Museology, foregrounding practice-based research which engages with cultural and heritage producers and organisations.

Our amalgamation (2015) builds on mutual interests and strengths, and our established connections to artistic and cultural resources. It has created dynamic new synergies that exemplify our shared objectives and is strengthened by our 2 current post-doctoral research fellows (PDRFs) with their focus on cultural politics (**Lionis**) and epistemic images (**Whiteley**).

In the REF2021 cycle we have:

- Published over 65 books, articles, and book chapters,
- Continued to increase our engagement with museums, and cultural and heritage organisations, including exhibitions curated with a range of local and national partners (14 from 6 in the REF2014 cycle),
- Supervised 34 PhD students from wide-ranging international backgrounds to completion (24 FTE),
- Performed academic service for 29 leading journals, 9 major presses, and 8 professional associations across art history and cultural practice,
- Achieved an average per capita research funding of £68,532.

We have brought cultural resources in Manchester and beyond increasingly to the foreground of our research and impact, helping to change the ways in which collections are understood and to shape heritage management and cultural policy. We have both led and contributed to initiatives within the University, the region, and internationally:

- The investment in Creative Manchester, established in 2018 as a SALC-led multidisciplinary platform (**Arvanitis**, Manchester Together Archive; **Gilmore**, Creative Industries Policy and Evidence Centre),
- The new South Asian gallery, part of the £13.5 million transformation of the Manchester Museum (**Holmes, Martin, Terracciano**),
- Deepening collaborations with the Whitworth Art Gallery and the John Rylands Research Institute (JRRI) (**Trodd, Warr, Whiteley, Wouk**),
- Working with the SALC-based Centre for Medieval and Early Modern Studies (CMEMS) (**Gerbino, Warr, Wouk**),
- Collaborations with local authorities and national institutions influencing cultural policy (**Arvanitis, Gilmore, Ashton**),
- International advisory positions (**Martin**, Museum advisor for the Central Tibetan Government).

As art historians, museologists, and arts and heritage management researchers, we embrace diverse methodological approaches and collaborate on a range of practice-based initiatives of international significance. Our work privileges art historical research across a wide geographic and temporal scope, alongside practical engagement with the cultural sector. We foster critical dialogue around institutional ideas, policies and practices in ways that reflect the mix of global and local perspectives that are a distinctive feature of our department. Our REF2021 submission reflects our deep commitment to the study of art and its publics and our contributions towards policy development and co-production within the heritage sector.

1.2. Research and Impact Strategy

Investment in the department since REF2014 has increased our FTE permanent research staff from 10.5 to 12.5. Together with replacement posts, this has allowed us to consolidate and expand strategically our cross-disciplinary profile with emphases on:

- Non-European fields of study (Asian, South Asian, diasporic, and global contemporary art),
- Engagement with collections and creative economy policies, including:
 - Socially responsible heritage and curating (ethics of collecting, climate resilience, decolonisation and the museum, feminist curatorial practices, underrepresented groups),
 - Creative economy policy development with cultural and heritage partners,
- Art and science, Digital Heritage (theory and practice of digital technology in museums, galleries and heritage sites).

Our broadening relationships with galleries, museums, and the heritage sector, together with our collective decision to increase our work on decolonisation and the ethics and political implications of collecting are exemplified in our chosen impact case studies. Together they demonstrate the positive force of our research within the cultural sector, both in the North West and internationally.

1.2.1. Implementation of REF2014 Research and Impact Objectives

Building on REF2014, we have implemented three key research objectives:

(1) Advancing dialogue between art history and cultural practices.

Whitworth Studies was established in 2015 in direct response to a need identified in REF2014 for a forum to facilitate dialogue among art historians, curators, cultural practitioners and a broader public. This embodies one key means to enhance dialogue across our fields of art history and cultural practice. With approximately six events per year, it brings the department together with the University's Whitworth Art Gallery to explore common research interests. It emphasises the participation of non-academic audiences in the formulation, production, and reception of research by foregrounding community-based curatorial practices. The focus on cross-disciplinary dialogue in the arts also shapes our Pilkington Visiting Professorship, which attracts world-famous academics and practitioners for a week of public lectures, student seminars, and master classes (Horst Bredekamp, 2014; Cornelia Parker, Malcolm Bull, 2015; David Freedberg, Alex Potts, Marina Warner, 2016; Nicholas Penny, T.J. Clark, 2017; Claire Bishop, 2019).

(2) Decolonising our research and teaching particularly in contemporary art.

Our research and curriculum profile now demonstrate a significant commitment to non-European art, with investment in the fields of Asian and South Asian art (**Holmes, Martin, Terracciano**) and leading work with impact in the field (**Martin**, see 1.2.1(3)). Additionally, building on one of our department's long-standing strengths, we actively promote research into gender and sexuality in the visual arts and cultural practices (**Ashton, Lomas, Mavor, Miller, Terracciano, Warr**). We continue to build our strengths in modern and contemporary art, particularly from a global or non-European perspective: appointing new colleagues (**Skrebowski, Holmes, Terracciano**), and hosting a PDRF in the field (**Lionis**).

(3) Deepening engagement with local and national cultural partners and implementing co-designed and collaborative cultural professional policies.

Our hybrid approach to Art History and Cultural Heritage is mediated through our engagement with museums and galleries locally and internationally, which has increased significantly since REF2014. Nearly all members of AHCP are research-active curators embedded in the cultural economy in the North West and beyond. Colleagues have curated exhibitions arising from research in the history of printmaking (**Wouk**); surgical illustration (**Warr**); contemporary literature and art (**Skrebowski**); women's cultural heritage and exhibition practices relating to female, refugee and BAME artists (**Ashton**); the political implications of online digital art; and art, creativity, and reproduction (**Holmes**). They have also contributed to, and acted as advisors for, national and international exhibitions in, for example, Paris, Barcelona, London, Paris and Mantua (**Gerbino, Miller, Trodd, Wouk**).

Our two Impact Case Studies (ICSs) arise out of this expanding departmental culture, demonstrating how members of AHCP inform exhibition and archival practice:

- **Martin's** research has led to fundamental, permanent change in the approach to Tibetan art collections, policies, and displays at World Museums, Liverpool (WML), and has reshaped museum practice and governance at the Tibet Museum, Dharamshala, India.
- **Arvanitis's** work has had a transformative effect on thinking around the ethics of collecting and documenting, through his studies of the contents of spontaneous memorials to the Manchester Arena Bombing housed at the Manchester Art Gallery. His research connects to the SALC Humanitarian and Conflict Response Institute in its concentration on responses to large traumatic violent events.

1.2.2. Future Research and Impact Strategy

We have identified four key foci for our future research strategy, further developing existing areas of strength and determining new pathways for research:

(1) Exhibitions as research methodology, particularly in a decolonising context.

Colleagues will explore the exhibition as a research methodology across a range of topics with a particular focus on decolonising contexts and the archive. These projects, developed through collaborative design, seek to engage partners and audiences in assessing ethical issues, as well as involving under-represented demographics. They encompass new exhibitions of Tibetan and diasporic art at the WML and Tibet Museum (**Martin**); South Asian and diasporic art at the Manchester Museum and the Whitworth Art Gallery (**Martin, Terracciano**); memorials to trauma at the Manchester Art Gallery and Manchester City Library (**Arvanitis**); creative communities and British civil society in the long nineteenth century at the John Rylands Library, Deansgate (JRL), and the Salford Museum and Art Gallery (**Trodd**); and German art and collecting practices at the Whitworth Art Gallery and JRL (**Wouk**).

(2) Socially engaged and collaborative heritage practice.

We will continue to expand our relationships with galleries, museums and the heritage industry through advising and co-development of policy in Manchester and the North West, as well as at a national and international level, around topics including decolonising museum and exhibition display, and the ethics of collection and archiving. We will maintain our support for dynamic and sustained engagement with the cultural sector in projects with the potential to influence heritage, museum, collection, and display policies. This forms part of the continuing development of Creative Manchester, established in 2018 with University endowment investment and led by SALC, with Sir Peter Bazalgette appointed Honorary Professor of Creative Industries in 2019. This is an interdisciplinary platform designed to support the creative industries and to drive forward the creative and cultural economy of Greater Manchester.

Areas of activity include:

- Climate: **Ashton's** 'Community Climate Resilience through Folk Pageantry' (PI, AHRC and Met Office, UK Climate Resilience Programme, 2020-2022, £417,445). This is part of a long-term engagement with environmental issues evidenced by her work as Co-I on the 'Green infrastructure and the

Health and wellbeing Influences on an Ageing Population' project (National Environment Research Council, AHRC, ESRC, 2016-2019).

- Trauma and spontaneous memorials: **Arvanitis**'s work is developing its international scope and authority with international collaborations for grant applications planned with colleagues in Oslo and Greece.
- Ethics of collections and archiving: **Martin**'s research informs collecting practices in the UK and Tibet (see 4.2 and 1.2.1(3)). Activities include her research network 'Object lessons from Tibet and the Himalayas', and her expanding work on colonial archives (forthcoming book *Beyond the Colonial Collector*).

(3) The intersections of art, science, and digital heritage.

We will develop our research in these areas, facilitated by University-supported initiatives including the cross-faculty Manchester Medical Laboratory, and SALC's investments in Digital Humanities, both of which have provided enhanced research infrastructure. Our evolving work includes research into artificial intelligence and contemporary art practices (**Skrebowski**), visual culture of mapping practices with GIS (**Gerbino**), big data modelling in the heritage sector (**Arvanitis** and **Gilmore**), medical humanities (**Ashton**, **Warr**), and art and ecology (**Skrebowski**, **Terracciano**).

(4) Art writing as practice, research focus, and creative process.

We are committed to work in the field of art writing as both practice and focus of research. **Mavor**'s pioneering and on-going work bridging art history and creative writing, together with her extensive mentoring of interdisciplinary postgraduate researchers, continues to shape departmental culture and objectives. **Miller**'s work on surrealist writing practices, and **Skrebowski**'s expanding research into post-conceptual art and the novel explore writing as both an art historical and creative process. Our collective interests in the links between the visual and the textual are developed through **Trodd**'s examination of canon formation in histories of British art in the long nineteenth century, **Warr**'s work on the written and visual representation of stigmata, and **Wouk**'s study of art discourses outside Italy during the Renaissance. We continue to build close links with the Centre for New Writing, English and American Studies, and Italian Studies, with new collaborative postgraduate research projects around themes of art writing as practice, including projects on Rasheed Araeen, Lodovico Dolce, and Barbara Hepworth, which combine art historical research with filmic production, personal narrative, and poetry.

Section 2: People

2.1 Staffing Strategy and Development

2.1.1. Appointments

Since REF2014 AHCP's staff profile has been transformed as part of our strategic goals to develop non-European fields of study, as well as engagement with collections, cultural policy, and heritage studies. We have been able to achieve this through replacement posts and increased investment. 2 professors retired (Rees-Leahy, Lomas) and 3 colleagues (2.5 FTE) moved elsewhere: one professor (Crinson

to Birkbeck), Tythacott (to SOAS as Pratapaditya Pal Senior Lecturer, subsequently to Woon Tai Jee Professor of Asian Art at Northumbria University), and Lovatt (to Southern Methodist University). **Martin**, an expert in the history, collection, and display of Asian art joined in 2015 at 0.5 FTE (0.5 at National Museums Liverpool). **Ashton** was appointed in 2018 as part of a concerted move into Heritage Studies. We have considerably enhanced our profile in modern and contemporary art with **Skrebowski** (2016); **Holmes**, appointed to a prestigious research-focused Presidential Fellowship (2019-2020), and now part of the department of Chinese Studies at the University of St Andrews (August 2020-); and **Terracciano** (2020). The latter two, together with **Martin**, demonstrate our investment in Asian and South Asian art. **Arvanitis** moved to a teaching and research contract (2019), recognising his increasingly important contribution to research in collecting practices relating to trauma.

We have benefitted from hosting externally funded PDRFs whose research contributes towards our goals. Billingsley, Leverhulme Early Career Fellow/John Rylands Research Institute (JRRI) Fellow (2017-2019); Pawlik, Leverhulme Early Career Fellow (2011-2014); **Lionis**, Marie Skłodowska-Curie Research Fellow (2018-); and **Whiteley**, Shreeve Fellow in the History of Medicine (research post created through philanthropic donation), jointly with the JRRI (2018-), have expanded our work in strategic areas including: decolonisation (**Lionis**), art and science (**Whiteley**).

2.1.2. Equality and diversity

Our staff profile has developed since 2014 when over one third (2F/2M, of 10.5 FTE permanent) were at professorial level. Reflecting the vitality of AHCP and our investment in new talent, there has been an overall shift with 9.5 FTE now at lecturer and senior lecturer level. The majority of our colleagues (permanent academic staff and PDRFs) are under 50 (11.5 FTE). We have continued our commitment to equal gender representation. In 2014 there was gender parity in our UoA. For REF2021 permanent colleagues number 6.5F/6M, with 2F PDRFs. The departure of senior staff has given us the opportunity to support the careers of new female colleagues. Of our 6 lecturers in post at the census date (4F/2M), 5 were appointed in this REF cycle, of whom 4 are female. We actively mentor colleagues and are working towards gender equality at all career levels (currently 3F/4M at senior lecturer and above).

Since REF2014 we have worked towards a curriculum and research culture that better reflect the demographics of our population at a local and national level. We have moved to decolonise our scholarship, appointing colleagues with expertise in non-European art and in the cultural politics of collecting, displaying and interpreting objects from non-Western cultures (**Holmes, Martin, Terracciano**). We have supported EDI initiatives within SALC (**Ashton**, AHCP representative on the SALC EDI Committee), including a departmental Race Awareness Workshop. We have supported BAME artists through work with local organisations (**Ashton**); and work closely with BAME students to improve our curriculum as part of our long-term strategy to cultivate an inclusive research culture. At national level, we have worked with the Association for Art History to increase BAME representation within the discipline (**Wouk**, AAH Higher Education Committee, Sub-Committee for De-

Colonising Art History). Staff contribute to on-going work on EDI including themed research seminars series on decolonisation (**Wouk, Terracciano**).

AHCP benefits from SALC and University support for the well being of staff. This includes Carers' Leave, enhanced Carers' Research Support, Parental Leave, Flexible Working Arrangements, and support for return to work after Sickness Leave. EDI training is embedded in the Faculty induction programme for new staff. All staff undertake compulsory research-integrity training. Staff involved in recruitment and management also complete unconscious bias and equality-and-diversity training programmes.

2.1.3. Staff Development Strategy

Staff development is integral to colleagues' well being and to research strategies for the unit. Our UoA benefits from University and Faculty support for colleagues at all levels including the award-winning Manchester Gold Staff programme managed by the University's Staff Learning and Development Unit, which links participants to a more experienced colleague to act as a career mentor over nine-months. The Faculty of Humanities has a dedicated Researcher Development Team offering professional development for researchers at all career stages. At departmental level, research support is both individual and collective. It is tailored to the needs of staff and appropriate to their career stage.

Postdoctoral researchers are mentored in research development, career planning, and are fully integrated into the department. We have successfully implemented a strategy of working with University of Manchester collections to develop externally funded projects aligned with our priorities around object-based research and cultural practices (Billingsley, **Whiteley**). PDRFs have close ties to the special collections of The University's Library and the JRR (Billingsley as one of the founders of the 'Life of Letters' network, **Whiteley**'s research into UoM Medical Collections). Researchers work closely with the Whitworth Art Gallery (*Homeless Sculpture* conference, 2016, organised by O'Dowd, Art History PhD, Manchester, 2013) supported by the Henry Moore Foundation/Arts Council England. Professionalisation is facilitated through the development of teaching skills and through presenting in our research seminar series (Billingsley, **Lionis**, Pawlik, **Whiteley**). This has resulted in successful moves to permanent positions: Pawlik is lecturer at the University of Sussex; Billingsley is research development manager at the British Library.

New colleagues have a probationary period (normally four years), with reduced teaching and administrative loads in their first three years, and mentoring underpinned by a schedule of agreed probation research plans which are reviewed each year. For new starters and ECRs, the Humanities New Academics Programme, accredited by Advance HE, includes sessions on research career planning.

All colleagues are entitled to apply for institutional research leave (one semester in seven, with inbuilt flexibility to accommodate research-planning cycles) and are encouraged to apply for additional leave through internal and external funding. Teaching loads are carefully reviewed to ensure provision of research time both throughout the academic year and at key points in project trajectories, with additional semesters of teaching relief occasionally granted through competitive SALC-wide support funds. **Gilmore, Miller, Warr, Wouk** received supplementary research leave during the current cycle. Collectively, all colleagues participate in our buoyant

research culture underpinned by the regular seminar series, a focal point for debate and engagement. The series, organised around annual themes determined by staff and students, brings together external speakers and internal contributions from staff, post-doctoral researchers, and PhD students.

The Research Coordinator runs regular surgeries organised around the Personal Research Expectation Plan (PREP) encompassing discussion of plans to achieve research and impact goals. Staff are offered annual Performance and Development Reviews, focused on research training needs, mentoring, and other forms of support. The Head of Department holds regular meetings with colleagues holding key posts in order to share best practice and to provide advice on internal promotion. During the REF 2021 cycle two colleagues have been promoted: **Gerbino** to Senior Lecturer, **Wouk** to Reader. Colleagues also provide informal mentoring on developing collaborations with museums, galleries and heritage organisations, supported by partners at the Whitworth Art Gallery, Manchester Museum, and JRRI. All research staff are entitled to a Personal Research Allowance (raised from £600 to £1000 during the current cycle). The SALC Research Support and Development Fund provides up to £6,000 on a competitive basis for research development. The Research Networking Fund provides up to £5,000. Staff have a strong track record of successful applications (**Arvanitis, Gerbino, Gilmore, Martin, Skrebowski, Trodd, Warr, Wouk**), and of converting internal funding into larger external grant bids. They work closely with SALC's Research Office and grant writing support team to develop grant capture plans.

2.1.4. Impact support

AHCP benefits from generous support for impact from SALC: supplementary and impact-related research leave, grants to assist with dissemination and evidence gathering, and extensive support of ICS development from the Associate Director for Research (Impact), and SALC's Knowledge Exchange and Impact Officer. Both authors of our ICSs, **Martin** and **Arvanitis**, received supplementary leave to develop their research. **Arvanitis**'s research on spontaneous memorials went on to receive funding from the British Academy and National Lottery Heritage Fund. Colleagues are supported to pursue funding to sustain long-term collaborative and inter-disciplinary projects with impact potential in health, creative and heritage experience, cultural policy, and feminist curatorial practice. These include:

- The Medical Humanities Laboratory, a collaboration between the Faculties of Humanities; Biology Medicine and Health; and NHS partners (**Warr**, steering committee),
- Digital Futures (**Arvanitis**, lead for Creative and Heritage strand),
- Creative Manchester, engaging with cultural institutions (**Arvanitis** and **Gilmore**),
- Digital Women's Archive North (DWAN, **Ashton**, creative director and founder).

2.2. Research Students

AHCP has a thriving doctoral research culture with PhD programmes in Art History, Arts Management and Cultural Policy, and Museology. We also offer two professional practice-focused doctoral degrees: Arts and Cultural Management, and Museum

Practice. These strengthen and diversify our research culture by engaging experienced professionals in advanced research. They are designed so that students can study part-time while continuing their professional careers, and feature bi-annual residential programmes in addition to the standard supervisory arrangements. PGR students frequently join us with professional expertise in curating, library science and art practice. The make-up of our PGR cohort is international. Since 2014, we have welcomed students from Canada, Columbia, Croatia, Germany, Italy, Kuwait, and the USA.

Research in the department is explicitly inter-disciplinary, reflecting AHCP's commitment to fostering post-graduate education grounded in both scholarship and professional training. PGR students are integrated into the research culture of the department and SALC. Projects that investigate and reflect on arts practice are a key feature of our departmental and PGR culture through which we engage with issues in the wider community, especially the intersections between museum practice, digital heritage, colonial collecting, and cultural policy. They encompass drawing practices, creative writing, film production, and curatorial practices. Projects are carried out in dialogue with cultural institutions within and outside the University: the University's JRRJ and Whitworth Art Gallery; Manchester Art Gallery; the National Gallery, London; the Bundeskunsthalle, Bonn, Germany; National Museums, Liverpool; Indigo Arts. The interdisciplinary nature of many of these projects means that we co-supervise with staff in other parts of SALC including Archaeology, the Centre for New Writing, Drama, Film Studies, the Humanitarian Conflict Response Institute, and Italian, as well as outside the School, for example an EPSRC-funded doctorate with the School of Computer Science.

2.2.1. PGR Recruitment, monitoring and progression

We have maintained strong recruitment with numbers similar to those in the REF2014 period. 34 students completed PhDs. Cross-disciplinary supervision results in an accreditation of 24.79 FTE to UoA 32. At the census date 22 students were registered.

Our students are supported by highly competitive research funding. Over the REF2021 period 19 students (7 current/12 completed) working with **Arvanitis**, Crinson, Lomas, **Mavor**, **Miller**, Rees-Leahy, **Skrebowski**, **Trodd**, **Warr** and **Wouk** have been funded through the AHRC NW Consortium Doctoral Training Partnership (including a Collaborative Doctoral award) (18), EPSRC (1), and the University's Presidential Scholarship (2, held in conjunction with AHRC funding). **Arvanitis's** Spontaneous Memorials project recruited one PGR studentship funded by the AHRC Collaborative Doctoral Award scheme (2019-2022), the first such award with Manchester Art Gallery. In addition: **Arvanitis's** research supports a student funded by the National Productivity Investment Fund with a project on 'The Digital Lives of Cultural Objects'; **Mavor's** Novo Nordic Foundation professorship supported a doctoral students' filmic project. One student secured prestigious external funding from the Belgian American Educational Foundation and another from the Kuwaiti Government Scholarship fund. The departmental Henriques, Nash, and Usher endowments totalling £16,390 per annum, also provide support towards fees and living expenses.

Support for PGR students is holistic and structured by a programme of training, and supervisory and academic advising input at Departmental and School level. SALC oversees a programme of PGR training taking into account the specific requirements set by the funding bodies. All PhD students are assigned two supervisors and an advisor. The departmental PGR Officer coordinates admissions and offers pastoral support to students in the role of academic advisor. Students have fortnightly supervisory meetings and formal progression assessment panels twice a year, which include an independent reviewer. Progress is charted through the University's online e-Prog system, which provides an overview of progression and reflection on academic and professional development. Students prepare self-evaluative reports after each panel.

2.2.2. Training, career development and employability

PGR students have access to extensive career development resources, including the University Careers Service (open to students for two years after graduation), the Faculty of Humanities PGR training hub, the SALC Graduate School.

Artsmethods@manchester provides theoretical and technical training. SALC's Graduate School offers training focused on early professionalization (accessing academic careers, publication strategy, generating impact). Support is also provided through funding schemes that complement AHRC/DTP provision, including funding to support the student-led organisation of interdisciplinary initiatives and conferences. SALC strongly encourages participation in academic conferences with a dedicated budget (£400 per student per year), and fieldwork expenses (up to £3K per student). Our PGR students have also benefitted from support for practice-based research and language training in this cycle. Every student has free printing and access to priority ordering of library items.

AHCP encourages all students to present a paper in the departmental research seminar series as part of their training for conference presentations and job interviews (see 2.1.3). PGR students are guided through additional grant-capture exercises, mock vivas and interviews. This support has resulted in PGR students securing major research awards during their studies including the Belgian American Academic Foundation grant for research in Belgium, and the Harley Fellowship in Cartographic Studies (student Gravon). Students gain further professional training and exposure by speaking at major international conferences, contributing to conference organisation (e.g. *Ethics of Using Digital Media in Arts and Humanities Research*, 2018), and organising conferences, most recently Butler, *Gestures: Writing that Moves Between* (2019). AHCP PGRs also play a leading role in the Sexuality Summer School and the Centre for Interdisciplinary Research in Arts and Letters (CIDRAL). Nearly all of our postgraduate students work with regional cultural partners and emerge from their degrees with hands-on professional experience in the cultural sector.

PGR students can apply to work as paid Graduate Teaching Assistants (GTAs) enabling them to gain pedagogical experience for careers in HEIs. All GTAs receive SALC training and are mentored by course unit directors with teaching observations and feedback. PGR students also have paid opportunities to contribute to staff research projects with mentoring provided by the PIs and our cultural partners. Students gain insights into research management and dissemination, as well as

specific writing, technical, collections management, and exhibition planning skills. Collaborative research projects involving our PGRs include **Trodd's** *Networking Ruskin and William Blake, Neo-Romanticism & Counter Culture*, funded through the JMRI (2018); **Warr's** *Connecting Collections* (Manchester-Melbourne, Faculty of Humanities Collaboration Grant, 2016-2019); and **Wouk's** *Marcantonio Raimondi and Raphael* (2016-2017) (see 4.1).

PGR students are mentored in publishing and dissemination of their research. Since REF2014 articles by current or newly graduated students have appeared in journals including *Cabinet*, *Bulletin of the John Rylands Library*, *Fashion Theory*, *InFormation: The Nordic Journal of Arts Research*, *Visual Culture in Britain* and *Architectural History*. PGR students have also published essays in edited volumes: *Music Theater as Global Culture: Wagner's Legacy Today* (2017); *The Enduring Legacy of the Venetian Renaissance* (2016); *Identity, Difference, and Belonging* (2014); *The Birch and the Star: Finnish Perspectives on the Long 19th Century* (2019). Recent graduates have published or contracted monographs with prestigious publishers on, for example, William Blake (Billingsley, IB Tauris, 2018), and Fortuny and Wagner (Ligon Smith, Yale, 2021).

We have a strong track record of post-graduate employment. Graduates since 2014 have built on their Manchester training by securing fellowships and jobs in a range of sectors including HEIs (including Jaber al Ahmad University, Kuwait; Leeds University; the University of Manchester; Manchester School of Architecture; University of St Andrews; University of Virginia, USA;), museums and galleries (Victoria and Albert Museum, Freud Museum), research libraries (British Library), publishing houses (Elsevier), and have also set up their own businesses (Belle Vue Productions).

Section 3: Income, infrastructure and facilities

3.1. Income

Our research income strategy since REF2014 has aimed to consolidate and further develop our key research themes in de-colonising museum and art practices; participatory, and socially-engaged curatorial practices; and heritage activism. We have prioritised external research funding applications that build collaborations with cultural partners in Manchester, the UK and beyond. The overarching principle has been that, where possible and appropriate, research income generation should from the outset benefit cultural partners' capacity, expertise and skills needs. In line with this principle, we have actively diversified the research funding bodies to which we applied for grants (e.g. National Lottery Heritage Fund, Arts Council England, Wellcome Trust) and horizon-scanned to identify new streams of funding within UKRI research councils (the AHRC Creative Industries Clusters Programme).

Our research funding success has enabled us to maintain our research quality, international influence and reputation. Since 2014 we have secured 16 large research grants, for approximately £700k, most of which have been for projects with cultural organisations. More than 80% of our staff have received external research funding since REF2014.

In bids with cultural organisations (e.g. HOME, Manchester Art Gallery) we embed impact from the outset in the research design. This approach has resulted in several

awards and indicates a positive trend on course to increase in productivity after the census date. Our research grant awards have furthered our collaborative work around key strategic themes, highlighting interdisciplinary practices and our work with cultural partners. Colleagues in AHCP contribute to major consortia such as **Gilmore's** Co-I research for the AHRC Creative Economy Policy and Evidence Centre (PEC), a key pillar of the Creative Industries sector deal, part of the UK Government's Industrial Strategy (RC funded value £5,997,915). AHRC funding has supported three further projects led by **Gilmore** totalling £300K - *Connecting the Museum and the Park*, *Beyond the Campus*, and the suite of *Creative Economy Engagement Fellowships*; **Arvanitis** and **Gilmore** received funds for digital and data-driven work from the Digital R&D Fund for the Arts (Arts Council England, AHRC and Nesta); Rees-Leahy's *Development of a Clear Strategy* was supported by the National Trust and Innovate UK; **Ashton** received support from the Heritage Lottery Fund for the *Travelling Heritage Bureau of Women Artists* (£48K) and Arts Council England for the *Digital Women's Archive North*.

We have laid the foundations for future substantial projects by supporting mid-sized grant applications as building blocks to larger applications in the next 2-3 years (**Martin**, **Arvanitis**). Smaller grants from the British Academy supported *Spontaneous Memorials* (**Arvanitis**), and *Marcantonio Raimondi and Raphael* (**Wouk**). **Arvanitis** has found further support for Spontaneous Memorials from the National Lottery Heritage Fund (£6k) and the Wellcome Trust (£5k); **Mavor's** film *Full: Ivo Prefers not to Eat* received support from Arts Council England.

We have also succeeded in obtaining smaller internal stepping-stone funding including: JRR1 (**Gerbino**, **Trodd**, **Warr**, **Wouk**); Centre for Higher Education Research, Innovation, and Learning (**Arvanitis**, **Ashton**, **Gilmore**). We are well positioned to take advantage of the new SALC Strategic Initiatives Grant, which has already supported **Martin's** 'Knowing Things' network, **Skrebowski's** research on AI, as well as **Gilmore's** research into parks and participation.

Colleagues have applied successfully for competitive research funding to complete monographs: British Academy (Crinson), Villa I Tatti/Harvard Centre for Italian Renaissance Studies (**Wouk**), Leverhulme Trust (**Miller**), Terra Foundation (**Skrebowski**), Novo Nordic Foundation (**Mavor**), Paul Mellon Centre (**Trodd**).

3.2. Scholarly infrastructure

In terms of support, diversity, access, and openness to collaboration, AHCP enjoys an extensive research infrastructure. The University of Manchester Library provides outstanding resources to support our research (Section 4.2 REF5a) With a dedicated Art History site library complemented by a full research collection in the Main Library, we benefit from one of the largest and most up-to-date print collections on the arts in the UK. Researchers work with the Library to build and expand its collection through new acquisitions. The Library has one of the largest e-collections in the country, and is particularly strong for e-journals (over 43,000 titles) with virtually all arts journals available. The recently launched (2020) Manchester Digital Collections Viewer, developed by Manchester and Cambridge universities, allows detailed engagement with images in a way that offers transformative possibilities for aspects of our research. **Arvanitis** leads the 'Creative and Heritage' strand of Societal Challenges,

part of the University-wide Digital Futures initiative, investigating how digital technologies can transform cultural experiences and creative industries.

AHCP works closely with the University John Rylands Library, which houses the University's Special Collections and has extensive holdings in arts and humanities disciplines (over 250,000 printed volumes, over a million manuscripts and incunabula). We collaborate with curators, actively teach in collections, and organise exhibitions with Library materials both online (**Warr** with PhD student Gravon, *Foreign Bodies*, part of the Manchester Melbourne Humanities Strategic Investment Fund-supported 'Connecting Collections' project) and in the Library's galleries (**Wouk**, *Imprinting the Imagination*), as well as symposia (**Trodd**, *William Blake*). The JRRI has hosted two of our postdoctoral researchers (Billingsley and **Whiteley**). Billingsley was one of the founders of the Manchester Centre for Correspondence Studies. **Whiteley** organised the inter-disciplinary conference 'Veiling the Body: Cloth, Skin, Membrane, Paper' (2020) and has worked with The University Library's curatorial staff on funding applications for work with printed medical illustrations in the University's renowned collections.

Alistair Hudson, Director of the Whitworth Art Gallery (2018-), and Maria Balshaw, formerly director of the Whitworth Art Gallery, now of Tate, are honorary AHCP professors. Both have worked actively to support Whitworth Studies and facilitate exhibitions and other research events in the Whitworth Art Gallery and on campus. In response to AHCP feedback the Whitworth Art Gallery's award-winning 2015 redevelopment included the opening of a Study Centre, a dynamic hub of academic and engagement activity where staff and students are able to examine collections for teaching, study, and research. Many of our Whitworth Studies events take place there (see 1.2.1(1)), bringing together University of Manchester staff, students, and members of the public for visiting speakers and object-based seminars.

Esme Ward, Director of the Manchester Museum, is also an honorary Professor in AHCP. Her appointment solidifies our longstanding collaborations with the Manchester Museum (as evidenced through Endt-Jones's, postdoctoral research fellow between 2010 and 2013, *Coral* exhibition, 2013-2014) and signals the increasingly important role it plays in our teaching and research. Our researchers (**Holmes**, **Martin**, **Terracciano**, PGR student Gilchrist) are working with Manchester Museum curators and the British Museum to develop the new South Asian gallery as part of a £13.5 million investment in the Museum with support from Arts Council England and the Heritage Lottery Fund. The new gallery, due to open in 2021, will explore the experiences and contributions of diaspora communities in parallel with the department's strategic plans for decolonising research and teaching.

Manchester Art Gallery (MAG), also under the direction of Alistair Hudson, is not formally part of the University, yet is an indispensable part of our broader infrastructure. The MAG works closely with **Arvanitis** (evidenced in his ICS); **Trodd**, in his research on Blake, Ruskin, and Madox Brown; as well as **Gilmore** and **Arvanitis** in their work in Heritage Activism. These local resources distinguish our department as having an exceptional degree of support that is central to the cultural life of the University and of Manchester, providing a platform for our distinctive approach to innovations in cultural heritage advocacy and object- and collection-

based research and supporting dissemination of our research within a context that reaches a wide public.

ICP will continue to play a leading role in Creative Manchester (see 1.2.2(2)), notably with **Gilmore's** collaborative work for the AHRC Creative Industries Policy and Evidence Centre (PEC), helping to shape policy surrounding the changing nature of creative careers. **Arvanitis's** work on the 'Manchester Together Archive', in collaboration with MAG, Archives+, and Belle Vue Productions forms one of the current Creative Manchester projects.

3.3. Organisational and operational infrastructure

Our research structures operate at departmental, School, and Faculty levels. The AHCP Research Coordinator works closely with the School's Director of Research, the SALC research committee and the research support team. Grant writing support officers are teamed with individual researchers to provide appropriate support in preparing major grant applications, and SALC organises peer review of major grant applications. Applications are prepared with the support of the Research Office, which facilitates research collaborations, informs staff regularly of funding opportunities, assists in developing grant applications, manages grants, and monitors the progress of funded projects against deadlines. The University Library supports Open Access funding for staff, with particular attention to costs incurred when publishing images, e.g. for 'gold' OA publications by **Miller** (in *October*) and **Wouk** (in *Word & Image*).

Section 4: Collaboration and contribution to the research base, economy and society

4.1. Local, national and international collaborations

Following REF2014 and the transformation of our staff profile, our goals have been driven by our strategic union as a department of art historians and cultural practitioners. Research collaborations with cultural partners have informed, developed and changed cultural policy and practice, particularly in the North West. This includes work co-produced with local cultural bodies: by **Martin** (see section 1.2.1(3)); by **Arvanitis** with the MAG, Archives+ and a network of twenty more museums, archives and libraries around the world on collecting, digitising and using objects from spontaneous memorials; by **Ashton** with the People's History Museum, Victoria Baths and HOME on the role, value and ethics of activism in cultural professional work; by **Holmes** with Centre for Chinese Contemporary Art (CFCCA) on interpreting and exhibiting contemporary Chinese Art; by Rees-Leahy with Gaskell House on organisational policy and practice; and by **Mavor** with the Royal College of Art on informing their creative writing degree.

The international research collaboration with the University of Melbourne on *Connecting Collections* (**Warr** with Dunlop, Melbourne) has completed its first project on 'Foreign Bodies' with colleagues from AHCP (**Wouk**, PhD student Gravon) and other HEIs within the UK and Australia. Two workshops (Manchester 2017, Melbourne 2018) involved museum, library and gallery professionals and culminated in a special issue of the *Bulletin of the John Rylands Library*, 2019, focused on the UK research and a forthcoming publication focused on the Australian research. Further Manchester-Melbourne collaborations include *Embodied Emotions*, based in

History (**Warr, Wouk**), and *Albrecht Dürer's Material World* (**Wouk** with colleagues at Melbourne). Members of the department are active members of the Manchester Centre for Medieval and Early Modern Studies (**Warr, Wouk, Gerbino**).

Together, we make a positive contribution to the creative economy, with particular emphasis on social responsibility and wellbeing. **Gilmore** (through PEC), leads research on the development of local strategies for creative places and the skills that local organisations and entrepreneurs require to engage in creative economy-related work, exemplified in her work with AHRC Fellow Dr Jessica Symons and Cheshire East Council on 'Connecting rural areas to the creative economy'. **Gilmore** and **Arvanitis** have carried out research into the use of big data to support decisions in the cultural economy (working with 20 arts and culture organisations in the North West). Our collaborations develop academic understanding and professional practice on initiatives that aim to improve people's lives including **Arvanitis'** research on understanding the potential therapeutic value of material and digital collections of spontaneous memorials.

Collaborative practices contributing to the research base are evident in our work as curator-researchers at leading local, national and international institutions including:

- The Courtauld Institute: *Renaissance Modern* (**Wouk** with Rebecchini, 2015)
- The Whitworth Art Gallery: *Marcantonio Raimondi and Raphael* (**Wouk** and Morris, 2016-2017), *Alice Kettle* (**Ashton**, 2018-2019),
- The John Rylands Library: *Imprinting the Imagination* (**Wouk**, 2014), and *Art, Medicine, and Knowledge* (**Warr** with Bonnell, Manchester Metropolitan University, 2014),
- CFCCA: *Chinternet Ugly* (**Holmes**, 2019).
- Raven Row Gallery: *Plastic Words* (**Skrebowski**, 2014-2015).

Colleagues have also acted as advisors and collaborators for national and international exhibitions including: *Picasso/Dali, Dali, Picasso* (**Miller**, advisor, Museu Picasso, Barcelona and Dalí Museum, St Petersburg, FL, 2014-2015); *Conceptual Art in Britain* (**Skrebowski**, contributor, Tate, 2016); *William Blake* (**Trodd**, advisory panel member, Tate Britain, 2019-2020); *From Renaissance to Regent Street: The Della Robbia Pottery* (**Trodd**, contributor, Williamson Art Gallery, Birkenhead, 2016); *Quand les artistes dessinaient les cartes* (**Gerbino**, collaborator, Archives Nationales de France, Paris, 2019-2020); *Giulio Romano* (**Wouk**, collaborator, Mantua, Palazzo Te, 2020).

Staff in AHCP contribute to public engagement and debate based on their research, through interviews and appearances on TV and radio, through blogs, and newspaper reports about their work: **Arvanitis** on ethical issues relating to museum collections (Deutsche Welle, Ukraine, 5 October 2015); **Gilmore** on the benefits of arts funding (BBC1, Sunday Politics, 2019), on the future of city parks (That's Manchester, 2017). **Holmes** has provided comment pieces in *Wired Magazine* (2017), and *Apollo* (2015, 2017); **Mavor** has been interviewed for *Essay Press* 80 (2015) and *PN Review* 43:5, (2017); **Miller** has spoken about his research on Picasso on the BBC World Service (2017).

4.2. Membership of national and international committees

We are active participants in committees that represent our fields of research and our practice-based involvement in heritage: **Arvanitis**, founding member of the Association of Greek Museologists; **Ashton**, member of the National Trust North Regional Advisory Board (2018-); **Gerbino**, trustee of the Society of Architectural Historians of Great Britain (2017-); **Martin**, Fellow of the Royal Asiatic Society, Museum Ethnographers Group committee member, museum advisor to the Central Tibetan Government; **Warr**, member of the UK Sub-Committee of the Comité International d'Histoire de l'Art (2011-2015), the Manchester University Press Editorial Committee (2012-2015), and the Ecclesiastical History Society Committee (2015-2018); **Wouk**, Board Member of the Historians of Netherlandish Art (2019-), Higher Education Committee of the Association of Art Historians (2019-).

Colleagues further contribute to society by advising heritage charities. **Ashton** is a Research Consultant for National Public Programming (2017-) for the National Trust; a Trustee Treasurer for the Delia Derbyshire Day Charity (2015-); and Trustee and Chair for Public Engagement and Arts Programming Victoria Baths Trust (2015-2017); **Billingsley** was an advisor to Manchester Cathedral's Cultural and Arts Strategy Group (2017-2019).

4.3. Editorial positions

We make far-reaching contributions to the scholarly community through service to major journals in our fields. Staff work as editors and co-editors: **Arvanitis**, managing editor of *Museums and Society* (2017-); **Gerbino**, lead editor of *Architectural History* (2017-); **Warr**, co-editor of the *Bulletin of the John Rylands Library* (2017-). Staff also serve on editorial boards and committees: **Arvanitis** for *Her&Mus: Heritage and Museography* (2012-); **Gerbino** for the *Journal of the Society of Architectural Historians* (2013-2016); **Gilmore** for the *Journal of Arts Management, Law and Society* (2018-) and *Cultural Trends* (2010-17); **Martin** for the *Journal of Museum Ethnography*, the *Journal of Museum History*, and the *Copenhagen Journal of Asian Studies*; **Skrebowski** for *Art Margins* (MIT); **Warr** for *Medieval Clothing and Textiles* (2020-); **Wouk** for the *Open Arts Journal* and the *Nederlands Kunsthistorisch Jaarboek/Dutch Yearbook for Art History*.

Colleagues lead scholarly debate through editing journal special issues: **Gilmore** with Comunian (King's College London) on 'Beyond the Campus: Higher Education, Cultural Policy and the Creative Economy' (*International Journal of Cultural Policy*, 2016); **Gilmore**, with Jancovich, Stevenson and Durrer on 'Situating the Local in Global Cultural Policy' (*Cultural Trends*, 2019); **Skrebowski** 'On Untranslatability' (*ARTMargins*, 2018); **Trodd** with Whittaker (Lincoln) on 'William Blake: The Man from the Future?' (*Visual Culture in Britain*, 2018); **Wouk** on 'Investigating Marcantonio Raimondi' and **Warr** with Dunlop (Melbourne) on 'Foreign Bodies' (*Bulletin of the John Rylands Library*, 2016 and 2019, respectively); **Wouk** on 'Early Netherlandish Art in the Long Nineteenth Century' (*Oud Holland*, 2020).

4.4. Peer review of publications and funding applications

AHCP Staff regularly contribute to the development of the discipline by serving as peer reviewers. Articles submitted to national and international journals have been assessed by: **Arvanitis** (*Journal of Material Culture*, *Culture Unbound*, *Museology*,

Journal of Conservation and Museum Studies, Participation), **Billingsley** (*Milton Studies*), **Gerbino** (*Journal of the Society of Architectural Historians, Architectural History, Technology and Culture, French Historical Studies, Burlington Magazine*), **Skrebowski** (*Art Margins, Art History*), **Warr** (*Art History, Gesta, Medieval Clothing and Textiles, Religions*), and **Wouk** (*Art History, Journal of the Warburg and Courtauld Institutes*). Book proposals have been reviewed for Princeton University Press (**Gerbino**); Oxford University Press (**Gerbino, Warr**); Routledge (**Arvanitis, Martin, Warr**); Yale University Press, Tate Publishing, Reaktion, MIT Press (**Skrebowski**); Manchester University Press (**Trodd**); Boydell and Brewer, Bloomsbury, Brill (**Warr**). Senior colleagues are also involved in reviewing international funding bids: **Gerbino** for the Netherlands Organisation for Scientific Research (HERA Handling Agency); and **Wouk** for the Belgian Fonds National de la Recherche Scientifique, and Villa I Tatti.

4.5. Prizes

The Manchester Together Archive Team on whose work one of our ICSs is based (**Arvanitis**), was recognised with the 'Working Together for Manchester' Award from the Manchester City Council (2019). **Holmes** was awarded the Early Career Researcher Prize (2018) from the British Association of Chinese Studies for her article 'Bad Citizens and Symbolic Subjects'. **Whiteley** received the Roy Porter Essay Prize (2015) from the Society for the Social History of Medicine for her article 'Figuring Pictures and Picturing Figures: Images of the Pregnant Body and the Unborn Child in England, 1540–c.1680'.

4.6. Fellowships

Ashton was Global Cultural Fellow, Institute for International Cultural Relations, University of Edinburgh (2017-2017); **Billingsley** held visiting fellowships at the Harry Ransom Center, University of Texas, Austin (2018), and the Library Company of Philadelphia and Historical Society of Pennsylvania (2018); **Mavor** was Novo Nordic Foundation Professor, Copenhagen University (2019); and **Wouk** was Rush H. Kress Fellow at I Tatti/The Harvard University Center for Italian Renaissance Studies (2016-2017).

4.7. Examination of doctorates

Colleagues across AHCP are sought as examiners of doctorates on a regular basis both nationally and internationally. The following is a representative sample of external examining since REF2014: **Arvanitis** at Aalto (Finland), Bologna (Italy), Leicester, Salford, University of South Wales, Kent, Newcastle; **Gilmore** at Newcastle, UCL London, Leeds, Lancaster, City University (London), University of Western Scotland, King's College London/the Humboldt, and Deakin University (Australia); **Gerbino** at the Courtauld; **Martin** at SOAS and Oxford; **Warr** at Padua (Italy) and Macquarie University (Australia); **Wouk** at the Courtauld.

4.8. Conference organisation and invited keynotes and lectures

AHCP colleagues are regularly involved in conference organisation and are invited to give keynote and plenary papers. This activity results from and facilitates international

networks and partnerships with museums, galleries and the heritage industry, and feeds into research outputs and socially responsible heritage and curating practices.

We have organised conferences and workshops with our cultural partners in Manchester, particularly the Whitworth Art Gallery: **Miller**, *Contemporary Enchantments*, 2018; **Wouk**, *Reconsidering Marcantonio Raimondi*, 2015 (supported by the British Academy); **Trodd**, *Ruskin Matters*, 2019; **Skrebowski**, *Machine Visions*, 2019; postgraduate Butler, *Gestures: Writing that Moves Between*, 2019; **Lionis**, *Laughing in an Emergency: Humour in Contemporary Art*, scheduled for 2020 (supported by the EU Horizon 2020 Research and Innovation Programme). **Trodd's** *William Blake 'The Artist of the Future Age'* took place at the JRL (2019); he was also an advisory committee member for the *International Conference on Romanticism* (Department of English and American Studies, University of Manchester, 2019).

In sum, AHCP at Manchester is a dynamically evolving department made stronger by shared research themes. Our team of researchers distinguishes itself through its commitment to strong and evolving strategic collaborations and policy development with local, national, and overseas galleries, museums, and heritage organisations. Our work within the wider area of the creative industries complements our research strengths. Our research is firmly rooted in questions which are relevant to our society. Our collaborative practice ensures that pressing issues - decolonisation, ethics of collecting, gender, climate resilience, wellbeing - are debated outside the academy and that, as a group, we contribute towards and influence thinking and practice within and beyond the cultural sector.