

Institution: Birkbeck, University of London
Unit of Assessment: 32 Art and Design: History, Practice and Theory
<p>1. Unit context and structure, research and impact strategy</p> <p>1.1 Overview</p> <p>As with REF 2014, the current submission combines research from two Birkbeck departments: History of Art (HoA) and Film, Media and Cultural Studies (FMACS). Located in the historic buildings of the Bloomsbury Group, within walking distance of national libraries, collections and archives, we provide a hub for the critical study and public discussion of a wide range of cultural forms. We are a strong interdisciplinary group with multiple research collaborations with museums, galleries and media organisations.</p> <p>We have an ambitious research strategy centred on clusters of research excellence, with a clear approach to appointment. With eleven Professors and four Readers, our submission includes world-leading academics. We house the Jo Spence Archive; the June Giovanni Pan African Cinema Archive; we host the leading journals <i>History of Photography</i> and <i>Critical Studies in Television</i>; and run the acclaimed annual Essay Film Festival (EFF). We present three externally-funded public lectures. Our five Research Centres and the Murray Group play crucial roles in generating and disseminating new knowledge. The Birkbeck Institute for the Moving Image is a national platform for screening and discussion of film, video and animation, with one of the best equipped cinemas in London. The Peltz Gallery located in the Arts' building provides a venue of temporary exhibitions by Birkbeck staff and others.</p> <p>Highlights include:</p> <ul style="list-style-type: none"> • seventeen monographs; • a grant in excess of £1,000,000 (shared with Computer Science) and other large grants (inc. \$2,000,000 grant pending); • fifty-eight PhDs completed (forty-three in REF 2014); eight CDA/CDP awards; four CHASE awards; plus other funded places; • three professors and two lecturers appointed, five promoted to professor; commitment to three further appointments; • collaborations with twenty plus external organisations; • externally funded public lectures; • significant research infrastructure; • twelve individual research fellowships, four visiting professorships; two Leverhulme Early Career Fellows; • eighty-seven keynote talks across five continents; • two leading journals hosted; extensive editorial roles in leading refereed journals; • three Historians of British Art book awards; an <i>Art Journal</i> best essay prize; an American Cinema History prize and a Society for Cinema and Media Studies Award of Distinction. <p>1.2 Research objectives</p> <p>In 2014 our submission spotlighted the Vasari research centre and the creation of two further research hubs: Birkbeck Institute of the Moving Image (BIMI) and the History and Theory of Photography Centre (HTPC), but we placed most emphasis on individual research. Early in the current REF cycle we developed a more coherent and systematic research strategy. Our approach has been driven by the appointment of three professors, bringing new concerns and expertise and the establishment of three new research centres. A further appointment in Museum Cultures has facilitated a significant enhancement in our collaborations with external organisations.</p> <p>Our research strategy is now conducted under five interlinked headlines:</p>

1. **Socially-engaged research.** In line with Birkbeck's central mission of widening participation in education, our work is committed to socially-engaged research. Work by individual scholars and research clusters involves engaged investigations of society and culture.
2. **Research Centres.** In 2014 our strategy 'recognised the strategic importance of developing research clusters'. We have added three more interdisciplinary research groupings, providing hubs for activities across the College, with regular programmed events.
3. **Interdisciplinarity, synergies and practice-based research.** Shared projects and interests draw us together within research groupings providing opportunities for collaboration. A commitment to practice-based research in a humanities context involves pioneering intermedial research, including curating; relational art and performance; and film making.
4. **Knowledge exchange and impact.** In line with our socially-engaged and practice-based research, knowledge exchange and impact are embedded in our work. The Gallery and Cinema provide facilities for sharing research with wider communities and serve as research labs.
5. **Institutional Partnerships.** We have partnerships and other close working relationships with many leading cultural institutions, giving our research a public face and providing opportunities to exchange expertise and develop research in common.

Research strategy is developed through Department Research Committees, led by Research Directors, and an annual Research 'away day'. Directors report to the School's Assistant Dean for Research and to the Pro-Vice Chancellor for Research; their work is scrutinised at School and College Research Committees. All members of staff have research mentors and undertake a regular meeting, based on a submitted report, with the Research Director and another senior colleague. Research strategy is fed by active mentoring and research reporting practices.

HoA research involves period-focused studies ranging from the medieval to the present, and a wide geographical focus including and beyond Europe and North America, with strengths in Africa (Coombes), the Caribbean (Thomas), Australasia (Coombes and Thomas) and Latin America (Polgovsky); colleagues also address colonialism and empires (Coombes, Crinson, Edwards, Thomas, Willcock). We research many media: architecture, painting, photography, performance and video. We stress interdisciplinary research, including: early modern art and culture; gender, medical humanities, museums, and post-colonialism. HoA has two new annual funded lectures (delayed by Covid) the History of Photography lecture and the Kraszna-Krausz Lecture, as well as the funded biannual Murray lecture. We host two Leverhulme Early Career Fellows (Willcock, Deutsch) and have welcomed three Birkbeck Institute of Humanities Research Fellows: Prof. Jennifer Tucker (Wesleyan, 2015/16); Prof. Swati Chattopadhyay (UC, Santa Cruz, 2016/17); and Prof. Claire Zimmerman (Michigan, 2019). As Visiting Professor at BIH between 2016-2019, T.J. Clark presented three 'master classes' and three public lectures. We are supported by three Emeritus Professors and Gillian Perry is Visiting Professor. Our Honorary Research Fellows play an active role in our work. The Peltz Gallery, programmed by Coombes, provides a research lab for developing curatorial projects. Founded in 2013 with a generous donation from Elizabeth and Daniel Peltz, the Gallery has developed a dynamic profile presenting experimental research by the School's academics and providing curatorial and professional training for postgraduates. The Spence archive, directed by di Bello, is a major resource housing books, documents and images by this acclaimed 'cultural sniper'.

FMACS research focuses on media, creative and cultural industries, including: arts and cultural policy (Schlosberg, Wesner); the interplay between digital technologies and public life, including politics, urban spaces and architectures (Markham, Rodgers, McKim). The department is renowned for expertise in film and television studies (Allen, Christie, Mulvey, McCabe, Ostrowska, Temple, Sandon) and hosts the journal *Critical Studies in Television*. Journalism specialists (Schlosberg, Markham, Rodgers) have made significant contributions to media policy and theory. FMACS has global scope, with work on India and South Africa (Sandon), the Middle East (Markham), Eastern Europe (Ostrowska, Dzuverovic), Latin America (Grant), as well as into

globalisation (McCabe, Grant). We have pioneered in the area of practice-led research in film and video (Grant), curation (Hope, Wesner, Arnold-de Simine, McCabe, Temple) and the creative arts (Hope, Dzuverovic). The Birkbeck Cinema is major resource; the Vasari centre houses significant digital archives and equipment and the Jarman Lab for research-based filmmaking provides media training and production facilities.

Cross-department interests flourish in architecture and urban studies (Crimson, McKim, Opacic, Rodgers and Topp); digital design (Cupitt, Arnold-de Simine, McKim, Maniura, Markham, Polgovsky); medical humanities, with strong links to Wellcome Trust (Biernoff, Coombes, Cupitt, Hope, and Topp), and Museum Cultures (Arnold-de Simine, Candlin, Coombes, Džuverović and Thomas). Practice-based research spans our departments, with work in: curating (Coombes, di Bello, Nead; Thomas; Christie, Grant, Temple); relational art and performance, (Hope, Polgovsky); and film/video making as a tool for exploring visual cultures (Candlin, Edwards, Grant, Mulvey, Nead, and Polgovsky).

Our research is supported by partnerships and close working relationships with major cultural bodies. We have systematically developed such links to provide our research with a public face. BIMl has an ongoing relationship with Pittsburgh University. These arrangements enable academics to work with curators and media professionals in developing research projects and creating public-facing events. We have attracted twelve CDA/CDP scholarships since 2014. We offer thirty work placements per annum for MA students, with many more opportunities under discussion. During the coming period we aim to further expand our institutional links.

Our research strategy supports individual scholarship for publication, with research leave and funding for conference attendance, illustrations and archival work. HoA has particular strengths in four areas: Early Modern Studies; History of Architecture; History of Photography and Museum Studies. Research in these fields is organised in the Murray Group for early modern art, and three Research Centres—Architecture, Space and Society (ASSC); HTPC; and Centre for Museum Cultures (CMC). FMACS is a world leader for film and media studies with activity organised under three umbrellas: BIMl; the Vasari Centre; and Birkbeck Interdisciplinary Research into Media and Culture (BIRMC). Research centres provide support for collaboration between colleagues, running lecture series, workshops and conferences. Centres also host visiting researchers and involve PhD students, offering opportunities to organise events. The School provides Centres with base-line funding of £1,150 per annum. Further College funds support strategic initiatives. The Birkbeck Institute for the Humanities has a considerably larger budget and has provided support for fellowships, workshops and conferences. College funding is supplemented by grants and other external income. All Centres have a director and are managed by steering committees, with colleagues from other Departments and Schools.

Birkbeck Institute for the Moving Image. <http://blogs.bbk.ac.uk/bimi/> Headed by Temple, BIMl is housed in our fully-equipped cinema. The Cinema features 16mm and twin 35mm projectors in addition to high-quality digital projection. It has recently been upgraded to DCP (Digital Cinema Package) and is better equipped than most London film venues, with the capacity to display 'historical' as well as contemporary formats. This facility provides the infrastructure for research-led events focusing on the full historical range of moving image culture. BIMl pursues an imaginative public-engagement agenda, combining original and ambitious curating with academic research and interaction with the artistic and cultural community of London, UK, and beyond. BIMl programmes varied events, including: screenings, discussions, conferences, study days, lectures, book launches and performances, plus the annual international EFF (in collaboration with ICA), which is a key component of the film-festival circuit (www.essayfilmfestival.com).

Architecture, Space and Society Centre. <http://www.bbk.ac.uk/assc/> Established as a research network in 2011, ASSC was founded in 2015 and is directed by Crimson. ASSC organises lectures, symposia, conferences, PhD training workshops, reading groups and walking tours. In 2018 ASSC won a CHASE award for workshops and lectures at the ICA on the theme of 'On the Social in Architecture', featuring prominent US academics Prof. Jonathan

Massey and Prof. Mabel O Wilson, European academics Dr. Romola Sanyal, Prof. Johann Lagae. It has held symposia on 'Architecture of Energy' (2015, featuring inter-disciplinary contributors from archaeology, architectural history, and media studies), a series of events in 2018 on social housing, and a symposium in 2019 on 'Factory Worlds', co-sponsored by BIH. In 2019 ASSC staged a major international three-day conference on the relation between design history and architectural history (co-sponsored with the European Architectural History Network and the Design History Society). ASSC hosts an annual 'Thinker in Architecture' lecture – invitees include Profs Caroline van Eck, Mark Wilson Jones, Peg Rawes, and Zeynep Celik Alexander. Two visiting researchers have been hosted (Zimmerman, Chattopadhyay). ASSC also supports PhDs (including two CDP/CDAs) enabling them to run reading groups and symposia (such as 'Ha Ha – The Weirdness of Walls' in 2018). In 2019 ASSC launched an MA in History of Architecture.

History and Theory of Photography Centre. <http://www.bbk.ac.uk/arts/research/photography>. Founded in 2012, HTPC is directed by Edwards and includes colleagues from HoA, FMACS, Law, Languages and Archaeology. It hosts the important journal *History of Photography*, edited by di Bello, with Willcock as reviews editor, and attached funds of £18,000 per annum. The centre founded two annual funded lectures (delayed by Covid until 2021): an annual *History of Photography* lecture and the Kraszna-Krausz Lecture, showcasing the photo-book of the year. HTPC administers the Jo Spence Archive. Animating Archives, a collaboration with the Women's Art Library, supported by CHASE. HTPC has links with: In collaboration with Four Corners, The National Heritage Fund awarded the Spence Archive £26,000 to employ an archivist. Edwards is developing a research initiative with the National Trust (facilitated by a Paul Mellon grant). Two CDPs are among the UK's highest concentrations of PhDs working on photography. Events include a 2016 symposium on copyright (with the Jarman Lab); a conference (with Prof. Tucker) on 'Law and Photography'; the workshop 'Photography, Space & Violence' (2019); a major conference in 2020 on the work of Jewish women in British photography (with Four Corners); and a lecture series (2019) with the Paul Mellon Centre. In 2019 HTPC launched an MA in History of Photography.

Vasari Research Centre for Art and Technology (<http://www.bbk.ac.uk/vasari>). Directed by McKim, Vasari plays a pivotal role in integrating digital research and providing specialist support. Founded in the late 1980s, Vasari has pioneered the study and development of new technologies in the fields of art history and museum collections. It provides technical resources for digitization projects and is currently examining such emerging areas as 3D scanning and reconstruction in museums, galleries and higher education as well as the development of Open Educational Resources in the Arts. In 2020 McKim received £40,908 from AHRC's Capability for Collections Fund to renew equipment. Vasari provides invaluable experience and training to many students and interns. It has a rich programme of events from data materiality and 5G technology to digital animation, critical software studies and an exhibition focussing on the 3D visualisation of Leonardo da Vinci's 'impossible machines' (Peltz Gallery, 2019). With BIML it has staged a long-running series around non-fiction animation, and has established other themed series on data materiality, and the politics of algorithms of datafication.

Centre for Museum Cultures <http://www.bbk.ac.uk/museum-cultures/> CMC was established in 2018 and is directed by Thomas as a hub for research relating to all aspects of museology, curation and heritage. Inaugurated following a keynote lecture by Dr Tristram Hunt, Director of the V&A, the Centre involves academics from HoA, FMACS, History, Archaeology and English. It hosts a programme of seminars, lectures and conferences involving academics and a range of museum professionals. CMC actively collaborates with multiple museum partners. The important AHRC 'Mapping Museums' research project with an award of £1,012,460 (Candlin PI) is attached to CMC. This on-line inventory of British museums since 1960, has received significant support and interest from national bodies with responsibility for museums. The project team includes Candlin, Professor Alexandra Poulouvasilis, Professor of Computer Science and Director of the Birkbeck Knowledge Lab, Dr Andrea Ballatore (Geography), four post-doctoral researchers, and two research assistants.

Birkbeck Interdisciplinary Research in Media and Culture (BIRMAC)

<http://www.bbk.ac.uk/birmac/> Directed by **Simine-de Arnold and McCabe** BIRMAC was established in 2015-16 to facilitate trans- and interdisciplinary critical inquiry and knowledge exchange between researchers, critical practitioners, filmmakers and artists. In 2020 Rodgers received £58,190 from Facebook to research online governance. Delivered through our innovative structure involving curating a theme over three years, BIRMAC has sponsored the following events series: 'Ruin/s' (2014-17), 'Data Materiality' (2017-ongoing), 'Contested Histories, Challenging Memories: Immersive Encounters with the Past' (2017-ongoing) and a 'Decolonial Feminist Forum' (2020- ongoing).

Murray Group. HoA also includes a strong early-modern research group, led by Maniura. This work takes place under the aegis of the Murray Bequest, established in 1994 in memory of Prof. Peter Murray, founder of the Department at Birkbeck. Support since 2014 has totalled £78,000, and continued support will run at £30,000 per annum. This enables: an annual series of nine lectures; the biennial Murray Lecture; studentships of £5000 for three part-time PhD students; £5000 annually for publishing; student bursaries for travel; and an MA dissertation prize. Linked to this activity, Caldwell organises the Rome Lecture Series with the UCL Italian Department.

In addition to these Centres, colleagues participate in School research groupings, including: the world-renowned BIH with its focus on Critical Theory and socially engaged debate; the Eighteenth-Century Research Group (led by Retford); Centre for Nineteenth-Century Studies and the Centre for Medical Humanities.

We seek external funding for our research, both individual fellowships and collaborative research grants. Colleagues have successfully obtained eleven fellowships, including awards from the Leverhulme Trust, AHRC and Paul Mellon Centre for British Art. Candlin's 'Mapping Museums' is a major AHRC project. Building on the established team, she has secured two Covid-related AHRC grants, amounting to £225,000 to consider the impact of the pandemic on the museum sector. Topkina was part of a £400,000 grant from AHRC for his work on the Alt-Right. Schlosberg is in the final round of 20 (10 awards) for a SSHRC Partnership Grant application on Global Internet and Media Concentration, with a projected budget of about two million Canadian dollars. Rodgers has CHF 40,000 from the Geneva Science Policy Institute as well as his \$74,000 Facebook funding. Total direct grant income since 2014 has been £1,362,358. Research funding from other sources exceeds £100,000. All this enables strong partnerships and knowledge exchange with major cultural bodies.

1.3 Research objectives over the next five years

In the coming period we will consolidate and develop our research strategy as set out in the five key points (see 1.2). New initiatives for collaboration are underway. Practice-based research will continue to play a significant role in our work. We are well positioned for leadership with a number of senior staff, and strategy for recruitment and renewal is focused on enlisting junior staff, with emphasis given to social and ethnic diversity. We have begun this process with the appointment of Polgovsky, Cuppitt and Topkina and the College has committed to make three junior appointments in FMACS (journalism, with an emphasis on economic transformations of the industry; digital design and aesthetics; and practice-based research in film). All three positions will prioritise diversity and inclusion. Future appointments in HoA will have a similar character.

Central to HoA plans is a focus on British art, including Empire. We are the largest UK grouping of scholars with expertise in British architecture, painting, and photography (Biernoff, di Bello, Crinson, Edwards, Nead, Retford, Thomas, Willcock). The Eighteenth-Century Research Group, led by Retford, and the Nineteenth-Century Research Centre, in which some colleagues are active, provide further contexts for this work. In 2019 Retford secured funding for a British Art Network subgroup on 'British Art in Historic Houses' and in December 2019 she ran a well-attended study day on English Country Houses. Edwards is recipient of a Paul Mellon Grant for work on the photographic archives of the National Trust. Retford, Thomas and Crinson have been awarded the Historians of British Art book prize during this period. To this effect HoA

intends to develop: a) an MA in British Art; b) a Research Centre. We have initiated discussion with a range of external partners.

FMACS has a research plan centred on building networks and initiatives on critical media practice, digital materialities, post-digital audience research, labour in the digital creative industries, and digital memory studies. This builds on established practice-based research (Arnold-de Simine, Dzuverovic, Grant, Hope, Mulvey, Sandon); digital materialities (Arnold-de Simine, Cupitt, McKim, Rodgers), and communities of artistic practice (Hope, Wessner). Colleagues researching journalism, media and audiences will develop the themes of post-digital futures through the Vasari Centre, using existing ties to media and cultural institutions, and feeding into public policy on issues of digital literacy (Markham, Rodgers, Schlosberg) McKim's 2019 visiting fellowship at V&A has laid the basis for large-scale initiatives in the area of digital visualisation, while under McCabe's leadership the journal *Critical Studies in Television* will continue to lead debates over transformations of the television landscape in an era of fragmentation and platformisation. We benefit greatly from our large and diverse body of doctoral researchers; expanding the number of postdocs and visiting fellows working in the department is core to our strategy, as is scaling up the scope and ambition of grant applications. We will launch new MA programmes in Documentary and Transnational Media Cultures.

1.4 Impact objectives

The character of Birkbeck and the social orientation of our five-point research strategy means we have embedded impact and knowledge exchange in the fabric of our work. We actively seek non-academic audiences and strive to effect social, political and economic agendas in the UK and internationally.

Our designated impact case studies are:

- 1) **Media Pluralism in a Post Digital World** - Schlosberg.
Schlosberg's research on media plurality was cited by Ofcom and the CMA during the official merger review, and the eventual decision to block fusion on plurality grounds is demonstrably linked to the evidence he produced.
- 2) **The Fallen Woman Exhibition at the Foundling Museum** – Nead.
Nead was commissioned to curate 'The Fallen Woman' (September 2015 - January 2016). This significantly increased attendance, revenue and the profile of the Museum. Nead has subsequently been consulted by the Coram Foundation on their digitisation of the archive records central to the exhibition.
- 3) **Robert Paul and the Origins of British Cinema** - Christie.
Based on Christie's research into the role played by Paul (1869-1943), electrical scientist and pioneer of the film industry, resulted in the identification of previously lost films and a nationally-touring exhibition with a graphic novel (produced by a small company and adopted by schools) raised awareness of this film pioneer.

In 2014 impact objectives emphasised three factors: **the work of new research centres; exhibition related activities** and **institutional collaborations**. Our selected case studies embody these stated concerns with socially-engaged research, building close links with partner institutions. Case studies by Nead and Christie are based on exhibitions with collaborating institutions. Christie's work on Paul develops from his work with BIMl and Schlosberg's from his involvement in BIRMAC.

Impact and knowledge exchange appear throughout our work. Some examples include: Coombes was appointed as an Expert Advisor to the African Union Human Rights Memorial Project and has been involved in major policy meetings in Addis and Johannesburg. In 2018, she participated in public discussions on protocols for a monument to indigenous peoples at the University of Melbourne and Monash University, and undertook an intensive tour of Australia and Tasmania discussing a memorial to indigenous people with leaders of indigenous communities and government officials. Allen has worked with the Science Museum in reprofiling their space galleries for the first time in 30 years. Thomas's exhibition *Colonial Afterlives* toured four venues

in Australia in 2017 and was viewed by 40,000 people. Di Bello, working with post-graduate students, curated a Peltz Gallery exhibition using the Spence collection, which drew significant attention from curators at NPG and the Wellcome institute. Topinka's work on social media extremism and Markham's work on digital literacy parked interest from policy-makers in the sphere of digital governance, and Arnold-de Simine's research on digital technologies in memorial spaces has resonated with museum directors and curators.

Our approach to impact and knowledge exchange has become more focused and more ambitious since 2014. This change reflects our more systematic and integrated research policy, the adoption of a School policy for impact, and changes in staffing. Impact and knowledge exchange is now rooted in our research centres and builds on growing inter-institutional collaborations and a strategy for dissemination through exhibitions, platforms and other public forums. Researchers identify key strands in their work for knowledge exchange with existing key stakeholders. We will continue to pursue this approach, building further links with cultural and media organisations.

Future impact case studies will develop organically from our public-focussed work with collaborating organisations. We aim to nurture a broad-based approach to work with social and economic benefits. Early in the next REF cycle, the School Impact Officer will cooperate closely with REF leads to create impact awareness and identify potential case studies emerging from this work. Selected case study leads will be allocated research time and mentoring. College will provide seed funding for potential case studies and School Research Committee will actively monitor the development of potential cases, with particular attention to equality procedures and designated funds for those colleagues who require sick or parental leave. This strategy requires a flexible approach, as potential impact case studies can emerge from public-focused research at any point in the cycle.

1.5 Impact objectives over the next five years.

In the coming period we will integrate our impact objectives with key points of our research strategy, emphasising and rewarding research with social and economic significance, particularly in the area of the cultural industries. As indicated in our five-point plan, collaboration with museums and media organisations is central to our approach. Significant work underway includes:

*With an AHRC grant of £1,000,000 and with multiple institutional partners, Candlin's Mapping Museums database was launched in 2020, providing authoritative information on 4000 museums operating since 1960. The project identifies trends in the sector, informing the work of a wide range of government bodies and associations with responsibility for museums. Covid-19 has increased the relevance of this work and the PI has recently won two AHRC Covid-related grants (totalling £225,000) to assess the impact of the pandemic on the sector, including an assessment of closure rates. <http://museweb.dcs.bbk.ac.uk/home>

*As part of a £397,430 AHRC grant (2018-2021), Topinka's project *Political Ideology, Rhetoric and Aesthetics in the Twenty-First Century: The Case of the 'Alt-Right'* uses extensive interviews with alt-right/conservative thinkers and activists. The project investigates how online forums, formats and visual styles contribute to rhetorical forms and ideological content. With growing ultra-conservative mobilisation in the media, and the emergence of right-wing and populist governments with sustained social media strategies, this research is urgent. Impact areas include public policy in relation to the governance of social media platforms, and education (media literacy).

*Developing from her book on slave imagery, Thomas is leading initiatives on *Slave-ownership and the Rise of the British Art Museum*. Beginning from a workshop (2019), funded by UKRI Public Engagement Seed Fund and Birkbeck funding, the project identifies legacies of slave-ownership as they permeate art museums in Britain today, including how wealth generated went

towards art acquisition. A large grant bid will be submitted in 2021. The project will lead to museum policy reassessments, educational initiatives and the re-presentation of objects.

*With a Paul Mellon award, Edwards is undertaking an assessment of NT's untapped photographic holdings, across 250 sites and 400,000 photographic objects. Initial assessment will be completed Spring 2021 and recommendations presented for new approaches to the collection. This research will become the springboard for a major grant application.

1.6 Support for interdisciplinary research

We are at the forefront of interdisciplinarity and intermedial research. Individual scholars (Mulvey, Coombes, Grant, Nead) pioneered work of this type and interdisciplinarity is central to our overall research strategy. HoA colleagues have developed a thematic approach that focuses on diverse visual forms and audiences; while FMACS is at the heart of current approaches to digital culture, drawing on sociology and journalism studies. Our hosted journals – *History of Photography* and *Critical Studies in Television* – are venues for interdisciplinary research.

All Research Centres involve interdisciplinary collaborations between staff from different departments, disciplines and Schools. Colleagues also engage with Birkbeck's interdisciplinary Research Centres: BIH; Medical Humanities; Nineteenth-Century Studies; Eighteenth-Century research group and the Centre for Medieval and Early Modern Worlds. We also participate in broad-based reading groups, such as the current decolonial study group.

The Mapping Museum's project crosses three Schools at Birkbeck combining specialists in interview-based research, geographic information systems, computer science, statistics, twentieth-century political history, and museology. The new Covid phase of the work further develops inter/multidisciplinary collaboration by experimenting with software developed for political market research within the museum sector. Practice-based research in art, film and curating occupies an interface between disciplines, but also between art practice and humanities scholarship; it often represents some of the most innovative scholarship taking place across interdisciplinary boundaries and this is apparent in our multicomponent outputs. Videographic essays play an important role in some of our work.

1.7 Open research environment

We are committed to making research of the highest quality accessible and visible. We work through Arts Week and other events to create an inclusive research culture. We take our responsibilities to research integrity seriously by implementing college policy and following the concordant on research integrity. Library staff manage data storage, and OA compliance through our institutional repository BiROn.

We are pioneers on open research environments. Grant's 'Film Studies for Free' is exemplary in breaking new ground on public access to media archives and to tools and technologies of media practice. The 'Mapping Museums' database is a major accessible resource for museum policy with multiple stakeholders; the project also features on the repository Birkbeck Research Data (BiRD). MediArXiv is a free, community-led digital repository for media, film, and communication research hosted on the Open Science Framework; while Vasari's remit includes making existing archives open to a wide public through digitalisation. Our work makes a significant development to thinking about Open Access publishing. In 2016 HoA staged a symposium on copyright and in 2018 a public debate on 'Futures for Publishing in Art History', including discussion of image rights and OA with Tate's Intellectual Property Manager and editors from Routledge and *British Art Studies*. Edwards publishes and lectures extensively on intellectual property and is currently completing a book in the area. Our research events are open to all and attract broad audiences, including professional architects, photographers, curators, archivists, conservationists, artists and other professionals as well as the general public. Birkbeck's annual Arts Week is a significant showcase for our research in a public context and BIMl plays a crucial role in developing open film culture through screenings and online events.

College supports all valid approaches to achieving Open Access publishing. School research funds are available to support OA publishing on a competitive basis. Several 'gold' route publications are included in our submission.

Birkbeck was founded as an inclusive organisation and our events remain open to all. Initiatives such as Vasari's digitalisation programme will be continued; with the appointment of an archivist we aim to further open the Jo Spence archive and digitise its holdings; and BIMl will sustain its wide ranging programme of public screenings. In the immediate future we will continue our dual approach of depositing research in BIROn while engaging with OA publishing.

2. People

2.1 Staffing strategy and staff development

Birkbeck practices a 'horizontal' staffing model. Teaching, research and administration are distributed equitably to ensure all staff find space to pursue research; senior staff take primary responsibility for leadership and management ensuring that junior colleagues are able to develop research profiles.

Since 2014 we have made significant appointments and senior promotions to enhance our leadership. Three new professors have joined; five have been promoted to chairs and two promoted to readerships. In the current REF cycle five FMACS colleagues have been promoted from lecturer to senior lecturer, two from senior lecturer to reader and one from senior lecturer to professor.

2.1.1 Staff development strategy

Following the Concordat to Support the Career Development of Researchers, monitored through the HR Excellence in Research Award, all researchers' careers are regularly assessed and research managers receive training on equality, diversity and inclusion. As discussed in 1.2, all members of staff select a mentor; submit an annual self-assessment and undertake a personal discussion with the director of research and another senior colleague to shape career plans. Membership of Research Centres provides supportive peer networks. Studies indicate the impact of the Covid-19 pandemic may adversely affect women and others with protected characteristics. In 2020 the School established a fund to support those with caring responsibilities and a College Fund was also created. We will monitor this situation carefully.

2.1.2 Effectiveness of staffing and recruitment policy

Recruitment of staff is rigorous and merit-based. Our demography is two to one in favour of women and our Professoriate is seven women/four men. In HoA two Category A staff are on fixed-term contracts; none in FMACS. All other staff are permanent. Our cohort of senior colleagues makes management of research effective, helping foster a supportive and inclusive environment for emerging and mid-career scholars.

Strategy for future recruitment includes two strands: a) forthcoming appointments will be at lecturer level, allowing succession planning and bringing new approaches and innovative research. In HoA the appointments of Thomas, Polgovsky, Vernon and Dunlop in 2020, have begun this process and the commitment to three appointments in FMACS is an important initiative; b) the profile of our staff is international, but predominantly from the Global North. We will address this imbalance in future recruitment. Three new appointments – in journalism; digital design; and film practice – with an emphasis on the Global South, will bring new perspectives.

2.1.3 Support for individuals at the beginning of their research careers

Early Career researchers receive mentoring from senior colleagues and are involved in the annual review cycle. Leverhulme ECFs play a full role in our research culture as members of our Centres. Willcock is a member of the management group for PHTC and reviews editor for *History of Photography*. He participated in the workshop on 'Violence and Photography' and will present current work to HTPC in Spring 2021. Deutsch was appointed in May 2020 and will

collaborate with Willcock on the workshop 'The Politics of "On the Spot" Practice, c.1700-1900'. She is also working with Doctoral students on their annual conference.

When filling a temporary replacement post we seek to appoint ECRs to a full academic (teaching and research) post with an open-ended contract and a minimum duration of a year, even if the grant does not cover the full twelve-month period (which may necessitate a fractional appointment over the summer). This approach allows continuity of service in the event that it proves possible to extend the term and has been very popular with affected ECRs. Two members of staff in this return (Dudley, Vernon) fall into this category as 0.2 FTE posts on the census date; both have since secured further continuing employment at the College for the 20/21 academic year.

2.1.4 Policy for research, impact leave/sabbatical leave

Research is an intensive part of Birkbeck life and is included in contracts (one day per week and a rolling sabbatical every ninth term, with additional leave for management roles). Full and part-time staff receive the same allocations without regard to pro-rata employment. All members of staff in the School of Arts receive an annual research allocation of £700 and can apply for an additional strategic fund of up to £1200. A number of other research funds are available, including the Public Engagement Fund, the Impact Development Fund, the Fund for Research Innovation (up to 5k), and the Research Centre Collaboration Fund. Colleagues are encouraged to apply for externally funded leave schemes and have been recipients of eleven funded fellowships. Research leave funded by these schemes supplements, but does not replace, Birkbeck entitlements.

2.1.5 Procedure for exchanges between academia and business, industry or public or third sector bodies

Collaborations with external bodies is one of the five pillars of our research strategy. Exchanges are many and varied, ranging from formal partnerships to informal working arrangements. We have such arrangements with over twenty museums, galleries and media organisations (see 1.2; 1.4). This strategic orientation aligns our work with the UK Government's *Creative Industries Sector Deal* and the priorities set out in the Industrial Strategy White Paper.

2.1.6 Rewards for staff research and achieving impact

We value impact work as equivalent to other research activity. The School Impact Officer works with staff to collect data and offer expertise for developing impact. Impact is discussed as part of the annual research review and recognised in the School Strategy for Impact as an appropriate route to promotion. Our current strategy targets impact leaders for additional resources and time.

2.2 Research students

We are an important centre for doctoral research across all areas of expertise, with a large and diverse cohort of part-time and full-time students, externally and self-funded. Fifty-eight students have completed (thirty-three in HoA and twenty-five in FMACS), compared with forty-three in REF 2014. We have particular strengths in areas related to our research centres, with some of the highest concentrations of students working in these fields. Birkbeck offers its research students a varied programme of study skills, reading groups, workshops and conferences preparing them for academic and subject-related careers. We also provide additional funding on a competitive basis.

2.2.1 Approach to recruitment of doctoral students

There is no one single approach to recruitment of doctoral researchers. Some students apply to potential supervisors, others submit applications for funded and publicly advertised positions. Academic qualifications of applicants are considered, but all students who present a strong proposal within our areas of expertise are considered. Interviews are conducted by at least two members of staff.

Birkbeck's historical mission as a centre for inclusion in education means our community of research students is large and diverse – both in the subjects explored and their own backgrounds. We have long offered PhDs in full-time and part-time modes and have a significant

cohort of part-time students. While some have followed the traditional route through postgraduate study, many have come to their doctoral projects after, or alongside, careers. We thus play an important role in facilitating mature students and advancing social mobility. Diversity 100 studentships are available to support BAME applicants. The Birkbeck Compass Project, which provides educational opportunities for refugees and asylum seekers, originated in HoA. In selection social inclusion is considered.

2.2.2 Studentships from major funding bodies

The majority of our students are part-time. Birkbeck joined the CHASE consortium in 2018, with four students funded from that source. We have success in the award of eight CDA and CDP awards, shared with institutions such as the National Portrait Gallery, the National Gallery; Science Museum, Architectural Association and the V&A. Three students are supported by the Murray Bequest, and one is the recipient of a Bloomsbury Colleges Fellowship; another receives funding from INLAKS (India). Seventeen students received funding from College.

2.2.3 Monitoring and support mechanisms linked to progress and successful completions

Student's progress is co-ordinated by the Director of Postgraduate Studies and monitored by Departmental Research Committees. Students are supported by a dedicated cross-school administrator. Progress is considered in department committees three times per year and supervisors and students complete annual progress reviews. In the summer term all reports are discussed at the final meeting of the Research Committee. Students are expected to upgrade from MPhil to PhD by the Spring Term of their second year (FT) or their third year (PT). For upgrade students submit 20,000 words or two chapters, along with a full outline and a timetable for completion. This material is read by an Upgrade Panel, and the student receives a viva on the submitted work.

2.2.4 Support provided to research students

Research students can apply for £300 pa to attend conferences and publish research. The same sum is available from the London Art History Society. The Lorraine Lim Fund supports post-graduate events. The Murray Fund supports part-time PhDs.

Students receive guidance on applying for grants and awards in dedicated skills sessions. New students are assigned a student mentor. In their first year, HoA research students attend skills seminars and two annual ReSkIN (the University of London's Research Skills Intercollegiate Network) conferences. They participate in the workshop series 'Writing the Image/Object/Space', presenting their work in short, focussed papers and a themed Department Reading Group. The Director of Postgraduate Studies organises and attends all of these events. Two conferences in HoA take place during the academic year: the first concentrates on shifts in research; the second, funded by the London Art History Society, is organised by students and showcases their research with an invited keynote speaker. FMACS hosts an annual post-graduate conference. The Corkscrew network brings special expertise in practice-led research work and interdisciplinarity in the arts and humanities, offering training workshops; resources; and a showcase for student work.

Students can access any training offered by the Bloomsbury Postgraduate Skills Network (five research institutions). The School also offers training on upgrade procedures, the viva and curriculum vitae. The Graduate School monitors training requirements, providing generic skills funding and tailored courses. Seminars are also provided in preparing grant applications and HoA students have been extremely successful in obtaining grants for conference attendance, publication, visiting fellowships, and post-doctoral awards from a range of national and international sources. Vasari offers training with digital visualisation methods and the Jarman Lab provides media training. In 2018-19 Crinson ran CHASE-funded DTP workshops in collaboration with the ICA.

Students' research activity is supported by the School of Arts refereed e-journal, *Dandelion*, established with AHRC Student-Led Initiative Funding. *Dandelion* publishes essays and reviews and offers editorial experience through the student editorial collective. The London Art History

Society's *Review* often publishes articles by our students based on their dissertations. The School also provides a dedicated Research Student Room, which can be booked by students for a range of activities, including Writing Workshops and Reading Groups.

All students have access to the Birkbeck careers service and can undertake the School of Art's ten-week course 'Teaching the Arts in British Higher Education'. Placements are encouraged as part of the study programme, particularly within CDP awards where one term is allowed to be designated specifically for gaining experience not directly related to the project. Many of our students have gone on to postdoctoral positions, curatorial roles, academic teaching and other professional posts.

2.3 Equality and diversity

As a horizontal institution committed to equal workloads, we nevertheless consider factors that affect colleagues' well-being and career pathways, adjusting workloads as appropriate. All senior staff undergo training on unconscious bias so that protected characteristics are considered in all decisions. In allocation of research funding and sabbaticals, colleagues are invited to indicate if they have been adversely affected by ill health or other factors. We facilitate flexible and remote working where possible. Birkbeck was one of the first institutions to move work online during the pandemic.

As well as adhering to best institutional practice on equality, our research advances this equality and diversity – we have outputs and ongoing initiatives that focus on class, gender, sexuality, ethnicity and colonialism. We are committed to the highest standards of ethics in research. Allegations of research misconduct are dealt with by the College Ethics Committee, which oversees the development of policies and practices relating to questions of research integrity - these are then implemented and operationalised at the Unit level by the School Ethics Committee and the Departmental Research Ethics Officer. Colleagues also incorporate ethics as a research focus (Markham, Biernoff, Schlosberg, Topkina, Polgovsky).

Well-being is supported through mentoring and peer networks. Career pathways for part-time and fixed-term staff are identical. Where required, appropriate adjustments enable staff to pursue research, and flexible working arrangements are facilitated for colleagues returning from parental leave, care duties or periods of ill-health. Formal and informal processes address special requirements for funding applications arising from protected characteristics or enforced breaks from research. The School Research Manager provides support with all funding applications. Equality and diversity analysis is a standard part of promotion and recruitment processes, including appointments to leadership roles.

We are confident that outputs have been selected on merit. Our selection panel members received equality and diversity training, in addition to the School's existing training programme. All outputs were read by two senior colleagues, selected outputs were considered by external readers, and a sample was blind-read by the Dean of School. College made available data on selection trends and protected characteristics, which confirmed no significant factors affecting our process. Colleagues were notified of the process for requesting reduction in the number of outputs if they had mitigating circumstances.

3. Income, infrastructure and facilities

3.1 Research funding and strategies for generating research income

Research income has maintained the levels achieved in REF 2014, with a higher proportion of staff receiving research funding (and a similar range of funders). Funders include AHRC, Leverhulme, Wellcome Trust, British Academy, Facebook, Paul Mellon Centre, Erfurt University, and the EPSRC. HoA has received funding from other sources, including the Murray Trust, Taylor & Francis, and the Royal Women's School of Art. Our strategy of developing collaborations with museum and other cultural institutions supports our approach to consortium funding – several colleagues are developing grant applications with museum partners. The AHRC funded 'Mapping Museums' research project has now secured two AHRC Covid grants to develop the project. With Four Corners the Spence archive received a Heritage Fund grant of

£25,000 for an archivist. Topkina's role in an award of £400,000 for work on the Alt-Right online is a major project and Schlosberg is in the final round for a grant worth two million Canadian dollars.

3.2 Organisational infrastructure supporting research and impact

The Keynes Library provides an elegant venue for research seminars, while larger research events are accommodated in lecture theatres. The Cinema is available for screenings and for research presentations. The Birkbeck Library and Library of Senate House support research by Birkbeck staff. The Vasari media lab houses valuable digital and physical archives of historic visual media as well as state-of-the-art editing facilities, while the Derek Jarman lab offers a full suite of audio-visual production facilities and provides training in research-led film-making. FMACS has acquired significant professional-standard media equipment, which is actively used in practice-led research and teaching. The Peltz Gallery (directed by Coombes) showcases experimental research by the School's academics, provides curatorial and professional training for postgraduate students and accommodates interns. Peltz exhibitions by members of the Unit include: 'Positive Living: Art & AIDS in South Africa' (Coombes, 2016); 'In Pursuit of Love: Sunil Gupta' (Coombes, 2017), 'Cultural Sniping: Photographic Collaborations in the Jo Spence Memorial Library Archive' (di Bello and students, 2018), and 'Art at the Frontier of Film Theory: Laura Mulvey and Peter Wollen', with an associated film programme (Temple, 2019). John Timberlake was Artist in Residence in 2015.

3.3 Areas of significant investment

Crinson, Edwards, Grant and Thomas have been appointed to lead Research Centres. 3 new staff have have joined; one made permanent; and two Leverhulme Early-Career Fellowships are co-funded. College has made a commitment to three further appointments in FMACS.

The establishment of the CMC is an important initiative and Thomas has received Birkbeck seed funding to develop research. The Cinema has been upgraded with DCP (see details on BIMl). The 'Mapping Museums' project has its own base room; Vasari operates from a fully-equipped room, and a specialist archive room houses the Jo Spence Collection with archive boxes, folders and computer equipment. The School also funded the organisation and initial cataloguing of the material. Funding has now been secured for an archivist.

3.4 Operational and scholarly infrastructure supporting research and impact

The College Research Office supports research. At School level a Research Manager and Impact Officer facilitate work. All staff can claim up to £1900 per annum (£700 personal fund; £1200 strategic fund) for research expenses. Seed funds are available for initiating projects with potential for impact. Research Centres receive base-line funds from the School. The Cinema and Pelz Gallery provide core infrastructure. Vasari and HTPC have dedicated facilities. The Jarman Lab offers specialist equipment and training.

4. Collaboration and contribution to the research base, economy and society

4.1 Arrangements and support for effective research collaborations etc

Collaboration and network activity is at the heart of our strategy – much of this is mentioned in 1.2 (and elsewhere). Further examples follow. BIMl has an ongoing relationship with University of Pittsburgh. Coombes (with Ruth B Phillips) edited *Museum Transformations*, Vol. 4 of *The International Handbooks of Museum Studies*, includes the work of twenty-three authors. Crinson was Vice-President then President of the European Architectural History Network (2016-20), which involved running (and expanding) a research network across Europe. Opacic has been part of Leibniz Institute for the History and Culture of Eastern Europe. Edwards plays a central role in the international Historical Materialism network, which publishes a journal, an award-winning book series, for which he is a commissioning editor, and helps organise conferences around the globe. In 2014, Hope carried out a programme of workshops with a local London council's complaints team as well as workshops with cultural workers in Melbourne, Helsinki and Stockholm.

4.2 Relationships with key research users, beneficiaries or audiences

Engagement with research users is central to our research strategy and involves work with a significant network of museum and media organisations. The 'Mapping Museums' project has an extensive network of stakeholders, including: Arts Council England; Association of Independent Museums; the Museums Development Network (with nine regional divisions); National Trust; National Trust Scotland; Historic House Association; English Heritage; Historic Environment Scotland and principal Museums and archives in Northern Ireland, Wales and Scotland. Nead is involved in extensive governance activity, including V&A Trustee (also Chair of the V&A Trustees' Research Committee); a Member of the Museum of London Academic Advisory Panel and a Member of English Heritage Blue Plaques Panel. She sits on the Advisory Council of the Paul Mellon Centre for British Art Studies and the Modern and Contemporary Advisory Group for the National Gallery. See also 1.4 above.

4.3 Contributions to the economy and society

Our research strategy involves creating pathways to impact through collaboration with external cultural institutions, working with diverse and broad audiences. In addition to our impact cases significant examples of current work are discussed in 1.4 above.

4.4 Contribution to the sustainability of the discipline

Colleagues act as expert advisors for numerous national and international bodies. Coombes plays a prominent role as advisor on exhibitions, monuments and cultural heritage in Africa and Australasia. Crinson served as Vice-President and President of the European Architectural History Network (2016-20); Nead plays an extensive role in cultural governance (see above) she is also a Fellow of the British Academy; Elected Fellow of the Royal Historical Society; a Member of the Research Council of Norway for Art, Architecture and Musicology. Edwards is a member of the AHRC peer review panel. Opacic is a Member of the Council of the British Archaeological Association. Retford is a Member of the Paul Mellon Working Party on the British Country House. Thomas is an accredited valuer for the Australian Government's Cultural Gifts Programme. Di Bello serves on the NPG Research Advisory Panel.

4.5 Support for and exemplars of interdisciplinary research

We have helped pioneer interdisciplinary work across a range of subjects and media. For an outline of our work see 1.6 above.

4.6 Responsiveness to national and international priorities and initiatives

Our research strategy is convergent with the UK Governments *Creative Industries Sector Deal*. All of our impact work aligns with the Industrial Strategy White Paper, as does our strategy of developing close working relationships with museums and media organisations, in which we share knowledge and expertise and inform policy. In addition, many of our research activities are demonstrably working to support international priorities as defined by the UN Sustainable Development goals 5, 8, 9 and 11.

Candlin was invited to join ACE steering committee on data (responding to the Mendoza report 2017), and the Mapping Museums project has already shared work in progress with senior staff in the Department of Digital Media, Culture and Sport; Arts Council England; the Museums Development Network; and the Association of Independent Museums. The team has provided bespoke data on request from several museum consultancies; and numerous museum curators. The project will continue to have a major role in the sector enabling informed policy decisions. Work based on follow-up Covid grants are crucial to these national priorities. FMACS research in media, creative and cultural industries and associated policy is a major contribution to the creative economy (with important work by Markham, Rodgers, McKim, Schlosberg and Wesner). Edwards, Topkina and Thomas are all engaged in research into policy agendas. For further details see 1.4 and 1.5 above.

4.7 indicators of influence

Journal editing is a major strength of this unit. FMACS colleagues founded and continue to edit the prominent journals *Critical Studies in Television*; *MediaArxiv*; and *Mediapolis: Journal of*

Cities and Culture. Di Bello is editor of *History of Photography* and Willcox is its reviews editor. Edwards, Maniura and Polgovsky serve on the editorial collective of *Oxford Art Journal* and di Bello is a member of the *Art History* editorial board. Opacic was the editor 2015-2019 of the *Journal of the British Archaeological Association*.

Members of HoA act on twelve other journal boards. Coombes (with Dr Hilary Sapire) won a competition to edit a special issue of the *Journal of Southern African Studies* on 'Women and HIV/AIDS in Southern Africa: Medicine, Art and Activism'. Thomas co-edited a special issue of *Atlantic Studies* on 'Visual Cultures of the Colonial Caribbean'. Crinson edited a special issue of *ABE Journal* on 'Dynamic Vernacular' and founded the journal's 'Debate' section. Biernoff is joint series editor of *Palgrave Studies in Fashion and the Body* and series co-editor of *Facialities: Interdisciplinary Approaches to the Human Face* (Bloomsbury). Edwards is a commissioning editor for the Historical Materialism book series (Brill/Haymarket).

In addition to extensive reviewing for journals and publishers, we have refereed grants and fellowship applications for: AHRC, ESRC, Leverhulme Trust, British Academy, Harry Ransom Research Center, University of Texas, Austin, Carnegie Trust for the Universities of Scotland; German Academic Exchange Service; Deutsche Forschungsgemeinschaft; Flemish Research Council; Clark Art Institute; National Research Foundation South Africa; Social Sciences and Humanities Research Council of Canada; and Wellcome Trust. Edwards is on the Peer Review College of AHRC.

HoA have held visiting fellowships in: Leibniz-institut für Geschichte und Culture des ostlichen Europa, University of Leipzig (Opacic, 2016); Maumaus, Lisbon (Edwards, 2017); Yale Center for British Art, New Haven (Thomas and Willcock); Max Weber Centre University of Erfurt (Opacic 2020-21); Maniura held a BA Mid-Career Fellowship 2014-2015; Crinson received a British Academy/Leverhulme Trust Senior Research Fellowship (2016-17); Nead held a Mellon Senior Research Fellowship in 2019-20; Opacic held a Leverhulme Fellowship 2015-16; Caldwell and Polgovsky hold Leverhulme Fellowships in 2019-20. Nead was the Moore Distinguished Professor, Division of Humanities and Social Sciences, California Institute of Technology, Pasadena (2017); Topp was visiting Professor at Queen's University Kingston, Ontario (2018); Edwards was Visiting Professor at Bourdeaux-Montaigne (2018); Crinson was Visiting Professor at the University of Ionnina, Greece (2019). Opacic held a Visiting Lectureship at the Central European University, Budapest (2017).

Colleagues have been recipients of a number of prestigious awards. Crinson (2014), Retford (2019) and Thomas (2021, announced 2020) were awarded the Historians of British Art Prize. In 2015 Grant was recipient (with four project colleagues) of the Society for Cinema and Media Studies Award of Distinction in the Anne Friedberg Innovative Scholarship competition 2014-15 for *[in]Transition: Journal of Videographic Film and Moving Image Studies*. In 2017 Retford's *The Conversation Piece* was shortlisted for Apollo Book of the Year Award. Christie received an American Cinema History prize for his Robert Paul book. Polgovsky received the College Art Association Art Journal award for 'most distinguished contribution 2018' for 'Beyond Evil: Politics, Ethics, and Religion in L'áon Ferrari's Illustrated *nunca más*', and her book *Touched Bodies* was shortlisted for the Association for the Study of the Arts of the Present 2020 Book Prize. Thomas's *Witnessing Slavery* was short-listed for the *Apollo* Book of the Year Award (2019). Nead was elected a Fellow of the Royal Historical Society (2017) and the British Academy (2018) and a Member of the Academia Europaea (2014).

FMACS colleagues presented forty-five keynote talks in the period 2014-19, including twenty-two international events. Catherine Grant alone has delivered keynotes in ten countries; others have done likewise in Japan, southeast and central Asia, Europe and the United States. As further evidence of impact in the broader research culture, McCabe played a central role in organising and presenting keynotes at seminal conferences in feminist media studies and transnational television (in Denmark, France, Czech Republic as well as the UK), Silke Arnold-de Simine's coordination of conferences on digital afterlives and difficult histories including many

keynotes. Keynote or plenary addresses by members of HoA total forty-two, including talks in major international museums and universities.