The Impact of AHRC Research

April 2014 – March 2015

JOGO DE CORPO
CAPPA BKA: ANCESTRAL ROADS/CHICXULUB - CARRIBEAN AND MEXICO
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The British Library’s London Magna Carta

Arts & Humanities Research Council
Introduction

To commemorate the AHRC’s 10th anniversary, the AHRC produced 10 Years of AHRC: a decade of supporting excellence in arts and humanities research

In 2015 the AHRC celebrated its tenth anniversary and a decade of supporting excellence in arts and humanities research

The AHRC is unique among international funding organisations in its focus on arts and humanities research. Facilitating and supporting world-leading collaborative research and partnerships across a range of sectors, the AHRC has particular strengths in its contribution to social, cultural and economic innovation in relation to the UK’s creative economy. The AHRC’s funding supports a diverse range of research fields and enables excellent research, public engagement, and knowledge exchange across the UK and internationally. Our funding ensures arts and humanities research can contribute to public debates, address economic, social, cultural, and policy challenges and connect with new audiences. By delivering opportunities for all career stages, from postgraduates through to established researchers, the AHRC undertakes a strategic role in the UK’s investment in high-skilled, talented human capital that is vital for innovation.

Highlights

This report focuses on the AHRC’s impact in:

- engagement and activity within the creative economy
- collaborative projects and policy influence
- human capital and investment in people
- methodological development.

The final section of the report provides some metric indicators of research outputs, studentships and funding outcomes.

In December 2014, the UK’s Funding Councils published the results of the Research Excellence Framework 2014. The REF outcomes demonstrated the globally competitive quality and vitality of the UK’s arts and humanities research: over 71% of the submissions in these fields were deemed world-leading or internationally excellent.

The strength of the arts and humanities research base makes the UK an attractive place to undertake research. For overseas academic and non-academic institutions and individuals it is a prime location to seek collaborative research partners. It is also a vital element in ensuring that the UK’s undergraduate and postgraduate teaching in the arts and humanities keeps at the cutting edge. In 2013/14, 21% of the students studying for a research and taught postgraduate degrees in the UK were focused on the arts and

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1 Average percentage of sub-discipline profiles for the following REF2014 units of assessment (UoAs) within Main Panels C and D. The UoAs were: Architecture, Built Environment and Planning; Geography, Environmental Studies and Archaeology; Law; Area Studies; Modern Languages and Linguistics; English Language and Literature; History; Classics; Philosophy; Theology and Religious Studies; Art and Design: History, Practice and Theory; Music, Drama, Dance and Performing Arts; Communication, Cultural and Media Studies, Library and Information Management. For further details see: www.ref.ac.uk
Arts and humanities research makes fundamental contributions to the knowledge, creative and digital economies.

humanities and 28% of those undertaking their first degree were doing so within the arts and humanities. In addition, the UK’s pre-eminence in research-led teaching has a global appeal which has broader benefits to the UK, offering greater diversity within its student body, and in supporting the higher education economy with approximately 19.1% of HE students within the arts and humanities originating from outside the UK.

Arts and humanities research makes fundamental contributions to the knowledge, creative and digital economies. These contributions, as highlighted in the chapters below, can include the impact of research on community cohesion and engagement, the creative and digital economies, cultural tourism and regeneration, heritage understanding and preservation, digital technologies, stimulating public debate and influencing policy makers, supporting education, informing practitioners of a range of professions, health and wellbeing, and the design of innovative business and policy models.

In 2009, the AHRC published Leading the World: The Economic Impact of UK Arts and Humanities Research. This contained an independent economic valuation by PricewaterhouseCoopers which estimated that for every £1 spent on research by the AHRC, the nation derived as much as £10 of immediate benefit and a further £15-£20 of long-term benefit.

AHRC-funding leverages further support for arts and humanities research

AHRC funding can also help to generate further research funding from other organisations and partners. The amount of funding leveraged from partnerships supported through our grants was £4.15m in 2014/15. This amount, generated from £35m of funding from 221 awards, added 12% to the original investment value.

For example, as reported by our researchers on Researchfish®, eight AHRC awards of a total value of £850K has since led to a further eight awards from The Wellcome Trust at a total value of £1.5m. Since 2010, ten AHRC awards to a value of £3m have contributed to the successful award of £7.5m of European research funding from programmes such as the European Research Council Awards, the European Regional Development Fund, Framework Programme 7 (FP7) schemes and Horizon 2020. A further ten research projects funded by The Leverhulme Trust to a value of £1.6m have been developed from ten AHRC awards to a total value of £635k. Recently, a £100k award to the Open University has supported a successful bid to the Big Lottery Fund of £5.9m which aims to build research on co-design concepts to reduce isolation amongst older people in Sheffield.

The Economic and Societal Impact of the Follow-on Fund for Impact and Engagement

In 2015, Monitor Deloitte undertook an assessment of the impact of the AHRC’s Follow-on Fund for Impact and Engagement Scheme, which began in 2010. They have assessed that for every £1 spent on the Follow-on Fund there is a quantifiable gross benefit of at least £5 to the UK economy but with further immeasurable broader impacts currently and in the future.

Their report highlights the impact of research funded through this scheme on the UK economy and society in improving productivity, fostering a stronger creative economy, strengthening innovation systems, contributing to the knowledge base, stimulating local spend with local businesses, increasing individual wellbeing, promoting community cohesion, creating greater acceptance of ideas, and enhancing teaching and the educational experience.

*Deloitte/AHRC report (forthcoming)

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2 HESA, ‘Students in Higher Education’ 2013/14 Subject Area Data (Table E). Subject areas included for this analysis are: Architecture, building and planning; Law; Mass communications and documentation; Languages, Historical and philosophical studies; Creative arts and design.

3 HESA, ‘Students in Higher Education’ 2013/14 Subject Area Data (Table F). Subject areas included as above. 19.1% is marginally above the overall average of 18.9% across all disciplines.


5 See p. 24; data taken from Researchfish® on 07/10/15
A creative economy: contributions to economic growth

- Arts and humanities research and skills help to grow the creative and digital economies; they support the experience economy, cultural tourism, community participation and cultural regeneration
- AHRC supports researchers build strong partnerships across different sectors
- AHRC’s approach to knowledge exchange helps engage SMEs and cultural organisations, and develop new business models
- AHRC-funded research enhances the UK’s cultural offer to the world

The creative industries are a vital and rapidly expanding part of the UK’s economy, contributing £76.9 billion in GVA (Gross-Value-Added) in 2013. They account for 5.0% of the UK economy. The creative industries are also a key component of the UK's export economy with the value of creative industries export services estimated at £17.3 billion in 2012, which constituted 8.8% (an increase from 8.5% in the previous year) of the total value of services exported by the UK. Arts and humanities research and skills are essential in this sector to drive economic growth, innovation in practice and delivery, and interdisciplinary approaches within creative occupations both within and beyond the creative industries. Government figures indicate there were 2.8m creative economy jobs across the UK between 2013 and 2014. 

In 2014, 1 in every 6 jobs held by a graduate in the UK was in the creative economy. Across the UK, approximately 8.8% (1 in 11) jobs were in the creative economy. 53.3% of the UK’s creative economy jobs are created outside of London and the South East.

DCMS, Creative Industries: Focus on Employment (June 2015)

In 2014/15, AHRC spent £28.2m on research aligned to the interests of the creative economy. Between 2011/12 and 2014/15 over £99m was spent on research relating to creative economy interests. AHRC-funded research and initiatives support the creative economy in a variety of ways from creating and supporting spinout/start-up companies in this period such as Alusid Ltd and Reach Robotics; inspiring and offering context and content for new creative outputs like films, music, plays, novels and documentaries; supporting knowledge exchange activities and partnerships with cultural and creative organisations; and, underpinning performances, exhibitions and festivals across the UK.

See case studies below on p.5 and p.12

6 DCMS, Creative Industries Economic Estimates (January 2015). The government definition of the Creative Industries are "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" as published in the Creative Industries Mapping Documents 2001 https://www.gov.uk/government/publications/creative-industries-mapping-documents-2001

7 For regional breakdowns see: DCMS, Creative Industries: Focus on Employment (June 2015)

8 See case studies below on p.5 and p.12
Creating aesthetic low-carbon new building materials

AHRC-funded researchers have been using sustainable practices and materials within contemporary design to convert low-value mineral waste into high-value architectural products, expanding the aesthetic and technical boundaries of ceramic materials.

“The Aesthetic of Waste” project led by Professor David Binns and Dr Alasdair Bremner, at the University of Central Lancashire’s Silicates Research Unit, developed prototypes of a new material made of recycled glass, ceramic and mineral waste, with application in the building and architectural sectors. Binns and Bremner have developed a unique process and a revolutionary new material, which combines the functionality and surface possibilities of ceramic and stone and which is now fully certified by the British Standards Association. Their patented research bridges design, craft and art practice and industrial manufacturing, offering considerable environmental, economic, creative and social impacts.

“We were driven by concerns about the environmental implications of excessive mineral consumption within the construction industry,” explains Professor Binns. “Our research involved combining a wide range of low-value waste materials normally sent to landfill, and resulted in a new, sustainable material suitable for use in everything from building cladding to counter surfaces.” The new material, made from 97-100% recycled waste, is more environmentally sound in its production methods than traditional ceramic, and can be recycled at the end of its life. In addition, recent developments have addressed the recycling of Cathode Ray Tube (CRT) lead-bearing glass, currently designated as hazardous waste and presenting a major problem to the global recycling industry. It is estimated that globally, at least 1.9 billion screens using CRT glass are still in use. By incorporating CRT glass into the newly-developed material, the lead content is safely encapsulated, thereby allowing CRT glass to be re-classified as a safe raw material.

Follow-on Funding from the AHRC in 2013 allowed Binns and Bremner to pilot a commercialisation model of the product and establish Alusid Ltd in 2014. With the support of the grant, the pair partnered with IP Frontier to secure £260,000 in venture capital funding to set up the proof-of-concept manufacturing plant. Working in partnership with Recycling Lives, a commercial recycling company, they are offering employment and training opportunities for three to four apprentices through the Pathway to Independence Scheme with a view to teaching them transferable skills and, potentially, to hiring them as full-time employees as the business grows.

An independent assessment of potential indirect and induced impacts by Monitor Deloitte estimates that the total GVA (Gross-Value-Added) supported by the business could be approximately £290,000 per annum at the UK level.*

*Deloitte/AHRC report (forthcoming)
Experiencing performance in innovative ways

AHRC-funded research into the music of international pop icon Björk led to a creative role in the artist’s ambitious multi-media project Biophilia.

In 2009, Professor Nicola Dibben at the University of Sheffield published the first large-scale musicological analysis of Icelandic musician Björk’s artistic output developed from her 2006-2007 AHRC project, ‘The Music of Björk’. As Björk herself said in a 2011 article in The Guardian, “[Dibben] seemed to be able to cover both the electronic and more academic angle of my music which is rare … You either have the pop folks being intimidated about the string and choir arrangements or you get the semi classical lot who … want to rescue me from pop. Dibben seemed not to care about either of those hurdles.”

As a result, Björk invited Dibben to work with her on her next album project, Biophilia. Her research contributed to a new type of musical artefact, the “app album”, which is widely referred to as a reinvention of the album format, and a touchstone for future developments in mobile devices. The graphical user interface of the app represents Biophilia as a star field via which users can navigate to access each song in various formats – audio-visual playback, scrolling graphic and traditional notation, essays (by Dibben) and interactive games foregrounding relationships between music structures and natural phenomena. The New York Times described it as, ‘among the most creative, innovative and important new projects in popular culture.’ It is now part of the collection at The Museum of Modern Art (MoMA), New York, and was adopted as part of an educational program by the Nordic Council. Dibben explains, “One of my roles as part of the project team was to communicate the concepts embodied in the various interactive components of the app, which I did through my understanding of Björk’s compositional aims and techniques. It was a fantastic opportunity to be part of a project aimed at showing that music-making can be spontaneous and that music theory can be understood intuitively – it doesn’t need to be dry or abstract”.

Dibben’s AHRC-funded research contributed to the essays within the app and physical album releases, documentary films, and exhibition text for Björk Biophilia Live tour. Dibben’s book Björk (2008), which was a research output of the AHRC project, was also a central source for the curators of the Björk retrospective exhibition held at MoMA (March – June 2015). This material enabled Björk’s fans to gain a deeper, and sometimes new, understanding of her music. Björk’s manager commented that although he has known Björk’s music for 20 years, Dibben’s research has given him new ways to understand and appreciate it. Björk: Archives, a career retrospective to accompany the MoMA exhibition, includes feature contributions from Dibben and was published in March 2015.
Spotlight on films and documentaries

There is an increasing body of work which highlights the influence of research on film. For example, the AHRC’s 10th Anniversary Research in Film awards in 2015 has seen the submission of around 200 entries to five award categories. These include films which are primary outputs, by-products, records of research undertaken, dissemination tools or practice-based research from the last decade. They may be reconstructions and enactments, animations, installations and gallery pieces, games, interactive storytelling or co-produced work including collaborations with community groups, and may take the form of documentaries, visual essays or broadcast programmes.

The following are examples of research-underpinned films and documentaries.  

**Body Games – Capoeira and Ancestry**, a research-based documentary, the core outcome of the project ‘The Angolan Roots of Capoeira: Transatlantic Links of Globalised Performing Art’ (2010-2013) at the University of Essex led by Professor Matthias Röhig Assuncão, explores the relationship between various Angolan cultural forms (dances, music, combat games) and the Afro-Brazilian capoeira. The film was featured at film festivals in Angola, Brazil, France, Germany, Tanzania, the UK and the US and won awards at International film festivals in Zanzibar, Philadelphia, and Portsmouth in 2014. It has also been shown to thousands of capoeira practitioners around the world and communities in Angola where it was shot. In 2015 the film was awarded ‘Best Foreign Documentary’ in Luanda, the ‘Intangible Culture’ Prize by the Royal Anthropological Society in Bristol, and the ‘Public History Prize’ in the Film Category by the Royal Historical Society in London.³ The University of Brighton-led research network on Screendance (2009-2011), the hybrid artistic practice at the interface of dance and film, resulted in the Principal Investigator (PI), Claudia Kappenberg, creating **Honey Hat**, a research practice-based short film in 2013 which premiered at Light Moves, the International Screendance Festival in Ireland in November 2014. **Welcome to Scotland**, a multilingual film by Dr Katja Frimberger a researcher on ‘Researching Multilingually at the Borders of Language, the Body, Law and the State’ (2014-2017), was the winning entry of the Scottish Refugee Council’s Refugee Week Scotland 2014 Film Competition. It was played during Refugee Week in venues across Scotland including the Scottish Parliament and at the House of Lords on 20th June 2014 to the UNHCR representative.

Arts and humanities research can also offer important sources of content for documentaries and films. The BBC2 two-part documentary **Britain’s Forgotten Slave Owners** was based on two projects between 2009 and 2015 (the first project funded by the ESRC; and the second jointly funded by the ESRC and AHRC) exploring the legacies of British slave-ownership led by Professor Catherine Hall at University College London. The first episode captivated a viewing audience of 1.6m people.⁴ As noted by *The Guardian*’s review of ...

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³ The Ousmane Sembene Development Film Award at the Zanzibar International Film Festival in June 2014; Leigh Whipper Award for Best Feature Documentary Film, Philadelphia International Film Festival & Market, 2014; Best Editing of a Documentary, Portsmouth International Film Festival, 2014; Intangible Culture Film Prize, 14th RAI International Festival of Ethnographic Film, Bristol June 2015; Best Foreign Documentary, VII Luanda International Film Festival (FIC-Luanda), November 2015; Public History Prize (Film Category), Royal Historical Society, London, November 2015.

⁴ According the Mediatel newsline website http://mediatel.co.uk/newsline/2015/07/16/itvs-the-secret-life-of-twins-nabs-9pm-slot-with-just-2-3m/ [accessed on 04/12/2015].
Who’s who in the creative economy?

Olusoga [presenter and TV historian] was able to provide us with a detailed and vivid picture of the spread of slavery profits through the British economy largely thanks to research done by a team of historians at University College London … combing through the 46,000 entries in the Slavery Compensation Commissions accounts books and following the paper trails.

Understanding the Creative Economy

AHRC research is not only engaged with content-generation in its work with creative and cultural organisations, SMEs and other businesses within the Creative, Digital and IT (CDIT) sectors. Our commissioning of research on the sector has also led to significant rethinking of the contexts in which creative industries grow, innovate and engage with other organisations and communities. This analysis is particularly important given the diversity of the cultural and creative organisations involved.

The Beyond the Creative Campus report is the culmination of a two-year project led by Roberta Comunian (King’s College London) and Abigail Gilmore (University of Manchester) and has been formulated as a guide for academics, policy makers and arts practitioners to have a better understanding of the dynamics and terminology of engagement between the higher education, arts and creative sectors and to stimulate and support further collaboration, innovation and productivity.

The AHRC-funded Brighton Fuse study (2011-2013) studied the phenomenon of creative-digital cluster development from the bottom-up and the importance of innovation and networks to growth and economic contribution of CDIT businesses. The study also identified a need to better understand the role of individual freelancers within the cluster. The subsequent Brighton Fuse 2 project (which published its report in January 2015) has offered key creative economy policy insights into the previously unseen contribution
Supporting the cultural regeneration of Swansea

**AHRC-funded research supporting collaborations with local councils to support the tourism industry and contribute to cultural and economic regeneration.**

Following on from successful AHRC-funded projects that had a transformative effect on the city of Chester*, Professor Catherine Clarke at the University of Southampton has turned her attention to Swansea’s rich history using medieval manuscripts and testimonies to bring historic locations of the city to life and subsequently ensuring that the Castle, the last surviving medieval building, is the centrepiece of the city’s heritage tourist attractions.

The ‘City Witness: Place and Perspective in Medieval Swansea’ (2013-2014) is a multi-partner multidisciplinary project also involving Swansea Council and the Glamorgan-Gwent Archaeological Trust. Medieval Swansea was a thriving port, and a multi-cultural urban community but much of this history has been obscured by wartime bombing, and later urban developments, with few traces of the medieval city remaining. The city received EU convergence funding to develop the city centre and Clarke’s input to the process was invaluable in realising the potential of rediscovering medieval sites.

From the outset of the City Witness project (www.medievalswansea.ac.uk) Clarke was involved in discussions about the cultural and economic value of the medieval context. Her research informed local government policy and, along with her Co-Investigators, Dr Keith Lilley and Paul Vetch, her project has helped to bring this regeneration to fruition. The project helped further the Council’s goal of developing a distinct ‘Castle Quarter’ in the city centre and has reimagined the city’s medieval locations through the placing of a set of bronze pavement markers. The pavement markers, which were developed with match funding from Swansea Council, link to an interactive online digital map showing medieval locations in the modern city.

Other project outputs include a range of multimedia resources, including a game and an interactive map of medieval/modern Swansea aimed at diverse user constituencies, and a major exhibition at Swansea Museum. As a consequence of this, the City Witness project received the silver medal for Public Engagement at the International Digital Humanities Awards 2014. Professor Catherine Clarke is currently in discussions with Hereford Cathedral regarding developing a new pilgrimage route from Swansea to Hereford which will bring further social, cultural and economic benefits and serve to further embed Swansea in tourism routes.

* See REF case study: http://impact.ref.ac.uk/CaseStudies/CaseStudy.aspx?Id=5968
Bringing Nottingham’s history to life

Arts and humanities research helps to improve the visitor experience.

Nottingham City Museum and Galleries are using augmented-reality to encourage discovery and learning, and interaction with the museum’s historical collections. This innovative research is changing the way museums engage with their visitors. In October 1831, rioters attacked and burned Nottingham Castle in response to the rejection of the Reform Bill of 1831. Today, the Castle is a local history museum and home to historical artefacts and eye-witness accounts of the events which took place on the night of the riots. These physical objects can hold a vast amount of information. Using digital technologies can create exciting opportunities to unlock this knowledge and bring events from the past to life.

Riot1831@ Nottingham Castle (www.riot1831.org) is an augmented-reality exhibition and app that uses storytelling to develop an understanding of the relationships between the ‘real’ and ‘virtual’ objects, designed to help the visitor feel connected to the people of the past. The exhibition opened in July 2014 and is scheduled to remain open until at least May 2016. Using 3D real-time computer environments and animated first-person performance and sounds that are superimposed on to museum objects allows visitors to both interact and experience the events which took place in 1831.

The research, led by Roma Patel at Nottingham Trent University, was supported by the Digital R&D Fund for the Arts (funded by AHRC, NESTA and Arts Council England). She investigated how augmented-reality can enhance the understanding of museum collections and deepen audience engagement through multiple narratives. Working in close collaboration with Nottingham Castle and Hot Knife Digital Media, a 2D/3D animation design studio, she developed the storylines and tested the impact of this technology on visitor experiences.

77% of those surveyed agreed that the use of augmented-reality was engaging, while 70% felt the app helped them to understand the historical relevance of the objects and 79% said it helped them understand history. These findings have transformed the way Nottingham City Museums and Galleries will use digital technologies to improve visitor experiences in future. For Adrian Davies, Exhibition Design Manager at Nottingham City Museums & Galleries, “Specialist academic input highlighted the benefits of having a sound academic foundation at the start of our project development work. The history academic involved in the R&D project has now begun a three year academic secondment with Nottingham Council”.

Above: Augmented Reality 3D real-time model overlay on a 3D scale model of the Ducal Palace at Nottingham Castle. Credit: Adrian Trowell.
Since 2010/11, over 1100 academic and non-academic partner organisations have been named on 518 awards.

This has also been the case for the Knowledge Transfer Partnerships (KTPs) scheme which the AHRC supports with Innovate UK; the KTP Best of the Best 2014 report highlighted that for every £1m of KTP funding in 2013–14, 44 new jobs were created, 366 staff were trained and £1.8m was invested in R&D.15

The AHRC also partners with other organisations to support different forms of knowledge exchange initiatives. In April 2014, 524 community-based local heritage projects funded to a value of £4.5m by the Heritage Lottery Fund through its All Our Stories scheme were completed. The AHRC, together with the National Coordinating Centre for Public Engagement, supported over 250 of these projects by facilitating an exchange of skills and research with research organisations. The evaluation of the scheme noted the contribution of research organisations towards the success of many of those projects through the provision of ‘training, such as in archive indexing or interpretation, and archaeological techniques; directly contributing essential skills which the grantee did not have, such as in digital reconstruction of buildings, 3D printing, developing a phone app; and, providing specialist knowledge of historical periods or other particular areas such as gypsy culture to guide interpretation and understanding.’16

Knowledge Exchange and Partnerships

Knowledge Exchange remains a core element in all the AHRC’s funding schemes, through Pathways to Impact for individual grants to tailored schemes such as the Follow-on Fund for Impact and Engagement. As emphasised by the Dowling Review of Business-University Collaborations (2015), strong long-term relationships are built on collaborations of mutual benefit with the building of trusting relationships at the core of every partnership.14 There is growing recognition of the role of Knowledge Exchange projects in building such sustainable partnerships between researchers and non-academic collaborators. Since 2010/11, over 1100 academic and non-academic partner organisations have been named on 518 awards, a number of which have led to further collaborative initiatives.

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15 See p.9

16 Heritage Lottery Fund, All Our Stories website, www.hlf.org.uk/all-our-stories-evaluation
“We’re in a stronger position with the products because of this approach to knowledge exchange.”

From lab to Silicon Valley

Arts and humanities help start-up companies to access investment from Venture Capitalists across the World.

The REACT KE Hub (led by University of the West of England, Bristol in partnership with the Watershed and the Universities of Bristol, Bath, Exeter and Cardiff) has helped one Bristol based business, Reach Robotics (www.reachrobotics.com), to access Venture Capital investment from an incubator in Silicon Valley and to work in collaboration with arts and humanities researchers in the field of play and gaming theory.

Reach Robotics created Mecha Monsters, the world’s first robotic gaming system. The robots are controlled via player’s mobile phones as they battle with one another. Through REACT, Reach Robotics were able to collaborate with Dr Esther MacCallum-Stewart, a Research Fellow at the Digital Cultures Research Centre at UWE, whose research examines the ways that players understand games and subsequently engage with them. As part of the REACT programme, Reach Robotics and Dr MacCallum-Stewart were able to engage directly with their target users throughout the design and development of Mecha Monsters.

“Collaborations of this sort are quite rare in the field of robotics and I have found them to be invaluable. We’ve now got more robust prototypes because we had users testing and informing our design process, with research input at every stage. We’re in stronger position with the products because of this approach to knowledge exchange” says Silas Adekunle, CEO of Reach Robotics.

“REACT’s funding and unique approach to knowledge exchange has provided me with access to high quality research, business support, and sustainable professional relationships that have helped me take my company from start-up to investment” explains Adekunle. Reach Robotics have recently been accepted onto the prestigious Qualcomm Robotics Accelerator, powered by Techstars in San Diego. They are one of only ten robotics companies in the World selected to participate in the intensive start-up programme.

Right: The latest Mekamon prototype from Reach Robotics.
Credit: Reach Robotics.
The four Knowledge Exchange Hubs have drawn over 350 businesses, 320 academics and 170 third sector organisations into new forms of collaborations.

Above: A graphic highlighting different projects supported by the ARHC’s four Knowledge Exchange Hubs for the Creative Economy: The Creative Exchange, Design in Action, Creativeworks London, and Research and Enterprise in the Arts and Creative Technologies.

253 creative economy projects, resulting in over 140 innovative outputs to-date, including devices, software, hardware, platforms, methodologies and services, 43 of which have either been launched or are near to launch.

**RCUK Centre for Copyright and New Business models in the Creative Economy**

The flourishing digital economy and the global dependence on the Internet has revolutionised the creative economy. This requires a better understanding of the role of copyright law. The RCUK Centre for Copyright and New Business models in the Creative Economy (CREATE) is jointly funded by the AHRC (lead Research Council), the Engineering and Physical Sciences Research Council (EPSRC) and the Economic and Social Research Council (ESRC) and is focused on exploring the future of creative production in the digital age. CREATE is a multidisciplinary consortium of seven universities (Glasgow, East Anglia, Edinburgh, Goldsmiths University of London, Nottingham, St Andrews, and Strathclyde) with over 80 industry, public sector and civil society partners.

Since its launch in 2012, CREATE has presented key findings at the JURI-CULT hearing on the ‘Future development of copyright in Europe’ at the European Parliament (November 2014) and made key contributions to three Copyright Exceptions introduced by the UK government in 2014. CREATE’s contributions towards issues relating to Orphan Works and Parody were cited by the Australian Law Reform Commission (February 2014, p.299) and the Court of Justice of the European Union (Case C-201/13, Johan Deckmyn by referring court, 17 April 2013 and in Attorney General Opinion, 14 May 2014). 17

Internationalising UK expertise in this area, the AHRC Digital Copyright and IP Research Centre was launched at the University of Nottingham Ningbo in China in March 2015 with funding from Chinese partners including the Ningbo Science and Technology Bureau. The Centre will explore global copyright challenges and identify opportunities for creative and tech industries.

The Copyright User portal has been recognised as the most visited UK copyright information website.

Online portal providing guidance to copyright law

Copyright and Intellectual Property Rights education for creators, policymakers and cultural and creative organisations.

CopyrightUser.org (CU), generated from CREATe research, is an online portal which communicates information about copyright to user-creators and laypeople who are not lawyers but need information about how to protect new work and legally use work created by others. Since its launch in March 2014, Copyright User has attracted over 80,000 unique users, 62,000 of whom visited in 2015. The resource has been used by a wide variety of users within the creative industries, cultural heritage organisations, and the education sector, and has been recognised by the Authors’ Licensing and Collecting Society “as the most visited UK copyright information website.”

Copyright User has also had an impact on policy and was featured prominently in the Prime Minister’s Intellectual Property Adviser, Mike Weatherley MP’s October 2014 report to the Prime Minister on copyright education and awareness. The report offers a number of recommendations with the goal of achieving “greater coherence and coordination between industry, Government, academia and all other relevant stakeholders to deliver an effective positive message about the importance of IP to all our benefits.” Several recommendations explicitly address CREATe and in particular the project CopyrightUser.org. One recommendation of the report suggests that copyright and more generally IP should be included within the National Curriculum in schools. The report highlights the ongoing impact of Copyright User on education through working with partners such as OCR (Oxford, Cambridge and RSA Examinations) on introducing copyright law into the AS/A Level Media Studies curriculum in schools in England and Wales.

Copyright User resources and expertise have been sought for consultation by a variety of organisations including the Education Licensing Working Group, Heritage Lottery Fund and British Film Institute (BFI). A wide spectrum of cultural and academic organisations across the UK advise their members or students to refer to Copyright User for useful guidance on copyright queries; these include the British Library, the Chartered Institute of Building, the Chartered Institute of Library & Information Professionals, the Cultural Enterprise Office, the Digital Curation Centre, JISC, London Museums Group, The Publishers Association and a number of UK universities.

Professor Richard Paterson from BFI highlighted Copyright User by stating that “It is an excellent and timely project in providing basic pointers to the evolving copyright framework which affects everyone involved in producing or using copyright works.”

* M. Weatherley, Copyright Education and Awareness: A Discussion Paper (October 2014)
The recognition by AHRC of museums as research organisations has transformed the role of museums.

Cultural institutions and heritage sites

The museums and galleries sector is a vital part of the UK’s cultural institutions. AHRC funding enhances this through sustaining research, innovative new ideas and concepts, and enabling strengthened collaborations between academics and the wider sector. The AHRC’s Independent Research Organisations are able to both collaborate and lead on major intellectual projects that lead to new ways of seeing, understanding and interpreting the world around us, its culture and its history. Direct funding into these research projects brings benefits not only to the organisations involved but also to their visitors. This is public engagement and impact underpinned by the organisations with innovative digital technology and digital humanities research.

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The recognition by AHRC of museums as research organisations has transformed the role of museums. It has resulted in a significant improvement in the range and quality of the research they undertake, and has enabled museums and universities to undertake innovative projects that otherwise would not have happened. Above all, the AHRC’s emphasis on development of the wider social and educational value of research has led to a long overdue recognition of the intellectual contribution of those museum staff who have expertise in these fields, and has given the UK an opportunity to take a lead internationally in research on cultural participation.

The AHRC directly funds the research behind some of the UK’s most significant visitor attractions. In 2014, the British Museum, the National Gallery and Tate, three of AHRC’s 17 Independent Research Organisations, were ranked England’s top three visitor attractions attracting over 18.8m visitors, a 7% increase on the previous year. In Scotland, the National Museum of Scotland received Scotland’s highest number of visitors attracting 1.6m visitors.

AHRC awards often include the development of exhibitions as a showcase for research undertaken by AHRC award-holders. These will typically involve collaborative activities with national, regional or local museums, archives and libraries, arts and other cultural organisations. These activities showcase AHRC-funded research, interpret research findings and communicate them as a means of engaging non-academic audiences.

A large number of exhibitions were held as a result of AHRC funding during 2014/15. These range from large-scale exhibitions at major national galleries to smaller local or regional exhibitions at a variety of venues. For example, the British Museum’s Ming: 50 Years that changed China exhibition (September 2014 – January 2015) was seen by over 140,000 visitors. An additional 100,000 visited the Spotlight tour Made in China, which showcased the British Museum’s largest Ming vase at The Willis Museum in Hampshire, Bristol Museum and Art Gallery, the Weston Park Museum in Sheffield and the Burrell Collection in Glasgow. The exhibition, co-curated by Jessica Harrison-Hall from the British Museum and Professor Craig Clunas at the University of Oxford, highlighted the transformation of China in the first half of the fifteenth century. It exemplified the importance of exhibitions in promoting cultural diplomacy, the Chinese Ambassador’s congratulatory message read at the opening ceremony noted that such events help the British public gain a

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23 Association of Leading Visitor Attractions Visitor Figures 2014.
better understanding of Chinese history and stimulate a greater interest in modern China.24 As a result of a collaboration on the ‘Women and Independence in Latin America’ project (2012-2013) between Professor Catherine Davies (now Director of the Institute of Modern Languages Research, University of London, previously at the University of Nottingham) and the UK charity Latin American Women’s Rights Service, the Uncovering the Invisible: A Portrait of Latin Americans in the UK exhibition was held at the Instituto Cervantes in Manchester (April 2014-May 2014). The exhibition subsequently moved to City Hall London (June 2014 to July 2014) coinciding with the 2014 FIFA World Cup in Brazil. As Boris Johnson, the Mayor of London noted,

“Uncovering the invisible offers a fascinating insight into their [Latin Americans in the UK] diversity underpinning historical ties … and our city’s strengthening economic links with emerging economies of that vast continent.”25

The exhibition also involved a pilot project with research fellow, Dr Laura Carletti of the RCUK Horizon Digital Economy Research Centre at the University of Nottingham which allowed for the implementation and design of Near Field Communication (NFC) allowing visitors to listen to the voices and stories of the people within the exhibition’s portraits and for NFC-enabled mobile phones to access information embedded in smart tags. The pilot project is part of the Centre’s Horizon Research initiative focusing on the creative industries which looks to enhance the visitor experience.

Show Me the Money: The Image of Finance, 1700 to the Present was a touring exhibition developed from Dr Peter Knight’s ‘Picturing Finance’ (2013-2014) project at the University of Manchester in collaboration with the Northern Gallery for Contemporary Art. It opened in June 2014 and will continue until January 2016 at the Northern Gallery for Contemporary Art (NGCA, Sunderland), Chawton House Library (Alton), John Hansard Gallery (Southampton) and People’s History Museum (Manchester). The exhibition allowed Chawton House Library and the John Hansard Gallery in particular to engage with wider constituencies than previously. This was the first exhibition mounted by Chawton House Library following a decision to improve and expand their exhibition space to offer more exhibitions, allowing its curators to engage with an art and exhibition-going audience and to network with other curators.

At the National Gallery, the Building the Picture: Architecture in Italian Renaissance Painting Exhibition (April 2014 – September 2014) was co-curated by

24 The AHRC film Ming: 50 years that changed China (2014) offers further details. A link to the film is available in the Bibliography below.
25 Uncovering the Invisible project website: www.uncoveringtheinvisible.co.uk.
Clockwise from top: Images from the Show Me the Money exhibition.

Still from Cornford & Cross, Black Narcissus (video installation, 2014), New commission for Show Me the Money, co-funded by Arts Council England; Cornford & Cross, courtesy of the artists; Credit Crunch Lexicon, 2012, part of a new commission for Show Me the Money, co-funded by Arts Council England, Simon Roberts, image courtesy of the artist; My Loss is My Loss, paper patchwork hand-stitched from used lottery tickets; Rhiannon Williams, image courtesy of the artist; James Gillray, Midas, transmuting all, into paper [1797] © Trustees of the British Museum.
“I went home, got online and began reading about Building the Picture on the National Gallery’s website. Four hours later I was still there.”

Dr Amanda Lillie of the University of York and Dr Caroline Campbell at the National Gallery with the assistance of the AHRC-funded Collaborative Doctoral Award student Alasdair Flint. The exhibition was visited by 180,892 members of the public with a daily average of around 1,250 visitors. Amanda Lillie’s AHRC Fellowship also helped to fund the National Gallery’s first scholarly online exhibition catalogue, written and edited by Lillie. From April 2014 to September 2015 it received 462,607 page views (68,874 users). The impact of this online catalogue was recognised through being short listed for Apollo: The International Art Magazine’s Digital Innovation Award in 2014, and by positive reviews in national and international newspapers and journals, such as Waldemar Januszczak, in The Sunday Times, 11 May 2014, pp.10-11, who wrote,

I went home, got online and began reading about Building the Picture on the National Gallery’s website. Four hours later I was still there. With its fertile combination of essays, diagrams, photographs, footnotes, cross-references, biographies, links to other texts that link you further, the Building the Picture web experience ought to carry a warning on its opening page: “Beware. You could spend the rest of your life on here”…’

In Edinburgh, the Museum of Childhood installed an interactive exhibition (September 2014 – May 2015) presenting to an inter-generational audience the findings of the ‘Children and Amateur Media in Scotland’ (2010-2014) project led by Professor Karen Lury at the University of Glasgow in collaboration with the National Library of Scotland’s Moving Image Archive. Inspired by the research project and exhibition, BBC Scotland subsequently produced a documentary feature, Memories on Film: Scotland’s Home Movies which aired on BBC Scotland in August 2015 and on BBC4 in September 2015.
As Susan Gardner, Curator of the Museum of Childhood in Edinburgh noted, “Making Movies was the first exhibition at the Museum of Childhood to feature children as film makers and to focus on the subject of amateur film and media. It helped to attract a new specialist interest audience who may not otherwise have thought to visit the museum, while the films showing children from past generations provided some welcome nostalgia for more general interest visitors”.

Exhibitions underpinned by AHRC research were also held overseas in 2014/15. The exhibition Art and the Body: exploring the role of clothing in Fiji was held at the Fiji Museum, Suva, Fiji (March 2014 – September 2014), for which Dr Karen Jacobs, one of the co-investigators on the project Fijian Art: political power, sacred value, social transformation and collecting since the 18th century (2011-2014; led by Professor Steven Hooper at the University of East Anglia), was lead curator. In collaboration with the Fijian Art project’s ‘exhibition packages’ scheme, three corresponding exhibitions were held in the UK. One at the Royal Albert Memorial Museum, Exeter (June 2014 – December 2014), another at the Hunterian Museum, University of Glasgow (January 2015 – May 2015), and the third, with the collaboration of the Scottish Pacific Collections Review,
Preserving and showcasing architectural heritage

From July 2014 to January 2015, The Hunterian at the University of Glasgow presented the exhibition, *Mackintosh Architecture*, which celebrated the work of the internationally renowned Scottish architect and designer, Charles Rennie Mackintosh.

It showcased the results of Professor Pamela Robertson’s AHRC-funded project, ‘Mackintosh Architecture – Context, Making and Meaning’, delivering the first authoritative survey of Mackintosh’s architecture. The exhibition brought together over 80 architectural drawings, specially commissioned films and models as well as archival material and related photographs. Visitors to the exhibition in Glasgow and its London showing at the RIBA (February 2015 to May 2015) totalled nearly 50,000. The showings received widespread coverage and reviews across all formats of the media receiving a four star review in the *Scotsman*.

The Guardian commented of the London exhibition, “a brilliant show that … exposes the raw talent of Mackintosh the architect, through the original drawings of his buildings alone”.

The major output of the project is the online resource [www.mackintosh-architecture.gla.ac.uk](http://www.mackintosh-architecture.gla.ac.uk), launched in July 2014. This provides a richly illustrated catalogue of Mackintosh’s architectural projects and drawings and contains over 3000 images, 250 biographies and an interactive map. The research data was of immediate help in the aftermath of the devastating fire in May 2014 which had seriously damaged what is widely considered to be the architect’s masterpiece, the Mackintosh Building of the Glasgow School of Art. Subsequent efforts at restoration have drawn considerably on the resources and expertise made easily available through the project. Ranald MacInnes of Historic Scotland commented “The project has amassed a huge amount of drawings and information about Mackintosh’s working methods, but also about the detailing of his buildings. After the recent tragic events at the School of Art … we were able immediately to interrogate these drawings on site and it will help immensely to plot the progress of the restoration project going forward.”

Adding to the ongoing impact of the original project, the project has also supported research and conservation for example at the Glasgow Art Club, The Hill House and the Willow Tea Rooms. It also provided illustrations and text for 32 buildings of architectural interest to deliver the ‘Sauchiehall Street: online walking tour’ and the basis for the exhibition ‘Making the Willow Tea Rooms’ at the Willow Tea Rooms, which was seen by 11,650 visitors. This innovative research project and its accompanying events have reintroduced Mackintosh’s achievements as an architect and provided a new focus on Glasgow’s historic position as one of the UK’s leading Victorian cities.

* For further details see the AHRC film *Mackintosh Architecture* (2015). A link to the film is available in the Bibliography.
at the University of Aberdeen King’s Museum, entitled *Fiji, Scotland and the Making of Empire* (January 2014 – May 2014), which explored the prominent role of the Scots in Fiji’s early colonial history.

In the 800th anniversary year of the first signing of the Magna Carta, the British Library, a partner of the Magna Carta Project led by Professor Nicholas Vincent at the University of East Anglia, hosted the *Magna Carta: Law, Liberty and Legacy* exhibition (March 2015 – August 2015). The exhibition, the most successful mounted by the library, garnered considerable media attention and had over 126,000 visitors. Dr Clare Breay, Head of Medieval and Earlier Manuscripts at the British Library noted, ‘It [the exhibition] enabled us to draw in new audiences – 47% of people who came were first-time visitors to the Library and nearly 8,000 children visited in school groups. The exhibition coincided with the culmination of the AHRC-funded research project on Magna Carta which enabled the Library, as a partner in the project, to bring the latest research directly to the public through the exhibition itself, the catalogue and a wide range of public events.’

Top: Visitors see the four surviving 1215 Magna Cartas for the first time at the British Library. Credit: Nick Cunard/British Library.

Above: Dr Karen Jacobs installing photographs in the *Art and the Body* exhibition at the Fiji Museum, March 2014. Credit: Rosanna Raymond.

27 The AHRC film *Magna Carta* (2015) offers further details. A link to the film is available in the Bibliography.
Collaborative research, community and policy influence

- Collaboration counts in the Arts and Humanities: 83% of active AHRC awards are collaborative in nature
- International collaborations change the dynamics of research and demonstrate UK leadership: since 2010/11 academic and non-academic partners on AHRC awards have been based in 44 countries on six continents
- The AHRC-led cross-Council Connected Communities has supported over 900 community project partnerships with over 500 unique community partners
- Arts and Humanities research informs policymakers and evidence-based policy making. AHRC awards active in 2014/15 involved collaborations with 88 Government departments, local government departments and related public bodies

Collaborative research and policy connections bring wide benefits

The AHRC supports cross-Council, cross-organisational and cross-disciplinary work to address research challenges and complex social and economic issues. It also supports collaborative research with overseas partners. This brings access to new knowledge, skills and resources, and ensures that UK research leadership is matched by funding for our research communities to benefit from international engagement.

Collaboration

Research in the arts and humanities is increasingly collaborative in nature, harnessing the intellectual capacity of research groups and stimulating new forms of interaction within and across disciplines. The AHRC has supported new initiatives in this area since it became a research council in 2005, and the research community has responded rapidly to this type of working.

The majority of AHRC research awards are collaborative: 83% of all active awards on 31 March 2015, involving over 700 researchers, were collaborative. Of these, 44 awards were exploratory networking grants bringing researchers together in new ways and drawing perspectives from a variety of sectors to encourage innovative thinking. This more speculative developmental work is crucial to stimulating new ideas for future projects tackling major issues.

The AHRC also provides support for researchers to collaborate with colleagues in other countries and access new funding opportunities for example through the AHRC’s role in the Humanities in the European Research Area (HERA) joint calls, the Newton Fund, the Memorandum of Understanding with Brazil through FAPESP (the Sao Paulo Research Foundation), the International Placement Scheme with seven international partners in the USA, China, and Japan, the UK-India UnBox Labs initiative funded jointly between AHRC and the British Council, the transnational Digging for Data initiative involving research funders in the UK, USA, Canada and the Netherlands, and, most recently the AHRC’s joint initiative with the French Cluster of Excellence LABEX and the International Centres Partnership led by ESRC with the Chinese Academy for Social Sciences (CASS).

In addition, in October 2014, the EU-India Social Sciences and Humanities Platform (EqUIP) was formally launched in New Delhi bringing together 12 European research funding organisations with key funding agencies in India in order to develop a stronger strategic partnership and facilitate enhanced collaborations in the social sciences and humanities.

Since 2010/11, academic and non-academic partners on AHRC awards have been based in 44 countries on six continents.

The UnBox Labs 2014 developed out of the UnBox Festival, an annual festival in India celebrating ‘interdisciplinary processes and experiences shaping contemporary thought and action’. The UnBox Labs programme was a collaborative international initiative co-funded with the British Council, UnBox, the BIS/FCO UK Science and Innovation Network. The UnBox Labs took as its theme, Future Cities and involved 35 creative practitioners and researchers from the UK and India attending a 12-day workshop in Ahmedabad in India at the Indian National Institute of Design to explore responses to the challenges of an increasingly urban future. 71% of the participants noted that the exchange programme offered them inspiration and new ideas, around 60% that it offered them new working methods and skills and around half of the participants had used the opportunity to identify new research and business leads.
New support for professional development in the Creative Sector

Arts and humanities research supports new approaches to developing craft skills.

In 2014, the Crafts Council report *Measuring the Craft Economy* (2014) noted that craft skills contribute £3.4 billion to the UK economy. In the Creative Industries, Continuing Professional Development (CPD) is a well-established process which encourages activities that contribute to and enhance, the creative, professional and business professional development of individuals. However, it can be difficult for mid-career creative practitioners to use the traditional intensive residency model which requires time away from creative work (and income generation) that are hard to justify.

The CinBA research project (*Creativity and Craft Production in Middle and Late Bronze Age Europe*) funded through HERA explored whether the creativity in Bronze Age craft can inspire contemporary makers. In collaboration with the Crafts Council, the Contemporary Maker Engagement Project was created as part of the Perceptions of Prehistoric Craft research theme aimed specifically at established craft makers – 6 contemporary makers were selected and given a wide range of opportunities to interact with archaeologists, museums and academics on the wider research project on a flexible timescale, allowing the researchers to explore the potential impact of prehistoric craft objects to inspire contemporary makers.

CinBA was a transnational multidisciplinary and multi-partner collaboration led by the University of Southampton and involving the University of Cambridge, the Norwegian University of Science and Technology, the Archaeological Museum in Zagreb, the National Museum of Denmark and the Natural History Museum Vienna, with non-academic partners the Crafts Council and Sagnlandet Lejre. The project focused on exploring creativity during Middle and Late Bronze Age Europe (1800-800/500BC) through developments in decorative motifs, techniques and skill for three different materials: pottery, metal (bronze) and textiles. The Contemporary Maker Engagement Project allowed the 6 contemporary makers the opportunity for interdisciplinary intellectual engagement divorced from regional constraints (a common factor of current opportunities), providing them with contacts and experiences across the UK and Europe.

Sheila Teague and Gary Wright of jewellers Wright & Teague (est. 1984) were one of the selected makers. Having never engaged in formal CPD in the last 30 years, the experience allowed them the safe space to experiment creatively, drawing on inspiration from the research and to produce new works completely distinct from their jewellery practice. From the interaction with artists, CinBA has been used as an example of good practice for at least 8 successful funding bids worth £49,000 from Arts Council England. The model of CPD offered by CinBA has been recognised as being different, tangible and replicable. As a result, the Crafts Council have worked with CinBA to identify how research, intellectual content and practice-based research can be used to deliver CPD mechanisms for mid-career makers and have since developed a range of mechanisms that echo the principles of CinBA.

Julie Bennett, Head of Research and Policy from Crafts Council gave the following quote, “We were delighted to have the opportunity to collaborate on the CinBa project, bringing together established makers with a research environment. The project delivered even more than anticipated, it had a significant impact on how the Crafts Council viewed CPD, but more particularly on how makers viewed CPD – demonstrating that for many makers their practice is a means of research. The value makers can bring led us to seek further collaborative research projects with higher education, such as the Parallel Practices residencies in partnership with the Cultural Institute at King’s College London (launched 2014), that informed both health outcomes and artistic practice. As an equal partner in CinBA, we demonstrated how craft could genuinely drive research as well give makers opportunities to develop their practice.”

*ODYSSEY* by Gary Wright and Sheila Teague, 2013. 22ct gold, sycamore, aluminium, wax, fragrance (amber, pine, fig, frankincense). Credit: Gary Wright and Sheila Teague
Leveraging £5.9m to reduce isolation among older people

Arts and Humanities research on co-design is helping to identify community-based approaches that supporting wellbeing.

Co-design concepts and methodologies developed in a £100,000 AHRC-funded Connected Communities project have leveraged almost £6m from The Big Lottery Fund to tackle isolation among the elderly in Sheffield. As a result, 12,000 elderly people in Sheffield are benefitting from the Ageing Better grant which uses co-design methods to deliver sustainable solutions to social isolation.

The AHRC-funded research project, Scaling up co-design research and and practice (2013-2014), was led by Dr Theodore Zamenopoulos at The Open University, and included six community partners: The Blackwood Foundation, Fossbox and Flossie, Silent Cities, One Westminster and The Glass-House Community Led Design. The project focussed on co-design practices within these civil society organisations working in different fields (built environment, media, technology), and sought to understand how these practices and their impact on people and society could be increased and extended. Through connecting the existing resources of these organisations together, partners were able to create new opportunities for innovation, increase the capacity of the organisations to address complex issues, achieve more for less, and extend their outreach and impact.

One of the Scaling up co-design project partners, Silent Cities, was a major partner in the £5.9m Big Lottery Fund bid for Sheffield.

The Director of Silent Cities explained that the organisation’s involvement in Connected Communities Programme raised their profile as ‘experts’ in co-design, and that this led to Silent Cities’ involvement in Sheffield’s Age Better bid. Many of the models from the Scaling-up Co-design project partners were presented to South Yorkshire Housing Association (SYHA), the lead organisation in the Big Lottery bid, and the work on co-design was cited as the key factor in Sheffield’s success. SYHA approached Silent Cities for advice on a co-design strategy for their bid and for Silent Cities Community Journalists to run a series of co-design events with older people across the city and to capture content from those events. Silent Cities recommended that co-design should be at the heart of Sheffield’s bid, and should have a genuine impact on how all organisations who support older people improve their services for older people. The events held by Silent Cities were examples of creative approaches to co-design, and by capturing the learning and resources, they were able to create a toolkit that could be shared with organisations across the city. Over 40 organisations that support older people in Sheffield have agreed to implement the co-design based toolkit; 43,000 toolkits will be disseminated.
The AHRC-led Connected Communities programme has supported over 900 community project partnerships with over 500 unique community partners.

**Connected Communities**

Since its inception, the AHRC-led Connected Communities programme has invested research funding in over 80 research organisation, with over 150 community heritage partnerships supported by the Heritage Lottery Fund. This has supported over 900 community project partnerships with over 500 unique community partners.

The Connected Communities Festival, which was opened by the Welsh Minister for Communities and Tackling Poverty, was held in July 2014 in Cardiff. It showcased the work of award holders co-designing and co-producing research projects with community partners such as schools, care homes, arts groups, faith groups. Examples ranged from research on the ethics of community-based participatory research to archaeological excavations by community groups and the importance of co-production and valuing community heritage. The festival also provided opportunities for 48 early career researchers to attend a Research Development Workshop with opportunities to apply for funding to develop co-designed collaborative research projects.
AHRC-funded researchers have informed policymakers and policy through briefings, papers, consultation submissions, toolkits and guidance for policymakers and practitioners.

**Interactions with policymakers**

Arts and humanities researchers can play an important role in public policy discussions across a wide range of government activity. Their research can inform the development and implementation of public policy in areas as diverse as foreign policy and security, human rights, constitutional reform, education, health and wellbeing, housing and crime reduction, community cohesion, effective policy making, cultural diplomacy and the creative economy and heritage policy. The AHRC works to increase the engagement between researchers and policymakers in two key ways: by supporting collaborative seminars, briefings and research; and by providing training and guidance to researchers to increase the potential policy impact of their future work. Researchers have reported outcomes ranging from policy briefings, papers and submissions to toolkits and guidance for policymakers and practitioners.

The Making History Work seminar series (March 2014 – July 2014) was co-organised by the AHRC’s Care for the Future and Translating Cultures themes and the Institute for Government, working with the Foreign and Commonwealth Office (FCO), Department for International Development (DFID), the Ministry of Defence and HM Treasury. A series of recommendations were made highlighting the ways in which research can contribute to improving both the policy-making process and the evidence upon which it is based. The four roundtables explored ideas around overseas policy, social cohesion policy, and fiscal and economic policy. These were published in January 2015 in the *What is the Value of History in Policymaking?* (2015) report. As the report notes, history can be a ‘source of invaluable knowledge about a policy area; in providing instructive parallels; or as a means to challenge existing paradigms and identify major paradigm shifts.’

As an example of the value of historical knowledge to present-day policymakers, Professor Richard Overy’s monograph, *The Bombing War: Europe, 1939-1945* (2013), which arose from the multi-partner AHRC-funded project (2007-2010) involving the universities of Exeter, Newcastle and Reading, was listed by the UK’s Chief of the Air Staff as one of his six selected books in 2014 for the Royal Air Forces at the annual RAF Air Power Conference in London in July 2014. The central theme of *The Bombing War* is a critical appraisal of the effectiveness of bombing as part of military strategy.

Arts and humanities research has also contributed to human rights debates and policy making. For example, the research network, ‘Slavery as the Powers Attaching to the right of Ownership’ by Jean Allain at Queen’s University Belfast led to the development of the *Bellagio-Harvard Guidelines* in 2012. These guidelines are used by the leading anti-slavery NGOs – Anti-Slavery International, Free the Slave, and Walk Free – as their definition of slavery. The Guidelines also form the basis of the 2013 Global Slavery Index, measuring the prevalence of slavery in 167 countries and was used to define slavery in the Joint Committee draft of the UK Modern Slavery Bill 2014. This project, alongside other AHRC-funded human-rights related projects have been featured in a new online AHRC and Human Rights Research and Policy Timeline.

In 2014/15, the AHRC has worked directly with, or funded researchers working with, the Cabinet Office, the Joint Intelligence Committee, the Ministry of Justice and HM Prison Service, the Department of Culture, Media and Sport, the Department of Business Innovation and Skills, Department of Communities and Local Government, the Department of Energy and Climate Change, Department for International Development, Foreign and Commonwealth Office, DEFRA, the Home Office, the Ministry of Defence, the Scottish Government, Public Health England, Public Health NHS Wales, and the Northern Ireland Executive. For example, AHRC collaborated with the Government Office for Science (GO Science) in drawing on arts and humanities research expertise at a workshop in July 2014 to explore issues of understanding risk. The discussions contributed to *Innovation: Managing Risk, Not Avoiding It* (2014), the Government Chief Scientific Adviser’s 2014 Annual Report.

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28 For further details of these training programmes see p.34 below.


Influencing language policies

Working with Vulnerable Deaf Communities to Support the Vitality of Endangered Sign Languages.

The “Endangered Sign Languages in Village Communities” project at the International Institute for Sign Languages and Deaf Studies (iSLanDS) at the University of Central Lancashire was supported by an AHRC grant led by Professor Ulrike Zeshan as part of a larger international consortium funded via the European Science Foundation. It focused on sign languages in rural communities with a high incidence of hereditary deafness, so-called rural sign languages. Zeshan’s research into this topic brought about engagement with high-level international organisations, which led to an invitation to join a group of international experts on endangered languages, hosted by UNESCO. The group, in existence since 2003, had produced the important *Atlas of the World’s Languages in Danger*, however, no sign languages were represented and most members of the expert group were unaware that sign languages were at risk of endangerment. Following Zeshan’s involvement, it was agreed that relevant sign languages should be included in their online database. This activity has since expanded to include urban sign languages, some of which are also reaching endangered status. Through the international committee coordinated by iSLanDS, an increasing number of concerned sign-linguistics and deaf organisations have been in contact to provide data on endangered sign languages.

It has been important to iSLanDS to publicise the value of these minority sign languages in the countries where members have been engaged in fieldwork. In the village of Alipur in South India, several workshops were organised for the local community, which led to the opening of a school for the deaf, and the broadcast of Alipur signs on the local TV channel. The Unity School for the Deaf provided access to education for 17 deaf children, for the first time in the region. The village is now considering a different model, integrating the deaf children into a larger school by setting up a specialist deaf classroom. The acquisition of literacy by the deaf children has enabled significant benefits in their lives and this has filtered through to deaf adults too, who are now able to use SMS messaging to communicate.

Also as a result of the project, the minority Finland-Swedish Sign Language has been classified as severely endangered with dedicated funding allocated by the Finnish government. The Sign Language Act approved by the Finnish Parliament in March 2015 recognised both the majority Finland Sign Language (FinSL) as well as the minority Finland-Swedish Sign Language (FinSSL).

“The big breakthrough is that this Act recognizes both the majority Sign Language (FinSL) and the minority Finland-Swedish Sign Language (FinSSL). When we lobbied for the FinSSL we hugely benefited from the status (severely endangered) given by you [the project] according to the UNESCO criteria. The endangered status of the language is now something many parliament members are very aware of at the moment. Within the state budget of Finland there is a funding allocation for starting revitalisation activities in 2015 for FinSSL”.

Karen Hoyer, Special Advisor for the Finnish Association of the Deaf, in response to the minority Finland-Swedish Sign Language receiving dedicated funding from the Finnish government under a new ‘Sign Language Act’.
Influencing international science legislation

Arts and Humanities research and regulatory structures for cell research in Argentina.

Two AHRC-funded Research Centres involving a collaboration with the Argentinian Ministry of Science, Technology and Innovative Production (MOST) served as key drivers in the formation of regulatory structures and norms, helping to overcome state non-intervention in the regulation of regenerative medicine in Argentina. The research exposed a strong appetite for top-down legal intervention, which fuelled support for changes to the Argentinian Civil Code that occurred in October 2014 and came into effect on 1st January 2015. The new Argentinian Civil Code holds that life begins with conception and introduces rules about human participants’ research as part of the general law for the first time. This, in turn, paves the way for new provisions for research with tissues and cells, currently being prepared by the MOST. The two overlapping projects undertaken between 2006 and 2012 by Dr Shawn Harmon and Professor Graeme Laurie at the University of Edinburgh explored legal gaps in the Argentine regulation of human tissues and cells use and advanced medicinal products. Through empirical evidence and normative and institutional recommendations, the research influenced the policy programme of the Advisory Commission on Regenerative Medicine and Cellular Therapies. This led to the construction of a legal framework for stem cells research and therapies which was integrated into a proposal to modify the Civil Code of Argentina. The research also provided regulators with evidence that stakeholders viewed guidance on medical regulation and oversight as essential, which formed part of Argentinian Congress recommendations for a central regulatory authority. Overall the research played an important role in overcoming the impasse in health research regulation in Argentina, constituting the first thorough consideration of appropriate regulatory models in the field and contributing to a proposed model law in medical research regulation.

Supporting collaboration with the public sector

AHRC is working with a range of partners, including the ESRC, Public Health England, DCMS, Arts Council England, Heritage Lottery Fund and Historic England, to support the independent ‘What Works Centre’ on Wellbeing. The Centre, launched by the Government in October 2014, seeks to enhance understanding and the evidence base on the impact of policy and practice interventions/initiatives (including those involving the creative/cultural sectors) on wellbeing and to support the use of this understanding and evidence in community, policy and practice contexts. In addition, AHRC-funded researchers work with a wide range of local government organisations. The AHRC’s Doctoral Training Partnerships and Centres for Doctoral Training are partnered with 15 government and local government organisations in England, Northern Ireland, Scotland and Wales. 31

AHRC research grants active in 2014/15 involved collaborations with 88 Government departments, local government departments and related public bodies.

Using design in policy making

Design Research Fellowship at the heart of the culture of government policy making.

Dr Lucy Kimbell from the University of Brighton undertook the year-long fellowship between September 2014 and August 2015 within Policy Lab, a small team which is part of the Cabinet Office, based in the Treasury building in Whitehall. This resulted in a number of outcomes that look at the role and impact of design in policy making. The Fellowship aimed to create a better understanding of the role of design in service innovation and the innovation ecosystem, the economic impact of design and the value of design contributions to business and public service delivery. The research has supported Policy Lab’s aim of experimenting with new and innovative ways of making policy in practical projects with policy officials in government departments including the Department of Work and Pensions, Department of Health, Home Office and Ministry of Justice.

The key outputs include a conceptual model developed through the fellowship informed by academic research. The model helps answer the question “What is the difference that a design approach makes to policy making?” This is being used by civil servants to evaluate Policy Lab’s impact and is directly shaping its next phase of development. Kimbell has also had a role in building an understanding of the Policy Lab and the role of design in policy making within Whitehall by organising an event attended by 60 people on ethnography in policy making and through writing three detailed posts on the public Cabinet Office Open Policy Blog. She has also been involved in advising the Scottish Government on setting up a lab network.

As noted by a Senior Policy Adviser within the Cabinet Office’s Government Innovation Group:

“Dr Kimbell’s sharing of her skills, knowledge and tools has significantly increased the capacity of the Policy Lab to deliver a quality service to our departmental colleagues. No training we could have accessed would have had such a dramatic upskilling as the time she spent with us. We are now sharing these skills with colleagues across the civil service. The report Dr Kimbell produced is already sparking new conversations and connections between us and others in the public innovation space, both nationally and internationally. It is causing not just us, but the wider UK civil service policy profession, to think more deeply how these approaches should be used.”

* Cabinet Office Open Policy Blog
https://openpolicy.blog.gov.uk

Policy exploration framework

EXPLORING

New insights and guesses
New concepts explored through prototyping
New ways of working

Ill-defined issue
Research questions
Exploring problems and solutions in iterative learning cycles
Emergent project teams

REFRAMED ISSUE

Reframed issue
Insights and proto-theories ready for further research
Proto-policies ready for further development and testing
Emergent organisational capabilities

Managing the transitions between exploration and the processes and activities that routinise delivery

DELIVERING

Established concepts
Established evidence
Established expertise
Routine ways of doing things

Challenges and issues emerging
Conflicting evidence
Publics forming around an issue
Unexamined ways of doing things

Policy Exploration Framework designed by Lucy Kimbell. Credit: Lucy Kimbell.
Investment in People
Human Capital, Skills and Leadership

- Arts and humanities graduates contribute crucial skills and knowledge across multiple sectors
- AHRC’s investment in people generates new skills and enhances the talent base in the UK economy across multiple sectors
- Collaborative opportunities lead to sustainable partnerships based on ideas, exchange and new perspectives
- Leadership from arts and humanities researchers at all career levels creates long-term collaborations that make direct contributions to economic growth

AHRC’s strategy supports multiple generations of high-skilled researchers, enabling them to reach their maximum potential both within and outside of academia, and therefore benefiting the economy. From our provision for doctoral studentships through to our facilitation of research leadership in senior scholars, the AHRC’s balanced funding portfolio provides opportunities for the large scale and the developmental, the exploratory and the advanced stages of research.

Support for postgraduates

Innovation and growth across the economy receive critical support from the development of highly skilled postgraduates. Three quarters of employers surveyed for the RCUK 2014 Impact of Doctoral Careers study noted that the staff with PhDs employed by their organisations have made a significant impact on the operations of their organisations. The report highlighted that alongside specialist subject knowledge, doctoral graduates were particularly valued for their research and analytical skills, as well as their capacity for critical thinking. They also noted the ‘spillover’ effect on other employees with doctoral graduates exploring new perspectives and questions, encouraging and inspiring improved problem solving approaches, noting particularly that 86% of the employer respondents highlighted the importance of arts and humanities doctoral graduates to help others think creatively. The study showed that the arts and humanities doctoral graduate respondents were working within the following sectors: education, research and development, manufacturing and engineering, finance, business, IT and legal, public administration, and, health and social work. As one employer noted within the study, “In studying for a [humanities] doctorate you are trained to sharpen your critical faculties—and I think that’s a training you don’t get so much at undergraduate or even at masters level—but the critical inquisitiveness that a doctorate gives you allows an organisation to be self-critical and to aim for a new answer and a better answer all the time.”

The study surveyed 1,830 doctoral graduates and interviewed 268 doctoral graduates and 96 employers of doctoral graduates CFE Research, The impact of Doctoral Careers (2014), with a focus on arts and humanities respondents. Arts and Humanities Doctoral Graduates Factsheet (2014).
Supporting collaborative training opportunities and networking

The Doctoral Training Partnership Scotland is a consortium of Scottish higher education institutions (the Glasgow School of Art, the University of Aberdeen, the University of Dundee, the University of Edinburgh, the University of Glasgow, the University of St Andrews, the University of Stirling and the University of Strathclyde) in partnership with over 30 cultural, industry and other non-HEI organisations including organisations such as BBC Scotland, Dundee Repertory Theatre, Glasgow Chamber of Commerce, Edinburgh International Book Festival, Oxfam Scotland, and Scottish Opera.

The DTP Scotland sits within the Scottish Graduate School for Arts & Humanities (SGSAH), which secured additional funding not only from the 16 member HEIs of the SGSAH but also the Scottish Funding Council, to open up training opportunities to doctoral researchers across Scotland.

2015 has seen a calendar of events geared towards broadening the skill-set of DTP Scotland’s students, and widening the career options of the graduates from the outset. For example, in April 2015, the THES award-nominated programme ‘A Creative Enlightenment’ was held, encouraging the DTP’s students to explore the enterprise potential of their research and network with local artists, entrepreneurs and other professionals from cultural and creative organisations and businesses. Careers events have harnessed alumni to showcase the range of pathways open to doctoral researchers in the academy and beyond.

By April 2015, the DTP had offered over 250 training opportunities. The DTP’s first residential event, held in Stirling in January, focused on training in communication, networking and personal development. The doctoral researchers also visited The Battle of Bannockburn Experience to gain insight into knowledge exchange processes and how academic research engages with and informs a popular visitor attraction. "We were delighted", says Professor Dee Heddon, SGSAH’s Dean, "by the sense of community and cohort that our first residential event engendered among our students. This has subsequently been enhanced through training led by students from multiple HEIs on topics such as research blogging and by our first national Summer School which included 18 workshops covering a range of topics from the philosophy of knowledge and research to methods of co-creating research with communities, as well as sessions on digital humanities and knowledge exchange. This culminated with a doctoral research impact showcase, held at The Lighthouse in Glasgow, Scotland’s centre for design & architecture."
Supporting new partnerships and placements

The Midlands3Cities (M3C) DTP involves Birmingham City University, De Montfort University, Nottingham Trent University, the University of Birmingham, the University of Leicester and the University of Nottingham in partnership with 17 non-HEI organisations including the City Museum Services of Birmingham, Leicester and Nottingham, the National Army Museum, the British Film Institute, the British Museum, the National Archives, and the Beijing Central Conservatory for Music.

The consortium created a specific role of Partnerships and Placements Manager to help build on the partnerships already developed. The creation of this post in conjunction with events, such as a think tank targeted at the consortium’s creative and industry partners, has helped to develop new partnerships. 16 students from the first group to join the consortium worked with a non-HEI partner from the outset, with others taking up opportunities as appropriate. Below are three examples of opportunities afforded by M3C.

Joanne Dixon, a published poet, is studying for a PhD in English and Creative Writing. She has used a placement opportunity to work with a group of sixth form students at Bilborough Sixth Form College and one of Midlands3Cities long-standing and most active partners: Nottingham Contemporary. The placement comprised of a walk-through of the recent Glenn Ligon exhibition ‘Encounters and Collisions’ with an expert in order to select a number of paintings. From these she has created writing activities for the sixth-form students whose creative writing she is facilitating. As a result Dixon and the cohort of students she is working with have been asked to contribute to Nottingham Contemporary’s youth festival in November 2015.

Stewart Beale has a cross-institutional supervisory team (Leicester and Nottingham) and is researching the experience of war widows and orphans in the Midlands in the mid-seventeenth century. He has already established an excellent relationship with the National Civil War Centre at Newark Museum which opened in May 2015 and is looking to become a definitive resource centre for civil war researchers. Beale is working at the centre part-time throughout his PhD, contributing towards the building of a catalogue of civil war literature and the writing academic papers. The placement both offers him sustained experience of researching and writing in a museum and an opportunity to test and disseminate his own doctoral research.

Craig Hamilton has forged a relationship with a new partner for the consortium. He is working part-time over three months with Crowdmix, a tech start-up based in London. His research project, ‘Rethinking Music Consumption: The Harkive Project’, explores music consumption in the digital age by gathering stories and data from around the world about how, where and why individuals listened to music on a single day. Crowdmix is building the first dedicated social network for music fans due to launch in late 2015. The company’s pre-launch Research and Development work, and Product Development, dovetail with Hamilton’s research because both are interested in the motivations behind music listening choices and in the analysis of behaviour in the online space. Crowdmix’s interest is commercial and Hamilton’s academic so this placement gives him the opportunity to see first-hand how a new online music product is brought to market in his chosen field. Hamilton’s research has already received coverage on BBC 5LIVE, BBC Radio Scotland, the World Service, BBC Radio 4 Today, and the Birmingham Evening Mail.
Inspiring fiction from facts

AHRC-funded research underpinning new works of fiction.

Dr Naomi Wood’s novel Mrs Hemingway won the 2014 Jerwood Fiction Uncovered Prize, was shortlisted for the Dylan Thomas Prize for young writers, named a Harper’s Bazaar book of 2014 and was selected for the Richard and Judy Book Club in 2015.

Wood, now a Lecturer in Creative Writing at Goldsmiths, University of London, developed the novel from her AHRC-funded PhD in critical and creative writing undertaken at the University of East Anglia. Her research focused on the women of the Hemingway family and to complete vital archival work, Wood won an award through the International Placement Scheme to travel to the Library of Congress. Wood explains, “I spent two years researching and two years writing up the novel and writing a critical thesis as well on Hemingway texts, so the funding I received from the AHRC was crucial to getting the novel written that was very closely researched, and based on their actual lives.” The manuscript was bought by Picador while Wood was still completing her PhD.

The historical accuracy of the novel has been noted by literary reviewers: the Daily Telegraph observed that it felt “more real than many biographies”, and the Daily Mail enthused, “whilst this is a fictionalised account based on known facts, it is so beautifully written, so true and so vivid that it eclipses anything strictly biographical.” As Wood notes, the AHRC funding that supported her painstaking research was crucial to ensuring that.

Above: Cover image of Mrs Hemingway (2014). Credit: Picador.

The AHRC supports eleven Doctoral Training Partnerships and seven Centres for Doctoral Training involving 75 HEIs and IROs and over 150 non-academic partners.

Collaborative Doctoral Support

At the start of the 2014/15 academic year, 47 students began Collaborative Doctoral Awards (CDA) with the nine major non-academic organisations and consortia which are part of AHRC’s Collaborative Doctoral Partnership scheme. These organisations range from the Tate Group, the British Library to the Royal Society and the National Football Museums.

As Dr Stuart Allan of National Museums Scotland, a member of the Scottish Cultural Heritage Consortium which also includes Historic Environment Scotland, National Galleries Scotland and the National Library of Scotland explains, “We have seen the scheme begin to build a cohort of future specialists with a practical understanding of the cultural heritage infrastructure in Scotland and of the shared research and interpretation agendas across the consortium. The CDP scheme has allowed investment in the student cohort providing enhanced training and networking opportunities, including an awareness of, and engagement with, governmental strategies and objectives.”
In addition, 28 students began CDAs awarded under the annual open competition which supports collaborative research and training with a wide range of non-academic organisations.

**Boosting training and development among postgraduates and early career researchers**

The AHRC’s International Placements Scheme (IPS) provides opportunities for students to access collections abroad and make new connections with researchers. In 2014/15, 55 placements were awarded in the USA and Japan. Award holders spend up to six months at their chosen institution, enjoying dedicated access to world-class research facilities, expertise and networking opportunities. IPS Fellowships were awarded to researchers visiting the Library of Congress, the Yale Center for British Art, the Smithsonian, the Ransom Center, the Huntington Library and Japan’s National Institutes for the Humanities, a consortium of six institutes in Tokyo, Kyoto, Osaka and Chiba. For 2015/16 the scheme has been extended to a new host, the Shanghai Theatre Academy.

In collaboration with other Research Councils, the AHRC also offers postgraduate policy internships with seven host partner organisations which include the Parliamentary Office of Science and Technology (POST), the Scottish Parliament Information Centre (SPiCe) in Edinburgh, the Research Service of the National Assembly for Wales and The Government Office for Science (GOScience). In 2014/15 opportunities were created for nine policy internships from six research organisations at POST, the Royal Society, SPiCe, the British Library and the Centre for Science and Policy in Cambridge with doctoral students whose research interests included history, philosophy, linguistics and languages and literature. A public policy skills training programme is extended to early career researchers through the AHRC/Institute for Government “Engaging with Government” programme. This programme which has run since 2013 offers up to 20 early career researchers the opportunity to attend a three-day training programme which involves discussions with a range of senior civil servants, researchers, politicians and media professionals.

**Public engagement: training and development**

Working alongside the UK’s leading researchers, major cultural institutions benefit from the research advances of the arts and humanities. Across a range of initiatives – such as our sponsorship of research content in the Cheltenham Festivals (since October 2013) through to our strategic collaboration with the BBC, involvement in the Hay Festival and the Being Human Festival – we can provide a platform for the highest levels of public engagement with research.

**The AHRC/BBC New Generation Thinkers partnership**

The New Generation Thinkers partnership with BBC Radio 3 is aimed at early career researchers and has been running since 2011. Each year, up to sixty successful applicants develop their programme-making ideas with experienced BBC producers through...
a series of dedicated workshops from which ten are chosen each year as BBC Radio 3’s resident New Generation Thinkers. Most New Generation Thinkers continue their relationships with the media beyond their year, resulting in continuing success. For example, Professor Nandini Das (NGT 2012) presented a documentary, ‘Wondrous Obsessions: The Cabinet of Curiosities’ on BBC Four in February 2015. Dr Shahidha Bari (NGT 2011) was awarded the 2015 Observer/ Anthony Burgess Prize for Arts Journalism in March 2015. Dr Alexandra Harris (NGT 2011) presented an episode of BBC Four’s ‘The Secret Life of Books’ in September 2014. Dr Laurence Scott (NGT 2011) won the 2014 Royal Society of Literature Jerwood Prize for Non-Fiction with The Four-Dimensional Human: Ways of Being in the Digital World (2014).

“Radio 3 commissions and nurtures new talent across music and the arts – and the New Generation Thinkers scheme is an integral part of that. Radio 3/AHRC New Generation Thinkers is a unique scheme: It’s a partnership that helps academics begin thinking about the public dissemination of their work at the very start of their careers and make broadcasting integral to what they do.”

Matthew Dodd
Head of Speech Programming, BBC Radio 3

The research interests of the 2015 New Generation Thinkers span from pre-Reformation Scottish literature to the reception of Chinese medicine in England or the experiences of Jews in France and French North Africa during the Second World War.14

Supporting World War One commemorations

The AHRC’s partnership with the BBC in 2014-15 has also continued to focus on the World War One commemorations. The BBC’s World War One at Home project, launched in February 2014, has broadcasted over a thousand powerful stories throughout 2014 and 2015 – all linked to specific places across the country – in a way never told before.

These stories were the result of thirty researchers receiving AHRC funding to work with journalists and broadcasters with 44 BBC radio stations, 13 English regional TV stations and three national TV networks to source and present 1400 stories linked to places associated with the War by November 2015.

The global World War One commemorations have been further supported through the AHRC’s five World War One Engagement Centres which were created to provide UK-wide support for community groups funded through Heritage Lottery Fund programmes such as the ‘First World War: Then and Now’ community grants scheme. Each engagement centre consists of consortia of universities and focuses on a different theme, collectively engaging with over 160 community organisations not previously known to the researchers.

Some examples of their activities include, Hidden Histories’ work (led by the University of Nottingham) with the British Sikh community which resulted in a Parliamentary reception in November 2014, with the then Secretary of State for Culture, Media and Sport as keynote speaker, to honour the Sikh contribution to the war effort and as a celebration of the success of community-based commemoration events. Through collaboration with Co-operation Ireland, a cross-border agency, Dr Brenda Winter-Palmer of Living legacies (led by Queen’s University Belfast) wrote and produced the play The Medal in the Drawer which was performed in May 2014 at the Brian Friel Theatre in Belfast. The play explored the role politicians played in encouraging young men to go to war in 1914 and drew on research by members of the Centre network. The Queen’s University Belfast students involved in the initial production have since established a theatre-in-education company called Frontline and have performed the play at over twenty events at schools, community venues and museums between September 2014 and November 2014 and have used the material and techniques to work with groups to create their own mini-dramas about the First World War. Dr Sian Roberts of Voices of War and Peace (led by the University of Birmingham), curated the ‘Voices of Birmingham at War’ exhibition (September 2014 –

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Knowledge exchange activities within AHRC-funded projects have enabled the sharing of expertise to inform public policies relating to tackling contested commemoration.

The AHRC have supported several projects in Northern Ireland (NI), and about Northern Ireland, that have helped support developing approaches to organising and managing commemorative practices in Northern Ireland and in building strong links between researchers of World War One and Ireland and government and community organisations. The Northern Ireland Executive’s May 2013 ‘Together Building a United Community’ (TBaUC) strategy envisages a community, ‘strengthened by its diversity, where cultural expression is celebrated and embraced and where everyone can live, learn, work and socialise together, free from prejudice, hate and intolerance.’ AHRC-funded research has contributed to achieving these aims whilst enabling sensitive and significant historical events to be commemorated.

Dr Marie Coleman at Queen’s University Belfast (QUB) leads the AHRC Research Networking project ‘Northern Ireland’s 2016: Approaching the contested commemoration of the Easter Rising and the Somme’ bringing together key WW1/Ireland researchers together with representatives of the Community Relations Council, the Office of the First Minister and Deputy First Minister (OFMDFM), the Department of Culture Arts and Leisure, Belfast City Council Good Relations Unit, Healing Through Remembering, Co-operation Ireland, the Department of Education (NI), providing a forum for civil servants to discuss their projects and to ensure these are sensitive to current research. The network members have had key roles in the organisation of commemoration events, ensuring they are organised in alignment with the TBaUC strategy. The network also hosted a major public briefing in Northern Ireland on the Irish government’s 2016 commemoration plans. It also facilitated contacts that led to Belfast City Council organising a trip to Dublin for Unionist Councillors to learn more about the Easter Rising and Dr Coleman serves on a committee advising the council’s Good Relations Unit on its planned 1916 exhibition for Belfast City Hall.

The network worked closely with ‘Living Legacies’ (the AHRC-funded First World War engagement centre based at QUB), in organising the ‘Creative Centenaries Resources Fair’ (March 2015) and ‘1916: What’s it all about?’ (October 2015). Both events were aimed at informing community groups about the significance of historic centenaries and highlighting the resources available to assist in holding a commemorative event.

The network project stemmed partly from a collaborative project with BBC NI as part of the larger AHRC/BBC World War One at Home project and led by Professor Fran Brearton (QUB) in collaboration with Coleman. The project helped to shape BBC NI broadcasts and the relevant BBC online archive, including contributing to the selection and recording of material. The project also worked with in-house BBC researchers advising them on how to locate appropriate sources for the broadcast material and to develop new areas of exploration, thereby supporting the BBC NI in offering a deliberately balanced and inclusive approach. Michael Tumelty – Editor, Factual, of BBC Radio Ulster highlighted the importance of the AHRC researchers saying they ‘have been indispensable to ensuring the success and rigour of this flagship BBC project’. Brearton and Coleman have also worked with the Community Relations Council and the Heritage Lottery Fund with a focus on stimulating public discussion surrounding 1916 centennial commemoration.

The researchers’ contribution to these discussions are enabling these organisations to present multiple narratives of a shared history which remains sensitive to the fact and the problems of contested memories.
Thirty AHRC-funded researchers worked with journalists and broadcasters at 44 BBC radio stations, 13 English regional TV stations and three national TV networks to source and present 1400 stories for the BBC’s World War One at Home project.

December 2004) at the Library of Birmingham which had over 14,500 visitors; the Rebel Visions exhibition curated by Dr Richenda Robert drew over 16,000 visitors (October 2014 – January 2015). Dr Michael Snape has advised the Royal Army Chaplains’ Department, the YMCA, the Bible Society and the Church of England Liturgical Commission on their commemoration activities. Everyday Lives in War (ELIW) (led by the University of Hertfordshire), launched the Centre at the University of Hertfordshire in June 2014, by working with io Theatre Company to stage a production of J. M. Barrie’s lost play A Well-Remembered Voice (1918) working with the audience of June 2014 to help shape the performance as they prepare for it to tour in 2016. Through this, and other performances and new plays being developed by ELIW, the Centre has used the medium of drama to reach a younger and less traditional audience, enabling them better to see the relevance of historical work. In 2014, Gateways to the First World War (led by the University of Kent) supported a project with two local secondary schools to research the history of ‘Canterbury during the First World War’ and produce an exhibition to showcase the students’ findings at the Gulbenkian, Canterbury and at Beaney House of Art and Knowledge (October 2014 – November 2014). In 2014, Gateways also worked with Folkestone-based charity Step Short to develop a walking tour iPhone app of Folkestone in the First World War and an exhibition for Folkestone’s visitor centre.

Sustained support: research careers

The AHRC is committed to supporting researchers through all phases of their careers. This is achieved through a portfolio of funding which supports large-scale and exploratory projects, fellowships and networking opportunities, and targeted funding for early career researchers. Since 2010/11, over 1400 individual researchers have been supported as Principal Investigators and Co-investigators in 164 research organisations and independent research organisations.

“Being an academic is an all-round job: you need skills in research and scholarship (of course!) and also in project management and, increasingly, in wider engagement and collaboration. As a PhD student and early-career researcher, the AHRC helped me to develop all these facets of my career, and supported the formative collaborations and partnerships which have shaped my identity and outlook as a scholar today.”

Professor Catherine Clarke
University of Southampton

Following an AHRB-funded PhD at King’s College London on medieval English literature completed in 2002 which developed into a monograph on Literary Landscapes and the Idea of England 700-1400 (2006), Catherine Clarke participated in two AHRC-funded research networks as an early career researcher. The workshops offered greater opportunities for networking across disciplines and career stages which led to the development of further collaborative work. Since then, Professor Clarke has been the recipient of two significant AHRC awards. The first, an AHRC Early Career research grant, saw her as PI on ‘Mapping Medieval Chester: Place and Identity in an English Borderland City, c.1200-1500’ in 2008. This was a one-year multi-disciplinary and multi-institutional project which created an interactive digital map of Chester’s urban landscape c.1500. This project and an AHRC Follow-on Fund in 2012 have helped to underpin Chester’s ‘Public Realm Strategy’ (2009) as a model for heritage interpretation and, in partnership with Cheshire West and Chester Council, developed a public art project. The project was commended by the Chester Civic Trust New Year Honours in 2014. In 2012, Clarke was appointed to a personal chair at the University of Southampton. She has since directed another AHRC-funded multi-partner project, City Witness: Place and Perspective in Medieval Swansea (2013-2014) which explored textual and material perspectives of medieval Swansea and has resulted in Swansea Museum re-evaluating and re-organising their medieval collections and a bronze pavement marker series throughout Swansea offering a digital tour facility.*

*See case study above on p.9
AHRC-funded research contributes to methodological developments within and across disciplines. The AHRC’s Cultural Value Project has continued to advance new approaches to the broader questions of cultural value, both in the UK and internationally, during 2014-15.

The Cultural Value Project is generating the evidence framework that will form the backdrop to its final report in 2015. It has engaged with a range of questions to challenge conventional views on cultural value. Some examples include, re-evaluating the role of culture in regeneration, exploring which types of evaluative methodologies are appropriate for engagement in the amateur and voluntary arts, understanding the relationship between political engagement and participatory arts, investigating the value of the arts within therapeutic and clinical interventions, and exploring methodologies for the economic valuations of cultural goods and services.

Big data methods are opening up new computational methods and challenges, and the AHRC-funded projects have been at the forefront of exploring the methodological potential of big data for the arts and humanities, while arts and humanities research on health-related topics not only fosters well-being but also develops interdisciplinary methods and practice.

**Digital Transformations in the Arts and Humanities**

The AHRC’s four themes – Care for the Future: Thinking Forward through the Past, Digital Transformations in the Arts and Humanities, Science in Culture, and Translating Cultures – offer a focus for emerging areas of interest to arts and humanities researchers, especially those which might require a collaborative and interdisciplinary approach. The AHRC’s Digital Transformation theme explores the potential of digital technologies to transform research in the arts and humanities by exploiting the opportunities they offer for creativity, access and innovation, while also investigating from an arts and humanities perspective the challenges posed in such areas as identity, authenticity, privacy and security.

In September 2014, a series of digital design projects were featured at the V&A’s Digital Design Weekend public showcase. These included, for example, the interdisciplinary art-science project on the ‘Global Politics of Electronic Waste’ (2014-2015) led by Dr Daniel Ploeger at the Royal Central School of Speech and Drama. This international networking project uses and develops strategies from digital performance art, cultural studies and sciences to approach political, sociological and ecological issues relating to the export of electronic waste by the UK and the import of electronic waste by Nigeria and China.

A major challenge for many research and industrial sectors is the effective searching of visual data. The Cardiff University-led ‘Lost Visions: retrieving the visual element of printed books from the nineteenth century’ project (2014-2015) led by Professor Julia Thomas explores the use of computational methods to identify visual characteristics within objects in

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**Cultural Value Project website,** [https://culturalvalueproject.wordpress.com](https://culturalvalueproject.wordpress.com). For an example of their research outcomes see, Bakshi et al., *Measuring Economic Value in Cultural Institutions: a report commissioned by the Arts and Humanities Research Council’s Cultural Value Project* (October, 2015).
Big Data in the Arts and Humanities

By Professor Andrew Prescott, AHRC Leadership Theme Fellow for the Digital Transformations Theme

The world of big data can seem large, impersonal and alienating. As the arts and humanities engage with the potential of big data methods, they are demonstrating how digital methods are not necessarily threatening but can contribute to individual well-being and help create resilient and vibrant communities. Working with the Connected Communities programme, the AHRC’s Digital Transformations theme funded during 2014-15 a total of thirty-two capital projects exploring Big Data in the Arts and Humanities. For the elderly, the arrival of the ‘internet of things’ may encapsulate the inhuman and bewildering nature of new technologies, but the Tangible Memories project at the University of Bristol explored with the residents of Bristol care homes how the connectivity of the internet of things can be used by the elderly to share memories and enhance their identity. A therapeutic rocking chair created by the project was used very successfully in caring for patients with dementia.

We increasingly use visualisations to try and understand the vast quantities of information around us, but how do we interpret these visualisations and what cultural signals do they give? The Understanding Data Visualisations web resource produced by the Seeing Data project at the University of Sheffield (PI: Professor Helen Kennedy) helps the general public understand the data visualisations increasingly permeating our lives. Seeing Data also used data visualisations to explore with groups such as migrants from war zones the cultural and social issues affecting them. Helping the citizen cope with vast quantities of data is also at the heart of the Big Data for Law project at The National Archives (PI: John Sheridan). The quantities of legislation produced for the United Kingdom are now so vast that it is difficult to read it in the time between its publication and enactment. Big Data for Law developed new tools allowing the public to undertake new types of searches and visualisations of the legislation and database, thereby allowing the public to more easily identify and understand legislation affecting them.

Among the many factors helping to shape resilient communities, cultural and historical features loom large. Digital methods enable communities to engage with cultural and historical materials in innovative ways. The LitLong app produced by the Palimpsest project at the University of Edinburgh (PI: Professor James Loxley) in partnership with the University of St Andrews enables anyone walking around Edinburgh to see a literary history of their location. LitLong provides access to over 47,000 extracts from 550 books across 1,600 locations in the city, a fascinating way to explore the first UNESCO City of Culture. In Leicester, ‘My Imperial Typewriter’ one of the online stories commissioned by the Affective Digital Histories project (PI: Dr Ming Lim) celebrating the history of Leicester’s cultural quarter is now is now being converted into a film and cross-media project with the help of the 2014 edition of B3 Media’s TalentLab, Nottingham University’s Mixed Reality Lab and BAFTA. Other projects in Bristol, Newcastle, Leeds and Stoke also explored how using big data methods in capturing local memories and history can enhance the integration and sense of identity of local communities.

These pioneering big data projects in the arts and humanities contribute to the way in which researchers in all disciplinary areas are developing methods to exploit the vast quantities of information and computing power currently available. AHRC-funded big data projects are developing methods to search unstructured data such as film or sound and are providing the building blocks for the creation of a semantic web that deals in a more sophisticated way with meaning and ideas. The ‘What Are The Odds’ project at Swansea University (PI: Dr Matthew Wall) showed how online behaviour can provide a more accurate predictor of the outcome of political elections than opinion polls, while the UK Web Domain at the University of London (PI: Professor Jane Winters) was the first systematic attempt by historians to investigate the issues in writing history from the massive web archives now being created following the 2003 Legal Deposit Libraries Act.
books such as maps, diagrams, tables, graphs and decorations. The project approached this challenge by working with over a million illustrations from books in the British Library’s collection. They have created a searchable online database, at present the largest illustrations archive in the world. The project offers greater visibility of illustrations to researchers and the creative economy which might have been lost. It also offers more accurate ways of classifying and analysing images in large databases.

The growth of citizen science offers not only a potential approach to dealing with large-scale data processing issues but also fosters community engagement. Building on the successful Ancient Lives website, a collaborative crowd-sourced online project transcribing Greek papyri generated over 1.5 million transcriptions which have involved 250,000 online collaborators who ranged from school children to professional scholars. The project team, led by Dr Dirk Obbink, and co-funded by the AHRC, was awarded further AHRC funding for the ‘Proteus: Capturing the Big Data Problem of Ancient Literary Fragments’ project (2014-2015). The project has created Proteus, a digital online platform which uses the latest types of data visualisation techniques and creates a virtual space for one or more researchers to create a dynamic digital edition of a text which can integrate future research findings easily.

**Arts and humanities supporting health and wellbeing**

In 2015, the UK Clinical Research Collaboration published its 3rd UK Health Research Survey, an analysis undertaken every 5 years, to which the AHRC was invited to contribute for the first time. The UK Health Research Analysis Survey 2014 noted especially the contributions of AHRC-funded research to disease management (41% of the AHRC awards studied), particularly in relation to individual care needs which includes research into how patients manage the effects of ill health. The study also noted contributions to health services such as the organisation of services (18%), underpinning health research (19%), the surveillance and methodologies to study the origins of a condition or aetiology (10%) and prevention-based research involving interventions to change behaviours and environmental risks (12%). 36

Arts and humanities research can enhance health and wellbeing by addressing certain medical, therapeutic and demographic challenges by employing cultural, creative and ethical insights and interventions. In addition, they can also play a vital role in improving the understanding changes in health and wellbeing over time, of the impact of the wider cultural and

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Arts and humanities research can enhance health and wellbeing by addressing by using cultural, creative and ethical insights and interventions.

For example, ‘Imagining Autism: Drama, Performance and Intermediality as Intervention for Autistic Spectrum Conditions’ (2011-2014) led by Professor Nicola Shaughnessy and Dr Melissa Trimingham at the University of Kent studied the difficulties faced by autistic children in relation to communication, social interaction and imagination and explored activities which can support positive change in the behaviour of autistic children. Psychologists working with the children and evaluating their responses noted that, “at the immediate follow up, all 22 children improved on at least one measure ... all children maintained or showed increased changes in emotion recognition at follow up – between 5 months and 1 year after post intervention.” Shaughnessy noted how the interdisciplinary collaboration between Psychology and Drama, helped the project team learn about how to design and evaluate qualitative and quantitative data, particularly for research with human subjects that engages with hard to reach areas of neuropsychology (atypical cognitive profiles, imagination, perception and memory) leading to the development of methods to evaluate the processes of engagement. Now I see the World: Imagining Autism (2014), a film documenting the research project was published in the Routledge digital archive series.

The ‘Tangible Memories: Community in Care’ interdisciplinary project (2013-2015) led by Dr Helen Manchester at the University of Bristol has co-produced a range of new, accessible digital tools that will help people in care homes to address challenges related to their quality of life. This has included developing the technology and approach to co-produce print-on-demand books based on memories, in order to create objects for reminiscence which help to build a sense of community and shared experience within care homes. The project has since launched the Tangible Memories app on iTunes to allow for wider access to the technology.

A recent analysis by the Society of Gerontology of the Impact Case Studies submitted to REF2014 has

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highlighted the role of the arts and humanities in contributing to cultural, health-based, societal and technological aspects of ageing research. These case studies were drawn from all areas of the arts and humanities and included case studies relating to the cross-Council New Dynamics of Ageing programme and four AHRB/C projects. These included: a film archives project at Birkbeck, University of London which led to working with older people and people with dementia to promote reminiscence; a history-based project at the University of Strathclyde which contributed to the understanding of asbestos related disease and disability; the use of performance research by Queen Mary, University of London to use theatrical language to support conversations about the fear of ageing amongst older people; and design research at the Glasgow School of Art underpinning improvements in the delivery of healthcare services.39

http://impact.ref.ac.uk/Ca...
The AHRC’s commitment to maximising resources through ‘efficiencies, prioritisation and new methods’ has continued in 2014/15. The average size and number of awards has remained consistent with the previous year.

Work continued at the AHRC to streamline grant processes and peer review on both an AHRC and a cross-Council basis. This manages both demand and expectations from researchers and institutions. This has involved some adaptation of the peer review process whilst maintaining the quality and rigour of the assessment. Application levels across schemes are at manageable levels and increased communication with the research community (e.g. institutional visits and peer reviewer events) has proved effective.

The Professional Support Unit (PSU), created in 2013, saw the co-location of HR, Finance, IS/IT, Reprographics and the Project Office as a combined middle office for AHRC, ESRC and EPSRC. The resulting new structural models developed have included increased development and training opportunities for staff; increased sustainability and resilience; the loss of single points of failure and a greater critical mass. The purpose of the PSU is to deliver economies of scale, reduce costs and harmonise the policies and processes it operates on behalf of the three Councils. Savings made are approximately £725k, some £220k per annum. In addition to the 3 originating councils, the PSU also provides service to 11 clients including UK SBS, Innovate UK and UK Space Agency. Examples include hosting Sharepoint for four clients; the RCUK Web Platform (eight clients) and the Councils’ Gateway to Research (seven clients); and providing an FOI and Subject Access Request service to the three PSU Councils. The AHRC continues to apply Wakeham efficiencies, totalling £341k for 2014/15.

AHRC successfully migrated onto the Researchfish® platform for collecting information from grant holders on the outputs and outcomes of their research in September 2014. This online platform is now used by all Research Councils, using a single common outputs framework. The data submitted during the first submission period (November 2014) has formed the basis for a number of the examples included within this report.

The AHRC Communications team continues to support award holders to promote their work to a broad range of audiences: through press work in partnership with HEI press offices and award holders in this period, nearly 500 AHRC-related stories have appeared in the press and over 800 news stories on the internet. In addition, 29 new AHRC films were launched including features on the Building the Picture exhibition at the National Gallery, and major events to support the AHRC’s work in the Creative Economy and Connected Communities.

AHRC, Delivery Plan 2015-16 (2014)
### AHRC Total Funds Available

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Budget Allocation</td>
<td>105</td>
<td>95.5</td>
<td>109</td>
<td>109</td>
<td>104</td>
<td>98.1</td>
</tr>
<tr>
<td>Leverage**</td>
<td>5</td>
<td>4.5</td>
<td>2</td>
<td>1.8</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>from other Research Councils</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>from other sources</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

The budget allocation relates to the Grant in Aid as received from the Department of Business, Innovation and Skills.

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Leverage**</td>
<td>5</td>
<td>4.5</td>
<td>2</td>
<td>1.8</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>from other Research Councils</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>from other sources</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

The amount listed does not include cash and in-kind contributions made by partners to individual project grants. In 2014-15, projects supported by AHRC funding generated leveraged funding of over £4.15m from 221 projects. The amount excludes funding leveraged from the Digital R&D partnership with NESTA and Arts Council England.

### AHRC Total Expenditure

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Responsive Mode Grants</td>
<td>41</td>
<td>37</td>
<td>39</td>
<td>35</td>
<td>35</td>
<td>32</td>
</tr>
<tr>
<td>Themed Grants</td>
<td>9</td>
<td>8</td>
<td>15</td>
<td>14</td>
<td>16</td>
<td>15</td>
</tr>
<tr>
<td>Postgraduate Awards</td>
<td>41</td>
<td>37</td>
<td>43</td>
<td>39</td>
<td>46</td>
<td>42</td>
</tr>
<tr>
<td>Other components*</td>
<td>20</td>
<td>18</td>
<td>14</td>
<td>13</td>
<td>12</td>
<td>11</td>
</tr>
</tbody>
</table>

TOTAL EXPENDITURE

£mil % £mil % £mil % £mil % £mil % £mil %

111 100 111 100 109 100 104 100 109 100 109 100

* The largest other components are expenditure on capital grants and knowledge exchange initiatives.

### Human Capital in AHRC Research Awards

<table>
<thead>
<tr>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Applications received: Responsive Mode</td>
<td>1195</td>
<td>725</td>
<td>780</td>
<td>466</td>
<td>476</td>
<td>527</td>
</tr>
<tr>
<td>Awards made: Responsive Mode</td>
<td>248</td>
<td>266</td>
<td>296</td>
<td>217</td>
<td>157</td>
<td>171</td>
</tr>
<tr>
<td>Applications received: Thematic Mode</td>
<td>530</td>
<td>232</td>
<td>297</td>
<td>150</td>
<td>504</td>
<td>335</td>
</tr>
<tr>
<td>Awards made: Thematic Mode</td>
<td>44</td>
<td>108</td>
<td>136</td>
<td>87</td>
<td>176</td>
<td>80</td>
</tr>
</tbody>
</table>

### Human Capital: Principal Investigators on Projects

The table contains the number of current Principal Investigators (PI) on 31st March of each year.

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Principal Investigators on Collaborative projects</td>
<td>536</td>
<td>584</td>
<td>503</td>
<td>528</td>
<td>578</td>
<td>463</td>
</tr>
<tr>
<td>of which Network awards</td>
<td>68</td>
<td>76</td>
<td>59</td>
<td>64</td>
<td>101</td>
<td>44</td>
</tr>
<tr>
<td>Research Fellowships</td>
<td>106</td>
<td>151</td>
<td>163</td>
<td>90</td>
<td>47</td>
<td>41</td>
</tr>
<tr>
<td>of which Early Career Fellowships</td>
<td>36</td>
<td>47</td>
<td>42</td>
<td>32</td>
<td>28</td>
<td></td>
</tr>
</tbody>
</table>

TOTAL PRINCIPAL INVESTIGATORS

642 735 666 618 625 504
Human Capital in new AHRC Postgraduate Awards

The table below contains the number of new postgraduate students reported for that financial year.

<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Doctoral</td>
<td>742</td>
<td>730</td>
<td>618</td>
<td>780</td>
<td>784</td>
<td>776</td>
</tr>
<tr>
<td>Masters</td>
<td>583</td>
<td>617</td>
<td>335</td>
<td>386</td>
<td>313</td>
<td>55</td>
</tr>
</tbody>
</table>

AHRC Knowledge Generation

Following the transition from the use of ROS (the Research Outcomes System) to Researchfish® in November 2014, the Research Councils are currently finalising the reporting structures for data from Researchfish®. The 2015/16 Impact Report will include metrics relating to publications, creative outputs and other categories included within Researchfish®.

The table below, as published in the 2013/14 Impact Report contains output numbers self-reported in Final Reports until Summer 2011 and ROS (the Research Outcomes System) from Autumn 2011 until February 2014.

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Journal articles</td>
<td>820</td>
<td>961</td>
<td>816</td>
<td>668</td>
<td>503</td>
<td>247</td>
</tr>
<tr>
<td>Books</td>
<td>1000</td>
<td>1158</td>
<td>945</td>
<td>492</td>
<td>475</td>
<td>132</td>
</tr>
<tr>
<td>Conference papers</td>
<td>478</td>
<td>500</td>
<td>376</td>
<td>321</td>
<td>280</td>
<td>218</td>
</tr>
<tr>
<td>Other publications</td>
<td>290</td>
<td>331</td>
<td>185</td>
<td>119</td>
<td>122</td>
<td>91</td>
</tr>
<tr>
<td>Creative</td>
<td>546</td>
<td>479</td>
<td>557</td>
<td>256</td>
<td>82</td>
<td>71</td>
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<tr>
<td>Electronic</td>
<td>543</td>
<td>568</td>
<td>440</td>
<td>267</td>
<td>185</td>
<td>96</td>
</tr>
<tr>
<td>Physical</td>
<td>14</td>
<td>13</td>
<td>36</td>
<td>30</td>
<td>30</td>
<td>14</td>
</tr>
<tr>
<td>IP and exploitation</td>
<td>4</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>38</td>
</tr>
<tr>
<td>Dissemination/communication activity</td>
<td>2749</td>
<td>3872</td>
<td>3286</td>
<td>1424</td>
<td>1316</td>
<td>904</td>
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</tbody>
</table>

AHRC Doctoral Finishing Rate

The AHRC conducts an annual submission survey on its doctoral awards four years after the start of the doctoral award.

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Finishing Rate (%)</td>
<td>85</td>
<td>90</td>
<td>81</td>
<td>79</td>
<td>84</td>
<td>78</td>
</tr>
</tbody>
</table>
Number of AHRC Collaborative Doctoral Awards

The number of awards is shown by Partner Organisation Type.

<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent Research Organisation*</td>
<td>20</td>
<td>25</td>
<td>21</td>
<td>23</td>
<td>37</td>
<td>45</td>
</tr>
<tr>
<td>Charity</td>
<td>15</td>
<td>15</td>
<td>12</td>
<td>17</td>
<td>15</td>
<td>7</td>
</tr>
<tr>
<td>Local/Public Authority</td>
<td>13</td>
<td>15</td>
<td>33</td>
<td>25</td>
<td>4</td>
<td>2</td>
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<tr>
<td>Industrial/Commercial</td>
<td>4</td>
<td>6</td>
<td>4</td>
<td>5</td>
<td>13</td>
<td>3</td>
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<tr>
<td>Research Institute</td>
<td>5</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Professional Institution</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>0</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Govt Dept/Research establishment</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>Hospital/NHS Trust</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>TOTAL</td>
<td>67</td>
<td>74</td>
<td>77</td>
<td>77</td>
<td>89</td>
<td>77</td>
</tr>
</tbody>
</table>

* Independent Research Organisations (IRO) can apply directly for AHRC Research Grants, but can only apply for a Collaborative Doctoral Award as the non-academic partner.

First Destination of AHRC Doctoral Students

Data is taken from the annual HESA DLHE survey.

<table>
<thead>
<tr>
<th></th>
<th>2009/10</th>
<th>2010/11</th>
<th>2011/12</th>
<th>2012/13</th>
<th>2013/14</th>
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</thead>
<tbody>
<tr>
<td>University</td>
<td>55</td>
<td>52</td>
<td>51</td>
<td>53</td>
<td>52</td>
</tr>
<tr>
<td>Public sector</td>
<td>5</td>
<td>5</td>
<td>3</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Private sector</td>
<td>7</td>
<td>11</td>
<td>7</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>Unknown/other</td>
<td>19</td>
<td>21</td>
<td>26</td>
<td>26</td>
<td>27</td>
</tr>
<tr>
<td>Unemployed</td>
<td>14</td>
<td>12</td>
<td>13</td>
<td>10</td>
<td>11</td>
</tr>
</tbody>
</table>

The data for the years 2010/11 to 2012/13 have been revised following a cross-Council re-analysis of the information. The ‘Unknown/other’ data also includes further study, self-employment, voluntary or unpaid work and employment within the third sector.
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Cabinet Office Open Policy Blog
https://openpolicy.blog.gov.uk

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www.rcuk.ac.uk/RCUK-prod/assets/documents/skills/timodcfullreport.pdf

CFE Research, Arts and Humanities Doctoral Graduates Factsheet (2014) www.rcuk.ac.uk/RCUK-prod/assets/documents/skills/timodc_sb_aahdg.pdf


HEFCE, Research Excellence Framework 2014 website
www.ref.ac.uk

HEFCE, REF Impact Case Studies online database
http://impact.ref.ac.uk/CaseStudies

Heritage Lottery Fund, All Our Stories website
www.hlf.org.uk/all-our-stories-evaluation

HESA, ‘Students in Higher Education’ 2013/14 Subject Area Data (Tables E & F) www.hesa.ac.uk/component/pubs/?task=show_year&pubid=1&versionId=25&aneyrid=312

Imagining Autism project website http://news.imaginingautism.org/about


*Uncovering the Invisible* project website www.uncoveringtheinvisible.co.uk/boris-johnson


**Relevant AHRC-produced films**

*Ming: 50 years that changed China* (2014) www.ahrc.ac.uk/research/readwatchlisten/filmsandpodcasts/ming-50-years-that-changed-china

*The Lyminge Archaeological Project* (2014) www.ahrc.ac.uk/research/readwatchlisten/filmsandpodcasts/lymingearchaeologicalproject

*Arts and Humanities in Video Games* (2014) www.ahrc.ac.uk/research/readwatchlisten/filmsandpodcasts/artsandhumanitiesingsgames

*In Conversation: Exploring Art and Science Collaborations* (2014) www.ahrc.ac.uk/research/readwatchlisten/filmsandpodcasts/conversationexploringartsciencecollaborations


*Stonehenge Riverside Project* (2015) www.ahrc.ac.uk/research/readwatchlisten/filmsandpodcasts/stonehengerriversideproject

*Magna Carta Film* (2015) www.ahrc.ac.uk/research/readwatchlisten/filmsandpodcasts/magnacartawww.ahrc.ac.uk/research/magnacarta800yearsoflaw

*Tangible Memories Film* (2015) www.ahrc.ac.uk/research/readwatchlisten/filmsandpodcasts/tangiblememories
