Delivery Plan 2019

Arts & Humanities Research Council | UK Research and Innovation

Contents

1. Foreword

Professor Andrew Thompson
Executive Chair, AHRC
@ahrcpress

The UK can take great pride in its distinguished arts and humanities research departments. Of the world's leading universities in arts and humanities disciplines, two of the top three and three of the top 10 are in the UK. Thanks to their global reputation, they attract students from across the world, with over a third of UK arts and humanities graduate students coming from overseas, bringing in an estimated £2.4 billion annually.

The outstanding research produced by these departments deepens our understanding of ourselves and the world we live in. It is also central to our ability to participate in culture in all its various forms, to address complex contemporary challenges and to create economic prosperity in which everyone can share. Arts and humanities research helps to create the ideas people live by.

In the coming five years, the Arts and Humanities Research Council (AHRC) will launch new interdisciplinary initiatives – addressing, for example, the problems of modern slavery and of mental health – that bring arts and humanities expertise to bear on major questions of public policy. We will also explore the shared concerns and common values uniting the arts and humanities with the sciences. We will further deepen and develop, via the Global Challenges Research Fund (GCRF) and the Newton Fund, fair and equitable partnerships between arts and humanities researchers in the UK and their colleagues in the Global South. We will create broadly based research and development partnerships that connect arts and humanities researchers in the UK's dynamic and fast growing creative industries, through the Creative Industries Clusters Programme (CICP) and other related activities. The CICP is already forging new industry partnerships between UK universities and creative businesses that span the realms of film, TV, gaming, music, fashion and design, and that focus on the creative and technological challenges of the future. We will form broader, deeper research partnerships between universities and our Independent Research Organisations (IROs) – which include some of the world's
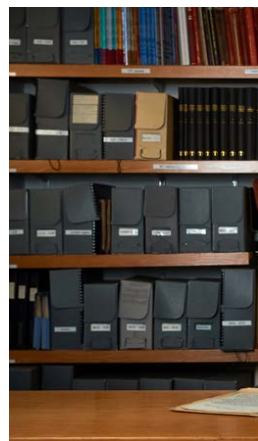
pre-eminent museums, galleries and archives – spinning a golden thread that connects cultural heritage with fundamental research across a range of arts and humanities disciplines, and these in turn with public engagement and the heritage economy.

Through our links to the heritage sector, design, digital technologies and the creative industries, the AHRC's future is now firmly tied to some of the fastest growing and most socially engaged parts of the UK economy. We look forward to enhancing these links, as well as others with policymakers, civil society and the third sector. As we do this we will remain firm in our commitment to investigator-led and curiosity-driven research across all arts and humanities disciplines and across every career stage, from archaeology to philosophy, and from languages and literature to design - research that sets a standard for the world to follow.

We will continue to work closely with many of the other organisations providing funding for the arts and humanities. What distinguishes the AHRC is the scale and ambition of the projects we support, our appetite for innovation across disciplinary and sectoral boundaries, our global reach and the leadership we offer to UK arts and humanities research as a whole.

This delivery plan (DP) is being launched in a new context: the creation of UK Research and Innovation (UKRI). Speaking with a single powerful voice for the whole breadth of UK research, our partnerships within UKRI can only add momentum to the variety of existing and new research programmes that feature in the pages that follow.

It is my pleasure to introduce this document, which is informed by wide-ranging consultations with our academic community and others beyond. I am confident that as we turn its ideas into reality, we will continue to enhance the UK's global distinction in arts and humanities research and thus the value of that research to culture, society and the economy.

2. Vision and objectives

Imagine life without books or music. Imagine the sense of desolation when sites that embody people's collective memories are destroyed in war, or when oppression blocks the transmission of culture from one generation to the next. Without culture in all its variety and complexity, human life would be a poor thing indeed.

From classics to development studies, modern languages and literature to performing arts and digital media, AHRC, in partnership with the other UKRI funding bodies, supports outstanding research that enables people to take part in culture. Think, for instance, of curated exhibitions, musical and theatrical performances, planning decisions that shape cities and countryside, or the memorials which enable us to celebrate change and digest loss. These are some of the many ways in which we take part in culture, and in all of them arts and humanities research, directly or indirectly, plays an ineliminable role. By fostering understanding which crosses cultures, it also affirms our common humanity.

We are also committed to maximising the social impact of research, from fundamental discovery to policy interventions. Arts and humanities graduate and postgraduate students are of huge value to employers and, as routine jobs face change from artificial intelligence (AI), a still higher premium will be placed on 'human' skills such as creativity, judgment and intellectual agility. Arts and humanities researchers are engaging imaginatively and innovatively with the great challenges of our time, both domestically and globally. These challenges include modern slavery and human rights in a world seeing displacement of peoples on an unprecedented scale, mental illness, and equity in a world of extreme poverty and political instability. They also include challenges foregrounded in the UK's Industrial Strategy such as the ageing population and the AI and data revolution: our responses to these Grand Challenges rely on recognising the human dimension in the development of new technologies, from the design of products and environments for old age and limited mobility to data ethics.

The UK leads the world in arts and humanities research. In the 2018 QS rankings, the UK hosts two of the world's top three universities in arts and humanities, three of the top 10 and six of the top 25, with no other country apart from the USA anywhere close; this record is matched only by life sciences and medicine, and surpassed by none. This international pre-eminence is vital to the UK's reputation and influence overseas. It is also the foundation of the value of arts and humanities research to the UK economy. Attracted here by our research-intensive universities (37% of all arts and humanities postgraduate students are international,

compared to 12.5% of undergraduates[1]), international arts and humanities students were responsible for £2.4 billion of UK export earnings in 2015-16 and an estimated £5.6 billion in on- and off-campus spending.[2]

Thanks to AHRC's deepening engagement with the digital, design and creative industries and, via our IROs, with museums, galleries, libraries, archives and heritage sites, the research we fund is of critical importance to the UK economy in other ways too. The heritage sector generates around £30 billion per year and the creative industries are worth over £100 billion per year.[3] But far from implying that arts and humanities research has only instrumental value, these statistics are the record of countless individual acts of cultural participation – things people do not to boost GDP but out of curiosity, to express or challenge themselves, for the love of beautiful things, or because they seek a space for reflection in a fast-moving working life.

World-leading arts and humanities research

to *enable*	to *address*	to *create*
Cultural Participation	**Contemporary Social Challenges**	**Economic Value**

Our mission is to fund outstanding original research across the whole range of the arts and humanities, to maintain and enhance the UK's standing as a beacon of international excellence in arts and humanities research, and to maximise the public benefit of that research, enabling cultural participation, addressing contemporary social challenges and creating economic value.

To fulfil our mission, our objectives are to:

- fund outstanding original research across the whole range of the arts and humanities

- promote challenge-led interdisciplinary research, both within the arts and humanities and, in partnership with other councils within UKRI, between the arts and humanities and other disciplines

- train the next generation of researchers in the arts and humanities and support skills development throughout the career cycle

- establish research partnerships across all regions of the UK, in Europe and across the world with other funding agencies, with museums, galleries and other cultural and heritage institutions, with the third sector in the UK and the Global South, and with government departments

- contribute to the development of the UK's world-leading cultural research infrastructure, including research e-infrastructures

- promote knowledge exchange between arts and humanities research and a range of other sectors, including the creative industries, the heritage sector and health services

- use research to foster understanding and recognition of human and cultural difference, as well as embedding equality, diversity and inclusion (EDI) in our processes

- support sustained and wide-ranging public engagement with the research we fund

- articulate the value of arts and humanities research to government and the wider public.

Our priority research themes and enablers, outlined in the next section, are designed to support delivery of these objectives as an integral part of UKRI.

1   https://www.hesa.ac.uk/news/11-01-2018/sfr247-higher-education-student-statistics
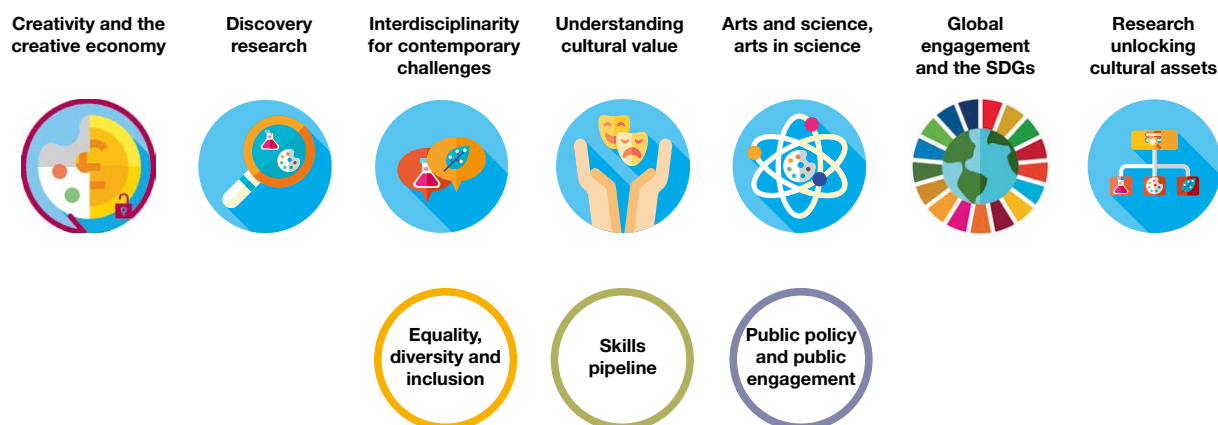   Estimated in proportion to the total figures for international students: https://www.universitiesuk.ac.uk/policy-and-analysis/reports/
2   Figures derived from https://www.universitiesuk.ac.uk/policy-and-analysis/reports/Documents/2017/briefing-economic-impact-international-students.pdf
3   https://www.gov.uk/government/news/britains-creative-industries-break-the-100-billion-barrier

3. Research and innovation priorities

The following graphic sets out our seven priority research themes, underpinned by our three priority research enablers:

Creativity and the creative economy	Discovery research	Interdisciplinarity for contemporary challenges	Understanding cultural value	Arts and science, arts in science	Global engagement and the SDGs	Research unlocking cultural assets

Equality, diversity and inclusion	Skills pipeline	Public policy and public engagement

3.1 THEMES

3.1.1 Creativity and the creative economy

The UK's global leadership in the creative industries increasingly defines its economy as one driven by creative imagination and innovation. Continuously shaped and fed by the wider creative economy, the creative industries include design, architecture, film and TV, software and video games, music, and visual and performing arts. These sectors are the industry context where arts and humanities research translates into economic and social value. The creative industries stand to AHRC-funded research as the healthcare system does to biomedical research or as the engineering, automotive, aerospace or energy sectors do to research in the physical and environmental sciences. Our work on this theme will therefore contribute to realising the following UKRI priorities: pushing the frontiers of human knowledge and understanding; creating social and cultural impact; and delivering economic impact.

The creative economy is an increasingly important driver of UK growth, as recognised in the Creative Industries Sector Deal. The £101 billion per year Gross Value Added (GVA) that the creative industries contribute exceeds that from the automotive, aerospace, life sciences and oil and gas sectors combined. According to the Creative Industries Economic Estimates 2018, trend growth in GVA, exports and employment in the creative industries is triple that in the wider economy. With their intellectual property (IP) and knowledge-based value model, their high preponderance of SMEs and microbusinesses and their global reach, the creative industries offer a laboratory for the future of UK employment and skills. They are central to driving economic growth at local, regional and national level and, because they rely on the imagination as well as on cutting-edge technology, are likely to be especially resilient as AI revolutionises employment.[4]

AHRC connects with this thriving creative ecosystem at every level. Our portfolio spans practice-led research in the creative and performing arts; research about, with and increasingly for the creative industries, including emerging multidisciplinary areas such as immersive technologies and their applications; and the use of art and performance in the service of research participation and co-design. It also includes design, which is critical to translating creative practice into value across a range of industry sectors.

[4] https://www.gov.uk/government/publications/independent-review-of-the-creative-industries

We have learned that only by building a strong research community which engages directly with industry can we realise economic impact from research. The Creative Industries Clusters Programme (CICP) and the Audiences of the Future (AotF) programme will transform the ways in which creative research delivers innovation, insight and value to the creative industries, a step change made possible by a decade of AHRC-fostered collaboration, knowledge exchange and capacity-building. Together, these two programmes place UKRI at the core of the Creative Industries Sector Deal:

- The £80 million CICP supports nine creative R&D partnerships between higher education institutions (HEIs) and industry across the UK to test the impact of enhanced creative R&D funding on regional economic growth. Led by universities, each partnership's research questions are framed by the needs of creative businesses within their cluster and delivered by multidisciplinary research teams across engineering, technology and social science as well as arts and humanities. Each cluster includes creative companies or cultural institutions with global reach, high-growth SMEs, microcompanies and, increasingly, investors. A tenth cluster brings together UK-wide industry bodies and world-class researchers into a new Creative Industries Policy and Evidence Centre to provide state-of-the-art independent data analysis and insight on the UK's growing creative economy.

- The £45 million (AotF) programme (supported through the Industrial Strategy Challenge Fund) supports business-led research to identify the novel creative content and experiences enabled by virtual, augmented and mixed reality technology, and the future audiences and revenues they will unlock. Its large-scale immersive demonstrator projects involving major museums, broadcasters, creative technology companies, digital platforms and SMEs are among the most ambitious in the world and will test their concepts with hundreds of thousands of users across the UK in 2020. At the heart of each project are academic research partners exploring ground-breaking innovations in technology and creative practice.

Long-term ambitions

- Expand our activities, leading UKRI interventions that can deliver research-led growth in the creative industries and wider creative economy. This will require ongoing engagement with other UKRI bodies to identify opportunities that build added value through creative research in areas such as construction, education, healthcare, and automotive and advanced manufacturing. Fostering such multidisciplinary research will also allow us to support programmes to train the creative researchers of the future who can bring multiple disciplines to bear on challenges in both academic and industrial settings, moving freely between the two

- Push the frontiers of creative research and define how research and innovation creates value in the creative industries. We will establish a research infrastructure for the creative industries to match that available to the biomedical, manufacturing and engineering sectors. To do this, we will identify research methods and industry models that best deliver future value and will support the training of the highly skilled multidisciplinary research workforce needed across academia and industry. We will increasingly take a lead on defining the major opportunities in the wider economy where creative research and practice adds value to other sectors. Having made the Creative Industries Policy and Evidence Centre a respected part of the public policy landscape, we will address the next wave of generalised technological change (AI, big data and machine learning) and identify the opportunities and challenges it poses for the creative economy.

Near-term actions

- Work with the nine CICP-funded partnerships and the Creative Industries Policy and Evidence Centre to capture successes in the first year of operation, and to ensure they are driving growth across the creative industries with a broad UK regional spread and providing valuable independent insight to policymakers

- Within the framework of the Creative Industries Sector Deal, work with the Creative Industries Council, the Department for Digital, Culture, Media and Sport (DCMS), the Department for Business, Enterprise and Industrial Strategy (BEIS), the Department for International Trade

(DIT) and partners across UKRI to identify successful models of working which emerge from our Industrial Strategy Challenge Fund programmes, disseminate those to the wider sector, and address sectoral and geographical gaps and new research challenges as they emerge

- Extend the success of the AHRC-led National Centre for Immersive Storytelling to bring together researchers and industry to develop new models, creative practices, tools, training interventions and experimental production techniques for immersive screen media, aiming to ensure the UK becomes a global centre for production of immersive content

- Work across UKRI to identify opportunities for applied research programmes linking the creative industries to other industry sectors that can deliver value to the wider economy

- Extend our international activities in countries critical to the future global competitiveness of the UK creative industries, building initially on our research and innovation partnerships and co-investment programmes in China.

A £4m project from the Audiences of the Future (AotF) programme, Dinosaurs and Robots combines mixed reality technology and immersive theatre with new academic audience analysis. The world-class creative team includes some of the UK's leading theatre directors, computer game designers and developers, 3D audio and multi-sensory technologists, animators, graphic designers, writers, actors and artists, collaborating with museum curators and academics to transform the traditional museum experience of static exhibits behind glass into a rich encounter where objects come to life and audiences can intuitively interact with them. An immersive television company, Factory 42, in collaboration with curators from the Natural History Museum, the Science Museum Group, the Almeida Theatre and others, are bringing dinosaurs and robots to life by placing audiences in new worlds and giving them extraordinary powers they do not have in reality, while researchers at the University of Exeter are measuring the impacts of immersion on audiences and analysing the creative process to provide valuable lessons for the design of future experiences. Research includes the use of highly novel data retrieval methods relating to eye tracking and biometrics, and identification of physiological markers to improve experience design and personalisation.

3.1.2 Discovery research

Many of our recent successes – from Hokusai: Beyond the Great Wave to Forgotten Female Composers and Museums on Prescription – stem from the investigator-led discovery research that is fundamental to our activity. Our dedication to it implies a strong ongoing commitment to open-call funding mechanisms, currently accounting for around a third of our core budget. Many research trends now in the arts and humanities mainstream only emerged bottom-up: today's open-call research helps to create the research priorities of tomorrow.

Our open-call funding schemes, covering all AHRC disciplines and career stages, help to develop the variety and vitality of our vast research

International Health Humanities Network

A global platform for innovative arts and humanities-led approaches to health and wellbeing in hospitals, residential and community settings, this network shows how new research priorities emerge through bottom-up discovery research. In 2018, one of the network's contributors, Helen Chatterjee, was the winner of the first Health Humanities Medal, which we sponsored jointly with the Wellcome Trust.

Creative Practice as Mutual Recovery (part of the International Health Humanities Network) includes the Birth Project, which investigated the role that the arts and humanities might play in the mental health and wellbeing of expectant mothers.

ecosystem, ranging from design projects with impressive commercial benefits to research in literature, language, history, religious studies and philosophy. In this way we continue to extend the frontiers of human knowledge and set the highest standards for humane learning, so that our academic communities retain the agility to respond to tomorrow's as yet unknown targeted research initiatives. Open calls also enable us to fund outstanding projects of a scale, longevity and ambition which could not possibly be funded through non-research council elements of the dual support system, providing enduring resources for future generations of scholars and the general public alike. Our work on this theme will therefore contribute to realising the following UKRI priorities: pushing the frontiers of human knowledge and understanding; creating social and cultural impact; and delivering economic impact.

Long-term ambition

- Maintain and enhance our open-call schemes and so drive innovation in curiosity-led research across all career stages, developing the biodiversity of the arts and humanities research ecosystem which is critical to its health and its capacity to generate new ideas.

Near-term actions

- Raise the success rate in our core Research Grant schemes from the current 22% (5-year average to 2017-18, though the overall percentage of fundable applications we received (funded and unfunded) was 50%) to minimise the amount of outstanding research that remains stuck in the starting blocks

- Review our existing open-call schemes, including the scale and staging of the awards, ensuring that open calls continue, in a changing environment, to fulfil their function in surfacing the most innovative investigator-led discovery research

- Conduct a thorough evaluation of our peer review processes to ensure we have the necessary range of expertise, including expertise that can deal with the demands of interdisciplinary funding calls.

St Stephen's Chapel. Palace of Westminster, c.1360. Virtual reconstruction modelled for the AHRC/University of York St Stephen's Chapel 1292-1941 project.

St Stephen's Chapel Westminster: Visual and Political Culture 1292-1941

St Stephen's Chapel in the Palace of Westminster is one of the most extraordinary examples of continuity in British public life: the medieval royal chapel that became the first permanent home of the House of Commons. By reconstructing the history, art and architecture of St Stephen's, this collaboration between the University of York and Parliament helps us to understand one of the great national stories: the transition from sacred royal power to parliamentary democracy. In multiple ways, British politics has literally been shaped by St Stephen's. A follow-on project 'Listening to the Commons: the Sounds of Debate and the Experience of Women in Parliament c. 1800' uses acoustic reconstruction to explain how women were able to access politics long before they were formally enfranchised. Sound recorded in the Commons chamber formed part of a major exhibition in Westminster Hall in 2018, attracting more than 107,000 visitors. Already a resource for Parliament's presentation of its history to the public and the subject of a BBC documentary and radio interviews, the project continues to inform the restoration and renewal of the Palace of Westminster.

The structure and significance of British Caribbean slave-ownership 1763-1833

This project (co-funded with the ESRC and building on the earlier Legacies of British Slave-Ownership project) addresses not simply the history of slavery but the legacy of historical slavery, and the challenge of how we acknowledge and remember slavery's past and communicate that understanding to the public. The basis for BAFTA-winning documentary 'Britain's Forgotten Slave Owners', watched by 1.6 million viewers, showed how profits from Caribbean slave ownership were spread throughout British society and the British economy during this critical period. At its core is a publicly accessible database of more than 60,000 slave-owners, named the 'History Today' Digital History Project of 2015 and now a widely used teaching tool in schools and universities. The Centre for the Study of the Legacies of British Slave Ownership at UCL, established as a result of this research, continues to inform wider discussion of the true legacy of slave ownership. Its findings have underpinned the work of several National Commissions in the Caribbean and have been adopted by the Caribbean Community (CARICOM) to aid government negotiations over Britain's colonial slave past.
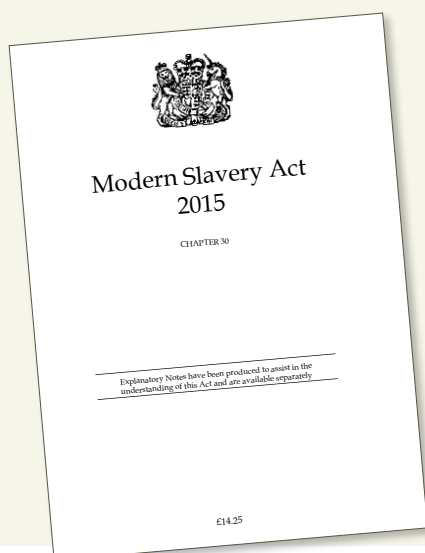

TV presenter and historian, David Olusoga presents the BAFTA-winning BBC documentary 'Britain's Forgotten Slave Owners' which was underpinned by an AHRC-funded archive.

3.1.3 Interdisciplinarity for contemporary challenges

Modern slavery and historic slavery's legacy today; a multilingual population in a multilingual world; adequate ethical and regulatory frameworks for AI; mental illness; an ageing population; trust and the media – these are just some of the tough contemporary challenges which demand arts and humanities thinking. To address such challenges, we aim to extend our success in giving leadership to interdisciplinary research within the arts and humanities. But, just as importantly, we will continue to connect the arts and humanities with other disciplines across the whole of UKRI. According to recent Higher Education Statistics Agency (HESA) data, we have led the way in supporting interdisciplinary research within UKRI. Our work in this area will contribute to realising the following UKRI priorities: pushing the frontiers of human knowledge and understanding; and creating social and cultural impact.

Slavery as the powers attaching to the right of ownership

Bringing together academics and campaigners, this project established for the first time a decisive legal definition of slavery which can be used in court and as a central reference point in international law. The findings informed the UK Modern Slavery Act (2015) and the Bellagio-Harvard Guidelines on the Legal Parameters of Slavery, now used worldwide in anti-slavery lobbying by NGOs and charities.

Modern Slavery Act 2015

CHAPTER 30

Explanatory Notes have been produced to assist in the understanding of this Act and are available separately

£14.25

According to the Global Slavery Index an estimated 136,000 people currently live in slavery in the UK. AHRC-funded research into modern slavery generates new insights into what drives and supports practices of slavery and into the experiences of those who are enslaved. Working across the boundaries between the social sciences and the arts and humanities and with industry, this research contributes to the detection and prevention of criminal activity, to legal and policy responses and law enforcement, to identifying and eradicating slavery in supply chains, and to liberating and supporting the victims of slavery and human rights violations.

Mental illness is one of the biggest challenges society faces in the UK and abroad, affecting all ages and crossing the social spectrum. It accounts for more than 20% of the total disease burden in the UK, exceeding cancer and cardiovascular disease, and is the leading reason for sickness absence from work. With a record of £10 million of investment in 76 interdisciplinary projects since 2010, we will continue – working with MRC and ESRC – to play a central role in understanding mental illness and how to address it. Approaches include addressing stigma through historical and comparative work, creative practices as treatment alternatives, innovative design solutions such as clothing and wellbeing environments, and legal and ethical research shaping mental health legislation.

Environmental change is among the great challenges of our age and we have taken the lead in supporting the developing cross-disciplinary field of environmental humanities. Besides raising awareness of environmental issues through their depiction in art, literature and film, arts and humanities research is producing new insights into the ways people value the environment, engaging them in caring for and protecting cherished beauty spots and helping them to build resilience to natural hazards and long-term environmental change.

Across the globe, a record 68.5 million people have fled their homes either as refugees, internally displaced persons, or asylum seekers as a result of war, violence and persecution. According to 2018 figures from the Office of the United Nations High Commissioner for Refugees, 85% of refugees are in developing countries. Arts and humanities research is central to issues arising from forced displacement, migration and conflict, helping to support and empower those affected and to bring these issues to the forefront of public discourse.

Long-term ambitions

- Via arts and humanities research and in collaborations beyond it, increase our commitment to addressing modern slavery, mental health and mental illness, the ethics of AI and the human significance of this and associated technologies, the human challenges of future urban living, conflict and forced migration, and other challenges facing contemporary humanity.

Near-term actions

- Press ahead with plans for a Policy and Evidence Centre on modern slavery and human rights, to conduct policy-focused research, advance understanding and stimulate innovative and effective solutions

- Initiate major new research on adolescence and mental health, in collaboration with MRC and ESRC

- To support delivery of the AI & Data Grand Challenge, work with the Ada Lovelace Institute, the Alan Turing Institute and others to build national capacity in questions of AI ethics and regulation, to seize the UK's unique opportunity to forge a distinctive role for itself as a pioneer in ethical AI[5]

- Support the development and delivery of a NERC-led UKRI cross-disciplinary initiative on decision-making for landscapes and land assets, which builds on the earlier Landscape and Environment and Valuing Nature programmes.

© Nigel Kingston

Members of the Essex Autonomy Project research team giving evidence in Geneva at a special session of the United Nations Committee on the Rights of Persons with Disabilities. March, 2016.

Mental capacity

The Essex Autonomy Project (EAP) is a multidisciplinary research initiative investigating the ideal of self-determination, or autonomy, in the context of care. It aims to educate policymakers on the issues surrounding impaired decision-making capacity and bring the UK into full compliance with the United Nations Convention on the Rights of Persons with Disabilities (CRPD). It has been hugely influential in terms of both UK and international policy. In 2014, the EAP organised a series of roundtable discussions at the UK Ministry of Justice and provided research support to the team developing a legal opinion as to whether the Mental Capacity Act (2005) of England and Wales complies with the CRPD. The Law Society of Scotland has endorsed the recommendations of the team's findings in its Three Jurisdictions Report and the team worked with the National Assembly in Northern Ireland as it drafted its own Mental Capacity Act. Further afield, the report has been used in Norway and Peru.

5. https://publications.parliament.uk/pa/ld201719/ldselect/ldai/100/100.pdf, p.120

Languages at war

The role of foreign languages in war and conflict is vital but often overlooked. Language enables and encourages effective communication between armed forces and civilians, for the armed forces working in conjunction with translators and interpreters, and in intelligence gathering. An AHRC-funded collaborative project led by the University of Reading developed a framework for analysing the role of languages in war which contributed to Ministry of Defence internal considerations of our future military language capability and to its first specifically language-related Joint Doctrine Note (JDN), Linguistic Support to Joint Operations. The research also assisted the formation of a Languages and International NGOs Network and the International Association of Conference Interpreters (AIIC) guidelines for the support and protection of interpreters in conflict areas.

Corporal Derek Loughery of the 1st Battalion Royal Highland Fusiliers talking with a Bosnia Herzegovinan soldier who had joined the UN patrol in Novi Travnik.

3.1.4 Understanding cultural value

Culture encompasses high culture and mass culture, the classical and the informal, popular and commercial. Its value takes a great many forms: aesthetic and intellectual value, social benefits, impacts on the economy, on regions and local communities, on individuals' health and wellbeing, and much more. But how do we understand and capture the value of culture and of the part that arts and humanities research plays in it? AHRC offers thought-leadership in this area, fulfilling our mission to articulate the value of the arts and humanities and addressing questions of increasing urgency, not only for universities but also for cultural institutions and government departments. We also continue to support the development of robust measures to estimate the economic value of heritage sites, such as research by NESTA on historic cities and their cathedrals. Our work in this theme area will contribute to realising the following UKRI priorities: pushing the frontiers of human knowledge and understanding; and creating social and cultural impact.
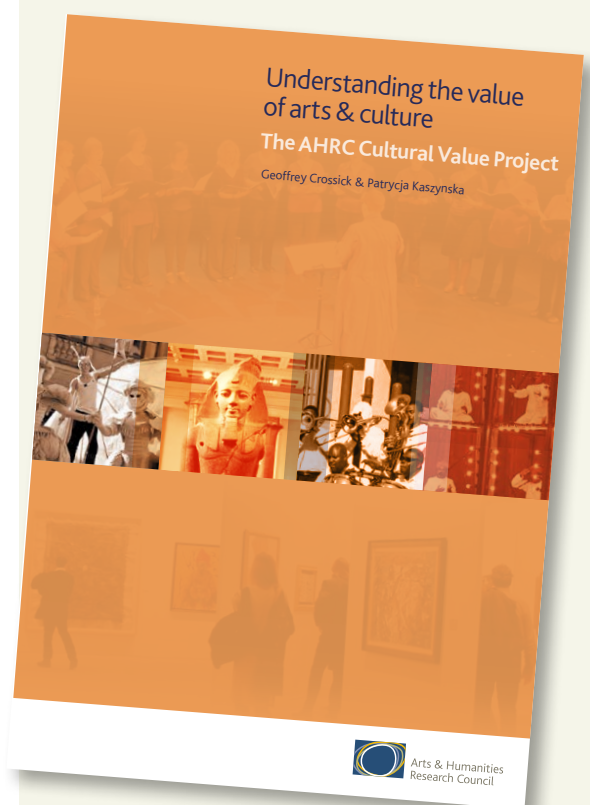
Long-term ambition

• Continue to advance our knowledge of the multiple ways of valuing arts and culture, and of arts and humanities research within it, across the broadest possible range of cultural activity, making effective use of the existing evidence base and adding to it.

Near-term actions

• Commit over £2 million, in collaboration with Arts Council England and the Paul Hamlyn Foundation, to a competitive call for a new Centre for Cultural Value. Bringing multidisciplinary expertise to bear, this new centre will create international benchmarks on capturing the value of cultural activity and will make findings available to a range of interested stakeholders, including government departments

• Provide transitional funding for the What Works Centre on Wellbeing (with ESRC and government departments) on the role of cultural participation in addressing loneliness, and collaborate on a new funding call through the Centre on comparative approaches to wellbeing.

Cultural value

The Cultural Value Project asked why the arts and culture matter and how to capture their value in a public-policy context of competition for scarce resources. It had two main objectives: to identify the various forms cultural value takes and to develop the methodologies and identify the kinds of evidence needed to capture them. Comprising some 70 new pieces of work, consisting of original research, critical reviews of the literature and outputs from specialist workshops, the project generated some striking findings.[6] The result is among the most extensive, wide-ranging and challenging attempts to grasp the difference that engaging with arts and culture makes to individuals, society and the economy, and sets the agenda for our new initiatives in this area.

Understanding the value of arts & culture
The AHRC Cultural Value Project
Geoffrey Crossick & Patrycja Kaszynska

Arts & Humanities Research Council

The AHRC's 'Understanding the value of arts and culture' report (March 2016) looked at why the arts and culture matter, and how we capture cultural value.

[6] https://ahrc.ukri.org/documents/publications/cultural-value-project-final-report/

3.1.5 Arts and science, arts in science

Creativity, risk and imagination are values integral to innovation in scientific and medical research no less than in the arts and humanities. By articulating what unites us with science, we will support and strengthen each other in our common purpose. Moreover, we will show that ideas and methodologies distinctive of the arts and humanities can be critical to the success of science and medicine and to securing their social impact.

Our earlier 'Science in Culture' theme has funded 50 exploratory awards, research networks, innovation awards and large grants. It has, for example, brought philosophers, psychologists and neuroscientists together under the direction of Professor Sir Colin Blakemore to improve our understanding of multisensory perception, resulting in the creation of two new interdisciplinary laboratories in the Institute of Philosophy at the School of Advanced Studies, London. Our ongoing work in this area will contribute to realising the following UKRI priorities: pushing the frontiers of human knowledge and understanding; and creating social and cultural impact.

Long-term ambitions

- Deepen our exploration of the reciprocal relations between science and the arts and humanities, and mobilise the research traditions of science-facing arts and humanities disciplines, including the history and philosophy of science, archaeology and art/media/design, to enrich that conversation

- Continue to catalyse new research across the digital humanities, health humanities, heritage science and environmental humanities, giving shape to the future of these and other fields that cross the boundaries between arts and humanities and science.

Near-term actions

- Explore the role of museums and galleries in novel public health interventions and the role of artistic practice in managing and ameliorating health conditions

- Launch a new collaboration with Aardman Animations to develop a digital intervention to engage 18 to 25-year-olds about mental health problems

- Jointly fund a UKRI Mental Health Network Plus coordinator to maximise the portfolio impact of eight cross-disciplinary awards.

Ordered Universe: Medieval and Modern Science

Led by the University of Durham, this research project brings together medievalists and modern scientists to bring to life the breathtaking scope of medieval thinking about the world, the Universe and the place of man within it, taking as its starting-point the fact that, in the Middle Ages, humanities and science formed part of the same intellectual culture, and that modern divisions did not exist. Working collaboratively with historic texts, in particular those of Robert Grosseteste (1175-1253), this research has not only generated new interpretations of the texts but new colour science and a model for how arts and humanities and science might collaborate further.

Robert Grosseteste: detail of a window at St Paul's Parish Church, Morton, Near Gainsborough.

Imagining Autism

Originally a small-scale interdisciplinary collaboration between drama and psychology researchers, this initiative, led by the University of Kent, has developed into an extensive research and training programme. It celebrates creativity and imagination among autistic children as well as being a route to improved clinical outcomes. The project is also establishing a substantial public engagement programme. Working in three special schools with small groups of children who had a diagnosis of autism, the research team showed that drama and performance workshops produced statistically significant sustainable changes on key indicators such as communication and emotion recognition. Researchers went on to introduce their techniques to National Autistic Society (NAS) schools in the UK through an Imagining Autism continuing professional development programme in 2013. Training has subsequently been delivered to a network of special schools, community venues and in at least five UK arts centres. AHRC follow-on funding has supported the development of training in the Imagining Autism (iA) method, available to teachers, parents, health workers and anyone in contact with the autistic community as well as creative resources for families and communities and autistic community cafes. The project has been featured on the BBC and has produced two video films.

Dramatic play between a practitioner and participant in Imagining Autism.

Participants in the Museums on Prescription project get hands-on experience of specimens at the Grant Museum of Zoology.

Museums on Prescription

Linking museums with health and social care providers and third-sector organisations such as Age UK, and using lessons from arts-based social prescribing, this UCL-led project set up Museums on Prescription schemes in London and Kent. It developed a model which can be adopted by the museums sector to provide a novel public health intervention, promising economic, social and cultural impact across a number of spheres, including potential savings to the NHS, other health/social care providers and local authorities. The research assessed the wellbeing and social inclusion of socially isolated older adults during 10-week programmes using qualitative and quantitative methods, in order to understand the value of the programme for participants, museums and referrers. The data showed significant increases in psychological wellbeing for the participants across seven museums. Participants' experiences included feeling a greater sense of belonging and improved quality of life, and led to healthier lifestyle changes such as increased creative activity and learning. A practical guide has been published, co-produced with project partners, to support other organisations interested in offering museums on prescription.[6]

[6] https://culturehealthresearch.files.wordpress.com/2017/10/mopguide.pdf)

3.1.6 Global engagement and the Sustainable Development Goals (SDGs)

International collaboration is central to the success of our programmes and those of UKRI, now and in the years to come. In an increasingly globalised research landscape, access to new research partners is essential in maintaining the world-leading status of UK arts and humanities research and mobilising it to respond to research agendas that transcend cultures and geographical boundaries. Our work in this theme area will contribute to realising the following UKRI priorities: pushing the frontiers of human knowledge and understanding; and creating social and cultural impact.

Alongside longstanding multilateral initiatives such as the Joint Programming Initiative on Cultural Heritage (JPI) and Humanities in the European Research Area (HERA), our current partners include the German Research Foundation (DFG), the Smithsonian (on digital scholarship) and the Library of Congress in the USA, and the Shanghai Theatre Academy (on creative industries) in China. Since 2009, the HERA partnership of 26 research funders from 24 European countries has supported 55 large-scale collaborative research projects of which 58% are led by a UK researcher and 73% include a UK research team. For a total AHRC investment of €13.5 million, UK research teams have had access to HERA projects worth €56.4 million.

But our collaborations extend beyond Europe, North America and China. The introduction of GCRF and the growth in the Newton Fund has enabled us to support the development of equitable partnerships with low and middle-income countries. It has also enabled us to work with UKRI and other partners on interdisciplinary projects which foreground the role of distinctive arts and humanities knowledge and methodologies in addressing the UN's SDGs and interconnected challenges such as resilience and conflict, global health, gender, rights and inequality. Over 200 AHRC Newton Fund and GCRF projects have supported researchers working on 77 Official Development Assistance (ODA) recipient countries and covering all 12 GCRF Challenge Areas and all of the UN SDGs. Over 85% of our GCRF grants self-identify as interdisciplinary.

The expansion of our international partnerships and programmes over the coming years will build on these foundations of considerable strength.

For example, since 2012, our International Co-Investigator policy has brought 450 international investigators from 76 different countries onto funded projects. A number of further international partnerships are now under development.

Through collaboration with partners such as the United Nations Development Programme (UNDP), the Department for International Development (DfID) and humanitarian and development NGOs, there is increasing recognition that well-intentioned development interventions can fail thanks to a lack of understanding of the cultures and contexts in which they are being promoted and their reception by their intended beneficiaries. Poor communication and community engagement can lead to poor uptake, damaging much-needed trust. Among our distinctive contributions to Newton Fund and GCRF-funded research has been to highlight the value of local knowledge, languages and cultural assets in promoting social cohesion, inclusive governance and prosperity.

Long-term ambition
- Building on the strong foundations laid in the first phase of the GCRF and Newton Fund, and in collaboration with other partners across UKRI, fully exploit the potential policy and 'on the ground' impacts of our portfolio to forge an influential, effective UK community of arts and humanities researchers focused on global development.

Near-term actions
- Initiate two major new programmes funded through the UKRI Fund for International Collaboration:
  - a £14 million five-year programme with the Smithsonian and other US partners focused on digital research in cultural institutions
  - a £10 million four-year collaboration with the Shanghai Information and Economic Technology Commission and Shanghai Theatre Academy to build new research-industry partnerships between the flourishing creative economies of the UK and China.
- From newly allocated GCRF funding, lead on the commissioning of a number of major research programmes in the areas of conflict prevention, education in conflict, humanitarian protection and food cultures as part of the GCRF Collective Programme and in collaboration with ESRC, BBSRC, DfID and the British Academy

- Play a full role in UKRI's new SDG Centres with the African Research Universities Association (ARUA)

- Develop our portfolio of activities under the Newton Fund, working with partners in the heritage, cultural and creative sectors, in countries including Brazil, Egypt, Jordan and (with ESRC and NERC) Colombia

- Through a new bilateral partnership with the DFG, deepen cooperation between UK and German researchers via an annual open call for collaborative research grants allocating up to £350,000 per project on the UK side

- Lay the foundations for further future collaboration with the DFG and other international partners on the future of the humanities.

Rising from the depths

Led by the University of Nottingham, this project studies marine cultural heritage along the coast of East Africa and aims to tie together human rights and maritime development in Kenya, Tanzania, Mozambique and Madagascar. This transdisciplinary network of researchers, government officers, scientists, UN officials and NGOs is looking into ways that local communities can engage with the current coastal and offshore infrastructure developments in East Africa while using marine heritage for positive educational, social and economic development. The project aims to determine ways in which marine cultural heritage can directly benefit East African communities and serve as an alternative viable source of income, contributing to sustainable growth and the alleviation of poverty and delivering impact across three primary stakeholder groups: the local community, industries and policymakers. Participating HEIs have also funded from their own resources 10 PhD positions for students from East Africa to create a multidisciplinary cohort of next generation researchers in the region.

Rising from the depths: local fishermen in Mozambique have been engaging with this research seeking to understand the social, economic and educational benefits of marine heritage.

Collaboration on transitional justice

A UK-US collaboration involving Oxford, Minnesota and Harvard universities has examined the range of transitional justice mechanisms, including previously uncharted alternative approaches, such as civil trials, reparations and customary justice, together with their impact on peace and human rights outcomes. The team created a new open data set, Transitionaljusticedata.com, which is available to academics, practitioners of primary transitional justice mechanisms and policymakers. The data set includes information relating to human rights prosecutions, truth commissions and amnesties for over 109 transitions from authoritarian rule to democracy or from armed conflict to peace, between 1970 and 2012, in 116 countries around the world. This research has been used by, for example, Amnesty International, the UN Mediation Unit, the Interamerican Commission on Human Rights, the International Centre for Transitional Justice, the Brazilian Ministry of Justice, the Korean Truth and Reconciliation Commission, the Colombian Centre for Historical Memory and the Argentinian Foreign Office.

3.1.7 Research unlocking cultural assets

A submerged city, a painting, a textile, a landscape; manuscript, print and film archives held by national, regional or local cultural institutions, universities or government departments; oral records; data sets – what counts as a cultural asset is almost limitless. Arts and humanities research takes these assets on a journey which begins with preservation, through discovery research and public engagement, and ends with the creation of economic value. Our work across this theme will therefore contribute to realising the following UKRI priorities: pushing the frontiers of human knowledge and understanding; creating social and cultural impact; and delivering economic impact.

Since 2007, we have enjoyed unrivalled partnerships with our IROs including flagship institutions such as the National Gallery, the British Museum, the British Library, the Science Museum, the National Archives, the V&A and Tate. In partnership with our IROs and others, we are committed to the interdisciplinary research underpinning the preservation of these assets. We are also committed to the innovation and discovery research needed to make them available across diverse research communities, across

Using performance as a research methodology, this AHRC-supported project involved a historically informed staging of Ben Jonson's 1622 Masque of Augurs in the Banqueting House, Whitehall.

the institutions which hold them and to the general public, and thus to unlocking their value for human knowledge. The very same research also unlocks their value for the heritage and experience economy and as sources of the UK's global influence and reputation: about half of all visitors to the UK cite culture as their reason to visit, with AHRC IROs accounting for eight of the UK's 10 most popular attractions, and nearly 18 million heritage-related international inbound visits annually, spending over £9 billion.

The UK possesses an extremely diverse and broadly based heritage infrastructure which encompasses tangible, intangible and digital heritages, and a range of global, regional and local collections. The UK also boasts large and small professional and volunteer organisations with a heritage focus. Finally, the UK excels not only in arts and humanities but also in heritage science and technology. This creates a rich heritage research ecosystem that both supports and demands collaborative research and research skills, promising impact within but also far beyond the UK heritage sector.

Digital technologies, meanwhile, are transforming our capacity to interpret and analyse diverse collections and to open up new ways to engage with and experience heritage. Our funded research has, by exploring the use of computational methods to identify visual characteristics of objects in books, made illustrations more available to researchers and creative industry practitioners, allowing more accurate ways to classify and analyse images. For example, Living with Machines, a partnership with the British Library and the Alan Turing Institute, is a data-intensive research programme generating new insights into the history of the first industrial revolution in the north of England, filling gaps in expertise left by the decline of specialist economic history departments and creating new data-analytic tools whose applications can be exported way beyond this data set. Similarly, Creative Informatics: Data Driven Innovation for the Creative Industries at the University of Edinburgh is a major AHRC investment in the broader application of data-driven innovation in the creative industries, working with galleries, libraries, archives, museums, industry partners including CodeBase, Amazon and the BBC, and individual creatives such as designers, artists and historians to establish new products and services in the creative industries.

We have played a crucial role in supporting digital heritage research through our involvement in JPI Cultural Heritage as well as our Digital Transformations theme and Fellowships in Digital Scholarship in partnership with the Smithsonian. We are also a member of the Digging into Data Challenge, a transatlantic research programme comprising 18 funders from 11 countries, which aims to address how big data changes the research landscape for the humanities and social sciences. In addition, the potential of galleries, libraries, archives and museums to drive innovation in the creative industries is central to the CICP, and the assets they hold provide the inspiration for new products and services.

Long-term ambitions

- Create a 21st-century research infrastructure that fully meets the needs of the arts and humanities, both at local institutional and at national level. This will:
  - make effective use of aggregated collections
  - establish harmonised standards for data, cataloguing and metadata to facilitate interoperability across collections
  - create the institutional support to bring small collections, archives and museums into a networked environment where they can be shared and used effectively
  - create the storage systems and capability for the complex data that will be generated in the future
  - resolve issues around intellectual property and copyright so the UK can become the global leader in this area
  - work towards the creation of an integrated 'national collection' that will set global standards in the field.

- As set out in the Infrastructure Road Map, seek resources to make major new investments in the sphere of heritage science, in order to:
  - provide the equipment and facilities to undertake interdisciplinary heritage science research
  - build capacity within the sector
  - design and develop systems or modules to incorporate heritage science data into our collections management systems.

- Extend IRO status to smaller institutions, including institutions beyond the metropolis.

Near-term actions

- Initiate a five-year programme, funded through the Fund for International Collaboration, with the Smithsonian and other US partners, focused on digital research in cultural institutions

- In partnership with the Imperial War Museum, develop a new season on migration and forced displacement, to open in early 2020

- Press ahead with plans for a major new research programme, forging new partnerships between IROs and universities, that uses the catalytic potential of new technology to dissolve barriers between different collections, opening them up to new lines of research and radically diversifying their visitor base

- Seek to partner with research-intensive museums, galleries and archives overseas via the Global Summit of Research Museums convened by the Leibniz Association (Germany), the International Placement Scheme and other similar networks.

Digging into data

The Digging into Linked Parliamentary Data (Dilipad) project exemplifies the benefits of shared expertise in developing resources of significant value to scholars, parliamentarians, civil servants and the general public who want an understanding of parliamentary proceedings. It brought together political scientists, historians and computational linguists from Canada, the Netherlands and the UK to enable large-scale analysis of the proceedings of three parliaments (the UK's Hansard plus the equivalents in Canada and the Netherlands) from c.1800 to the present day. The project explored research questions relating to the enhancement of data and gender and politics, focusing on the role of women, the framing of same-sex marriage and the measurement of emotion in parliamentary debates. The findings have since been applied to records of parliamentary proceedings in Belgium.

Archaeological research funded by AHRC resulted in £4.5 million worth of extra ticket sales and 40,000 extra visitors per year at English Heritage's Stonehenge site. Image courtesy of English Heritage.

Partnerships with HEIs, English Heritage and the British Museum

AHRC-funded research makes a highly visible contribution via its collaboration with flagship UK cultural institutions. Archaeological research led from Sheffield University resulted in £4.5 million worth of extra ticket sales and 40,000 extra visitors per year at English Heritage's Stonehenge site, a direct result of expanding the site by unearthing a huge settlement at Durrington Walls and a lost stone circle on the bank of the River Avon. Meanwhile, the British Museum has been the UK's most popular attraction for 10 years in a row. In that time, five blockbuster exhibitions have resulted

from collaborative AHRC discovery research projects, including *Hokusai: Beyond the Great Wave*, *Ming: 50 Years that Changed China* and *Hajj: A Journey to the Heart of Islam*. The last of these developed from a project with the University of Leeds and focused on the history of the Hajj, the associated material culture, contemporary religious and social aspects, and innovative ways to showcase research.

It attracted 140,000 visitors in 12 weeks and a further 216,000 on tour in Leiden, Paris and Doha.

3.2 ENABLERS

3.2.1 The skills pipeline

Training the next generation of researchers is central to our strategy. Our postgraduate training programmes sustain the continuing vitality of the research base and, as a result, the global pre-eminence of UK universities in the arts and humanities. They also provide researchers with highly transferable skills and workplace experience which are essential to their future contributions to the cultural, social and economic life of the UK.

Our doctoral funding model sets a high standard of expectation for support of individual students and cohorts of students. We are renewing our support for Doctoral Training Partnerships (DTPs) for a further five cohorts of students beyond the end of the first scheme of this kind and, with generous match-funding from HEIs themselves, will from autumn 2019 support over 700 students per year. These awards enable expertise to be shared across institutions and create student cohorts who can draw on the unique resources of the training grant, as well as from within their university. Our funding for DTPs is flexible enough to enable students to undertake specialist training, study visits and fieldwork and to attend conferences, and creates opportunities for placements with partner organisations in the UK and internationally. These opportunities facilitate the student's research and provide a foundation for future careers by building their understanding of working environments beyond academia. Some of these activities are also open to students beyond the cohort, increasing the reach of our funding.

Beyond standard doctoral training and early-career fellowship provision, we have created additional opportunities for doctoral and early-career researchers to engage beyond the academic environment via internationally recognised initiatives with external partners. These include the International Placement Scheme, with major cultural organisations outside the UK, New Generation Thinkers with the BBC, the Engaging with Government course with the Institute for Government, and Foreign and Commonwealth Office (FCO) policy internships in collaboration with the FCO and ESRC.

The value of our support is reflected in the words of Tate's Ailsa Roberts: "The work of PhD students has made a massive difference to us. Look at the research that Rachel Smith, who was based at the University of York and Tate, carried out on modern art in St Ives, which played a really important role in our exhibition 'International Exchanges: Modern Art and St Ives 1915-1965'. Rachel is now an Assistant Curator at Tate Britain and her time as a doctoral student proved to be invaluable in giving her that all-important insider knowledge".

CDPs and CDAs

CDPs and Collaborative Doctoral Awards (CDAs) provide a unique opportunity for students to undertake joint projects with the UK's major cultural institutions, with unparalleled access to their expertise and resources. The students make a significant contribution to the work of these institutions and strengthen the connections between them and academia. A study of our collaborative studentships examined a sample of 14 cultural institutions and traced the current employment status of the 198 former students they supported between 2005 and 2014. Of the 184 former students traced so far, 41% are working in higher education and 49% in museums, galleries, libraries, heritage or visual arts, making a vital contribution to the skills pipeline in the £29bn GVA heritage economy. The study also indicates that the schemes have attracted more female and mature students than the DTPs and are likely to be widening participation to those who may not have considered a 'traditional' studentship.

Long-term ambitions

- Create channels for sustained engagement with alumni and employers to stay abreast of future skills needs

- Address the shortage of skills in digital asset management and data manipulation as part of our integrated programme of infrastructure development

- Increase dedicated support past the doctoral level to early-career researchers and beyond.

Near-term actions

- Launch our DTP 2, providing broad national and subject-area coverage, leveraging between 50% and 100% spend from the HEIs, and providing additional cohort funding both for specialist training which would not be economically viable for individual HEIs and to create a sense of cohort identity

- As our DTP 1 investment draws to a close, increase the pace of follow-up on graduate destinations within and outside academia. This includes engagement with alumni and with employers to build a picture of current and future skills needs

- Scope out opportunities by examining the successful NESTA Crucible and other models to bring together outstanding humanities

postgraduate students with those from other UKRI disciplinary areas, helping to create the next generation of interdisciplinary postdoctoral researchers

- Work with our DTPs to identify the barriers to diversity in our student population in order to inform our future decision-making, and to develop mechanisms that ensure all funded students receive equality of support, including support for mental health and wellbeing

- Complete the commissioning of the third round of our internationally recognised Collaborative Doctoral Partnerships (CDPs) and engage with the new grant-holders to ensure continuity of the skills pipeline beyond the academic sector

- Scale up the successful AHRC/Edinburgh TV Festival PhD scheme, which offers training and mentoring to AHRC-funded PhD students, to help them develop the skills and contacts to enable them to participate in the television industry

- Work with HEIs to explore how GCRF quality-related (QR) funding can be used to fund additional cohorts of international students.

A student's story: Midlands3Cities

Working with partners in the Italian museum sector, Stefania Zardini Lacedelli of the University of Leicester has developed projects that enhance digital participatory activities in museums. She designed and coordinated a course on Museums and the New Digital Cultures, funded by the Veneto Region and attended by 90 museum professionals, which aimed to guide cultural institutions in the adoption of new digital practices and the development of digital thinking and digital skills. Stefania also guided museum professionals in creating five new multimedia tours on the izi. TRAVEL app, a theatrical radio guide in collaboration with the Theatre Production Centre La Piccionaia, virtual exhibitions and online collections. She has served as the Dolomites Ambassador of Invasioni Digitali, a cultural movement aiming to promote digital
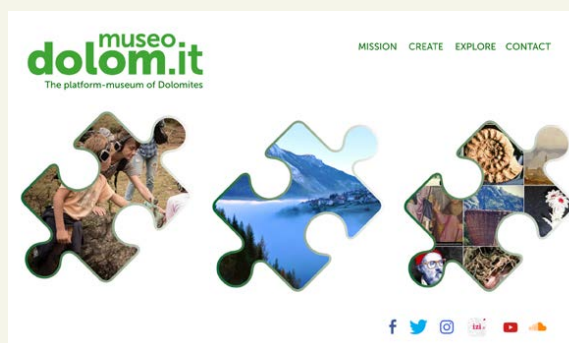
Home page of dolom.it, the virtual museum developed by Stefania Zardini Lacedelli.

engagement and new forms of cultural participation. In this role, she has been consultant to a group of museums and cultural institutions in the Dolomites area. One of the products of her research is the virtual museum Museo Dolom.it, a 'born digital' museum that directly involves curation by the public.

Researcher employability

The White Rose College of the Arts and Humanities (WRoCAH), a DTP involving the universities of York, Leeds and Sheffield is developing an outstanding track record of successful partner engagement through a Researcher Employability Project (REP). One of the key requirements for all REPs is direct and measurable benefit to the partner organisation, as well as clear learning objectives for the student. By December 2018, 194 one-month projects were registered involving 181 different partner organisations in 27 different countries, with 45% of projects completed outside the UK and 30% of UK projects in the Yorkshire region. 70% of all partner organisations have been non-HEIs and 83% of partners reported that students exceeded project objectives.

Photo courtesy of York Minster and the University of Sheffield.

WRoCAH student, Kirsty Surgey, working with York Minster on a storytelling project highlighting their collections for the annual Residents' Festival.

3.2.2 Equality, diversity and inclusion

Like all councils within UKRI, we are committed to the principles of equality, diversity and inclusion (EDI) in our grant-awarding processes and in all our internal operations. Our research itself also has the capacity to inform and inspire policies that aim to improve EDI within UK society and internationally. We fund research into foundational concepts including gender, sexuality, disability, ethnicity (and the multiple intersections between them), human rights, freedom and tolerance, the understanding of which across countries and cultures is vital to well-evidenced policymaking. Arts and humanities approaches broaden minds, uncovering the historical, cultural, linguistic and social contexts of difference, and providing the critical and analytical tools to understand them and to challenge prejudices resulting from them.

The way in which research is undertaken can itself be a barrier to social inclusion and we have spearheaded initiatives, such as Connected Communities, which challenge researchers to rethink their methodologies, their language and their assumptions in the co-creation and co-production of research with communities hitherto denied recognition or agency. Equally, in research funded through the GCRF, the potential inequalities of power in the design and production of research have been a central concern of ours. 'Nothing about us without us', a phrase now current in the UK in mental health contexts but which applies much more widely, can be the gateway to research that is not just more inclusive but also more intellectually exciting.

Women represent 48% of grant holders and 49% of our peer review college, data comparing favourably with the HESA population. Those identifying as black and minority ethnic (BAME) make up 8% of applicants to AHRC and 7% of grant holders, compared to 8% of the HESA population but at least 14% of the population as a whole. Our funded research has also opened up
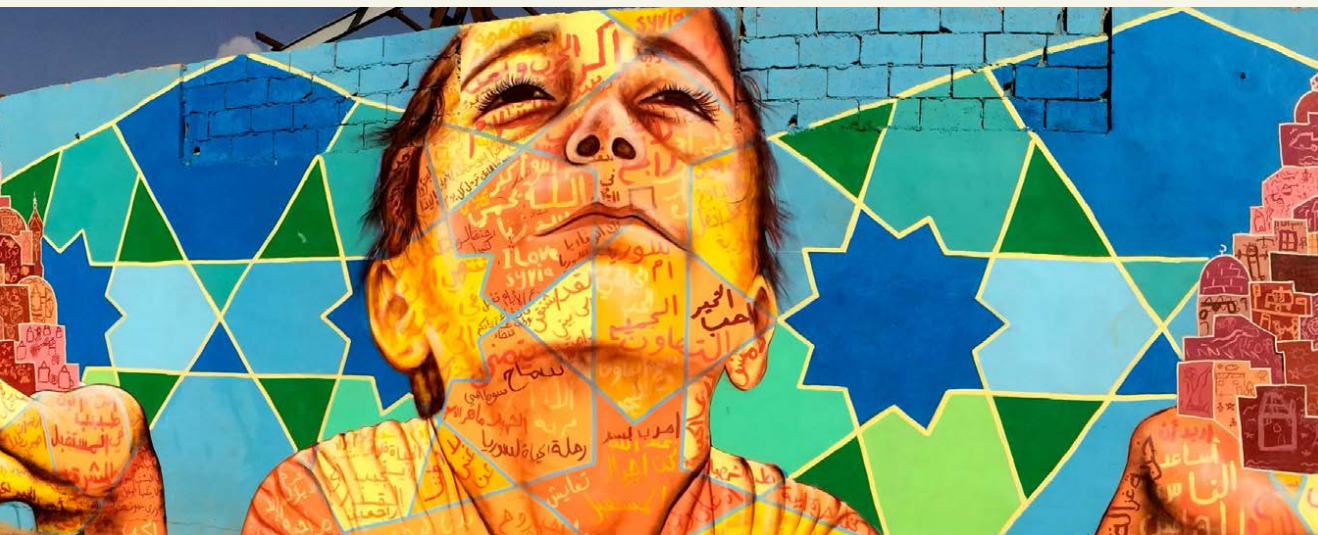
Our migration story

Winner of the 2018 Royal Historical Society Prize for public engagement, this project has worked in partnership with The Runnymede Trust to create a teaching resource that tells the stories of the generations of migrants who have shaped the British Isles since before the Norman Conquest, and is the final outcome of a succession of grants. The original project, on Bengali settlers in South Asia and the UK, was followed by further grants to provide materials for schools that will allow students to learn about the history of migration to the British Isles and the histories of ethnic minorities in the UK. Researchers engaged young people and teachers with primary historical research, using local museums, archives and local historians. They also worked with young people on doing primary research and using visual methods, including photography, and made a film called 'History Lessons'.

Imagining disability

An AHRC Fellowship at the University of Swansea led to a BBC Radio series and a major Wellcome Trust project on disability and industrialisation in Britain. The Fellowship project challenges dominant historical assumptions about the 18th century as one in which perceptions of disability based on a 'religious' model transformed into one based on medical understanding, by showing overlap between different modes of conceptualising impairment. It also challenges the accepted picture of the 18th century as a time insensitive and ill-adapted to bodily disability, contributing to wider discussions about Enlightenment society and to the broader project of restoring disabled people to history.

new areas of inquiry that restore excluded groups to history, for example disabled and LGBTQ people. Arts and humanities researchers are also generating the archival infrastructures that enable alternative histories to be told.

Through its creative, design and technological innovations, arts and humanities research has proved itself able to change the lives of marginalised individuals and communities, from ethnic minority communities to dementia sufferers, by involving them in research. At the same time universities have a strong and growing interest in forming research partnerships beyond their walls, and partnerships with BAME organisations and communities are no exception. But imbalances of power and status between the partners can mean the benefits of partnership may be missed. In this context, the Common Cause report, based on the work of our Connected Communities programme, identified barriers that prevent equitable partnerships between universities and BAME groups in the co-design and co-production of research. The report makes a series of recommendations, for example on how to generate trust between universities and their partners and on principles to make sure research partnerships are fair and mutual. These point the way for universities to achieve greater racial equality in research partnerships, for BAME voices to become more widely heard in UK arts and humanities research, and towards more equitable research partnerships in a range of other contexts.

Long-term ambitions

- In a world of moving populations and new technologies and ways of communicating, where questions about difference and diversity are taking on a fresh urgency, we will continue to support these important research themes which cut across many different areas. We will strengthen our

leadership role to ensure the legacy of our funded research informs policies, practices, collaborations, training and capacity-building, so it is continuously used to foster diversity of both thought and practice in the UK and internationally

- We are already exploring the findings of our annual EDI monitoring of our processes and planning a programme of conversations about them with HEIs and other sector bodies. This work aims to enable us to better understand the challenges of EDI in arts and humanities research, to contextualise our own findings with regard to EDI and to consider what we might do differently to support diversity and inclusivity across the sector.

Near-term actions

- Use EDI monitoring data to develop strategies for strengthening diversity in persistently challenging areas

- Lead a national roundtable discussion in collaboration with the Royal Historical Society, building on their report on race, ethnicity and diversity, to look at how current funding systems/calls may privilege particular groups

- Informed by our Common Cause report, challenge ourselves and our communities to establish more equitable partnerships with those we work with

- Use the opportunities offered by GCRF to support partnerships between researchers and grassroots organisations, with a focus on, for example, disability, LGBTQ and marginalised communities.

Parlours of Wonder

Led by the University of Bristol, this project enhanced opportunities for older people living in care homes to enjoy multigenerational relationships, challenging assumptions about older people and addressing their social isolation. The team co-designed engaging community-focused spaces in three different settings where older people and others can interact with evocative objects, sparking questions and new interests. Participants use the StoryCreator app developed as part of a previous AHRC project to record and share their ideas, memories and stories. In partnership with interactive designers Stand + Stare, the team designed a DIY blueprint for other care settings to design their own 'Parlours of Wonder' and use the StoryCreator app effectively within them. A training toolkit for care staff was co-designed with charity Alive! to engage residents, staff and those in the local community with the Parlours.

Parlours of Wonder enhanced opportunities for older people living in care homes to enjoy multigenerational relationships.

3.2.3 Public policy and public engagement

Deepening the relationship between AHRC-funded research and public policy is part of our mission to carry research beyond the academy. We also lead the way in engaging the public with the research we fund. Successful public engagement strategies require strong partnerships, and our successful collaborations with national and regional museums, galleries, archives and heritage organisations as well as with the media, notably with the BBC, have enabled us to increase significantly the quality and scale of our public engagement activities. Initiatives such as Forgotten Female Composers, which allowed researchers to bring the musical genius of five female composers to long-overdue public attention, would not be possible without our successful partnership with the BBC. We are committed to continuing our outstanding and innovative record in this area, as exemplified by New Generation Thinkers and other programmes and initiatives.

Now in its ninth year, New Generation Thinkers is a pioneering partnership with the BBC that brings some of the best work by early-career researchers to a national audience. It also represents a significant AHRC investment in training academics at the start of their career in communications and public engagement. Each year, 60 researchers from across the UK have the opportunity to develop their media skills at a series of dedicated workshops with experienced BBC producers. The 10 New Generation Thinkers who are selected then make programmes for BBC Radio and in the long run have the opportunity to present and make TV programmes.

Another key to public engagement is the art of storytelling, engaging people with the richness of arts and humanities research through compelling stories that help us understand our world, for example through film, as illustrated by our highly successful Research in Film Awards. In other initiatives, our commitment to public engagement has taken the form not only of the effective communication of research but also of engaging members of the public in the research itself.

Long-term ambition

- Continue to deepen the relationship between our funded research and public policy. To this end, we will continue building strategic partnerships with the Houses of Parliament, government departments and devolved administrations, seeking new opportunities for collaborative initiatives, and new ways to mutually embed people and expertise. We will also extend our range of strategic partnerships with publishers and broadcasters, to bring our world-leading research to the widest possible audience.

Two of the five female composers whose musical genius was recognised in the AHRC / BBC Radio 3 'Forgotten Female Composers' project.

Left: Florence B Price was a composer, pianist and organist, who composed over 300 works performed by leading orchestras of the day.

Photograph of Florence Beatrice Smith Price (1888-1953) Manuscript Collection 988, Box 2, folder 1, item 6, University of Arkansas Libraries, Fayetteville.

Right: Leokadiya Kashperova (1872—1940) was a Russian concert-pianist who enjoyed considerable success in St Petersburg prior to the Revolution. She also performed on the international stage.

Photo courtesy of the Glinka Museum of Musical Culture, Moscow.

The AHRC / BBC Radio 3 New Generation Thinkers 2019.

Near-term actions

- Launch a Policy and Evidence Centre on the creative industries, designed to become a reference point for public policy in this increasingly important area of the economy

- Use our social media channels to showcase our public-facing research and, over time, create a rich bank of documentary film

- Launch a new fortnightly podcast series in partnership with the BBC, to showcase arts and humanities thinking to a wide audience

- Develop our highly successful Research in Film Awards, to present as broadly as possible a range of research through documentary filmmaking

- Celebrate and renew the New Generation Thinkers scheme as we reach 100 Thinkers in 2020 and so maximise the opportunity presented to bring our research to the public

- Continue to deepen our public policy engagement through our Public Policy Advisory Group, the appointment of our first Strategic Lead for Public Policy and initiatives such as our Engaging with Government course (with the Institute for Government) and our FCO internships.
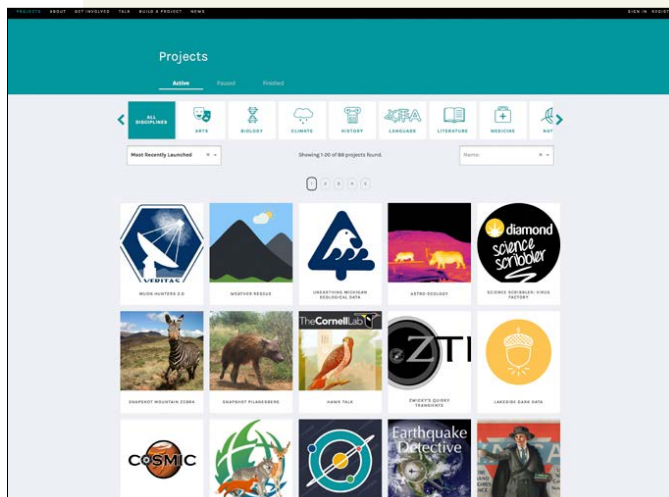
Zooniverse

Funded by a Google Global Impact Award, the Helmsley Foundation, AHRC, EPSRC and STFC and developed from the Galaxy Zoo project, Zooniverse is tailored to almost any field of study. In just a few years, it has become the world's largest and most popular platform for people-powered research, hosting over 50 projects that allow over a million people worldwide to engage in a vast range of academic research. Topics covered include studying ancient papyruses, identifying plankton or wildlife in Mozambique, helping to understand how genes affect behaviour, and annotating diaries from the First World War.

'Blood Swept Lands and Seas of Red' display of more than 800,000 ceramic poppies.

Commemorating the centenary of the First World War

In anticipation of the centenary of the outbreak of war in 1914, we embarked on a series of partnerships with the BBC and Heritage Lottery Fund (HLF) to promote greater public awareness and support acts of commemoration. The AHRC/BBC World War One at Home project was seen by the BBC as "a step change in the engagement of academics with regional and local broadcasting". 30 researchers received AHRC funding to work with journalists and broadcasters with all local radio and regional TV stations in the UK to source and present 1,400 stories linked to places associated with the war. These powerful stories, told in new ways, were broadcast through 38 local and four national BBC radio stations.

As part of the Tower of London's unforgettable Blood Swept Lands and Seas of Red display of more than 800,000 ceramic poppies, AHRC-funded researchers at the universities of Birmingham and Cardiff produced an online learning programme that involved thousands of visitors to the site. Participants increased their understanding of the First World War centenary and shared their own views and memories. These responses informed a broadcast from the Tower of London on 11th November 2014 watched by over 850,000 children in the UK, the USA and Canada.

How government can work with academia

Following the successful Contemporary History of Whitehall project led by the Institute for Government, which was described by its Director Peter Riddell as "an important extension to our understanding of and engagement with government", we funded the report 'How Government Can Work with Academia'. Launched in 2018, it made concrete recommendations that will help give effect to the Nurse Review's recommendation that government and academia make better use of a huge underexploited resource – each other's research expertise.

4. Delivering and being accountable as an outstanding organisation

Efficient and effective operations

We are committed to the efficient and effective use of resources and to securing the widest possible range of benefits from the research we fund. We are dedicated to funding only the highest-quality research through rigorous expert review processes, ensuring as much transparency as possible while being robust about protecting personal data.

Our governance and management mechanisms encompass our Council, our internal management bodies (Executive Chair and Directors' Group, and Senior Management Team), and Council's Advisory Board. Relying on these, we will continuously assess the efficiency and cost-effectiveness of operations, ensuring our processes are appropriately aligned with the rest of UKRI, streamlining where possible, and changing modes of working where necessary. We will continue embedding EDI in everything we do. We also intend to continue to expand the evidence base on the cultural, social and economic benefits of arts and humanities research so we can operate as the central hub for intelligence in this area within UKRI and ensure UKRI can always offer the most robust and compelling case for its value.

As an organisation we have already adopted changes to our structure and working practices in order to prepare for and align with the UKRI transformation process and to ensure we are performing optimally as part of UKRI once that process is complete.

Measuring progress against the UKRI success framework and our plan

Our definition of success is broad, to encompass the breadth of the community we support and the diversity of its outputs, recognising that demonstrable results of our investments, especially in discovery research, can be both cumulative and long-term. We are committed to measuring and assuring the quality of our research and capturing the full range of its economic, social and cultural benefits.

To track progress towards the long-term ambitions and near-term actions set out in this delivery plan (DP), we will draw on a cluster of key measures. These will encompass quantitative evidence, including performance data and data captured through digital outcomes-reporting mechanisms (ResearchFish), and qualitative evidence such as case studies. Key measures of success for our priority themes and enablers will include:

- case studies mapping advances in human knowledge and understanding

- case studies mapping economic, social and cultural impacts of research, including policy impacts

- economic measures such as jobs and placements created; spin-outs, start-ups and new intellectual property created; leveraging of additional investment from other sources; and return on investment

- data on new research collaborations, networks and international and interdisciplinary partnerships created

- data on number and type of outputs and evidence of esteem such as prizes and awards

- public engagement reach, such as reader and visitor numbers and media uptake

- application rates to each funding scheme and success rates, including the ratio of funded to fundable but unfunded applications

- applicant, grant holder and peer reviewer diversity.

As a research council, we aim to ensure all government reporting requirements are addressed and that additional evidence-gathering and evaluation enable us more fully to understand the value and impacts of arts and humanities-related research in multidisciplinary and cross-disciplinary contexts.

Major investments from UKRI hypothecated funds, such as the Strategic Priorities Fund and Industrial Strategy Challenge Fund, will be subject to formal performance monitoring against agreed key performance indicators (KPIs) and to process and programme evaluations in line with BEIS requirements, with appropriate governance structures in place and under the guidance of appropriate advisory bodies.

For activities funded through the GCRF and Newton Fund, we will continue to work with UKRI partners to ensure full ODA compliance and due diligence processes. We will further review and enhance our leadership in areas such as safeguarding, equitable partnerships, gender and equality, as well as in terms of impact assessment and evaluation.

In addition, we will conduct periodic thematic/portfolio reviews and commission a small number of high-level process and impact evaluations relevant to specific programmes and thematic areas, to periodically expand our evidence base. We will continuously seek to identify new approaches to capturing, understanding and communicating the benefits of arts and humanities research, including, as appropriate, methodologies developed by our own Centre for Cultural Value.

Fundamental to ensuring our overall success as an outstanding organisation and our capacity to deliver our DP is the continuous development of our staff's skills and our staff's sense of ownership of the strategy.

Also fundamental is engagement with our large and diverse academic community. We will continue to foster our relationship with our Advisory Board as a critical friend and our highest-level contact in the arts and humanities research community. In addition, our staff at all levels already visit individual HEIs, regional HEI groupings and, via the IRO research directors' group, our IROs. Staff meet regularly with individual researchers to discuss specific investments, gather intelligence and share information about our organisational performance and priorities. We will encourage relationship-building between our staff and staff at all levels within UK HEIs, supporting the fluid exchange of ideas, information and success stories and in turn underpinning our leadership role in UK arts and humanities research as a whole.

At the level of individual programmes and investments, our Peer Review College (PRC) and specialist subgroups such as the ODA Review College provide the expert review necessary to ensure we invest only in research of the highest quality. The PRC and associated groups are a key mechanism to ensure that the quality of delivery against our DP remains consistently high. We keep our peer review structures and the training they receive continuously under review to make sure their training and breadth of expertise remains appropriate. We will undertake a thoroughgoing review in 2019.

We already participate actively in cross-UKRI networks to share best practice in evaluating and monitoring performance and we will continue to do so. Staff at all levels are encouraged to build networks and work openly with colleagues across all UKRI organisations, to enable the sharing of ideas, as well as a collegiate approach to exploring and addressing challenges especially in relation to the evaluation of success.

For cross-council initiatives and investments such as GCRF, our staff work closely with other councils and with UKRI to ensure the activities of the individual councils and central teams are mutually supportive and complementary.
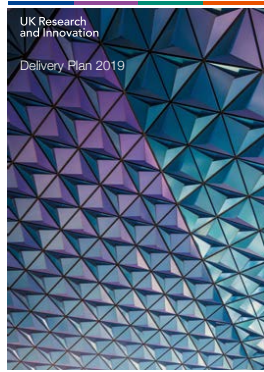
5. Financial allocation

AHRC, £m		2019-20
Research and Innovation Budgets		**91.5**
Science Infrastructure Capital		**-**
ODA		**19.3**
	GCRF	15.6
	Newton Fund	3.7
NPIF		**37.2**
o/w	ISCF	15.3
	Skills	3.6
	Funds For International Collaboration	14.8
	Strategic Priorities Fund	3.6
AHRC Programme		**148.0**

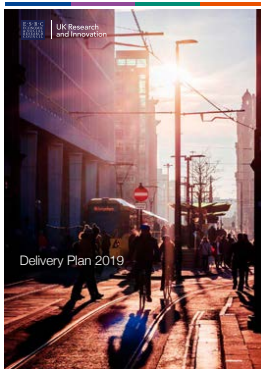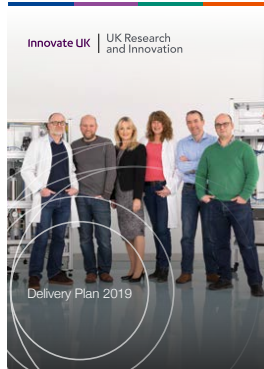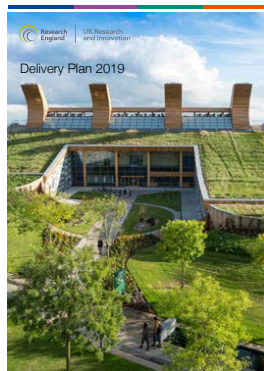# UK Research and Innovation Delivery Plans

UKRI

AHRC

BBSRC
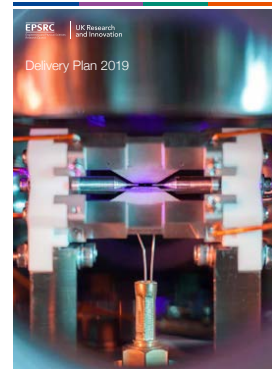
EPSRC

ESRC

Innovate UK

MRC

NERC

Research England

STFC

Arts & Humanities Research Council | UK Research and Innovation