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Research Grants - Standard PROPOSAL

Document Status: With Council

AHRC Reference: AH/ [REDACTED]

Research Grants (open call)

Organisation where the Grant would be held

Organisation	The University of Manchester	Research Organisation Reference:	UDA
Division or Department	Arts Languages and Cultures		

Project Title [up to 150 chars]

Understanding Displacement Aesthetics and Creating Change in the Art Gallery for Refugees, Migrants and Host Communities

Start Date and Duration

a. Proposed start date	01 September 2020	b. Duration of the grant (months)	36
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Applicants

Role	Name	Organisation	Division or Department	How many hours a week will the investigator work on the project?
Principal Investigator	Professor Ana Carden-Coyne	The University of Manchester	Arts Languages and Cultures	15
Co-Investigator	Professor Charles Green	University of Melbourne	Fac of Arts	3.75

Data Management

Has this proposal been written in line with your organisation's and AHRC's data management policies? See Help for full details. Yes

Objectives

List the main objectives of the proposed research in order of priority [up to 4000 chars]

The project aims to develop the concept of 'displacement aesthetics' by investigating historical and contemporary forms of art and craft that were created on behalf of and, importantly, by refugees and migrants forcibly displaced by conflict. It seeks to understand how artists and art institutions respond to cultural discourses on refugees and engage in humanitarian and human rights work. The ambition is to move beyond a history of visual tropes by amplifying refugee artists and their role in supporting cultural resilience.

Interrogating the origins and legacy of 'displacement aesthetics', the project addresses three problems: limited knowledge of its historical foundations and the relationship between art-making and culture; art history's disconnection from refugee and humanitarian studies; the fundamental lack of opportunities for artists from refugee/migrant backgrounds to participate and lead in the cultural sector today. By bringing together the disciplines of cultural history, art history, and cultural theory to collaborate with art practitioners, curators and art museums, the project aims to make meaningful and sustained change in the art sector for the benefit of all communities via a set of art institution and participatory projects.

The research pinpoints two critical periods in which displacement was aestheticized and refugee visual arts emerged in 1) postwar Europe and Palestine (1945-1969), the foundational period of cultural, artistic and institutional responses to displacement; and in international contemporary art and community art in UK/Europe, the Middle East and Australia (2002-to the present). The objective of shaping and analysing change informs the collaboration with 2) refugee/migrant artists and host communities, art galleries and curators, and working with art collections. In doing so, the project aims to demonstrate 3) how art can support resilience and community dialogue among refugee artists, host and migrant communities in Manchester.

In detail, the key objectives are:

1) HISTORICAL AND CONTEMPORARY FORMS:

- a. Understand the contours of displacement aesthetics emerging between 1945 and 1969 in UK/Europe and the Middle East, in visual arts and crafts, art institutions and UN organisations.
- b. Uncover new stories about refugee artists and makers in the past and present.
- c. Analyse contemporary art's approach to displacement aesthetics (since 2002) in UK/Europe, Australia and the Middle East, and to challenge refugee tropes in visual art today.

2) ART MAKING AND ART GALLERIES:

- a. Document and support the creative aspirations of refugee/migrant artists and curators in sites of migration crisis (Australia, Greece, Palestine) and in the UK art sector.
- b. Make innovative use of local art collections and gallery spaces to benefit community dialogue.
- c. Collaboration between academics, refugee/migrant artists and curators, and host communities to create institutional changes in the art gallery.

3) CULTURAL RESILIENCE:

- a. Identify exemplary models of artistic and organisational practice that promotes refugee/migrant community resilience and dialogue with host communities, such as through the use of humour and participatory collaboration.
- b. Develop a theoretical understanding of art as a form of cultural resilience.

4) DISSEMINATION of research results to:

- a. Researchers in cultural and social history, art history and cultural theory, and art gallery and museum studies.
- b. Refugee/migrant artists and curators, and Manchester communities, in collaborative projects.
- c. Art curators and gallery professionals, and to NGOs working with refugees/migrants.
- d. Public and gallery audiences in the UK and internationally.

5) CAREER ENHANCEMENT for Early Career Researchers:

a. Provide unique opportunities for collaborative research and outputs with leading art galleries, artists, curators and NGOs, and mentorship by senior researchers in the UK and Australia.

Summary

Describe the proposed research in simple terms in a way that could be publicised to a general audience [up to 4000 chars]. Note that this summary may be published on the AHRC's website in the event that a grant is awarded

There are 70.8 million forcibly displaced people in the world today (UNHCR Global Trends in Forced Displacement, 2018). Refugees, migrants and asylum seekers are at the forefront of international politics as populations defined by 'crisis', while the UN and humanitarian agencies attempt to bridge gaps in national policies on aid and resettlement. Visual and craft artists have played an historically important yet lesser-studied role in UN and humanitarian welfare programmes, in art therapy, and in communicating human rights. However, refugees and migrants can also be represented as nameless human flows and passive recipients of aid, which may strain both refugee and host communities. Significantly, the art industry and art galleries encounter parallel problems in aestheticizing the experience of people affected by war and displacement. While art asserts a powerful role in challenging hostile representations of refugees and migrants, in reality opportunities for refugee artists and curators in mainstream gallery culture, and opportunities for interpersonal dialogue and intercultural exchange with host communities remain limited.

Understanding Displacement Aesthetics proposes a timely reappraisal of this field of vision by historicising the humanitarian aspirations of art and craft, and analysing the impact of artistic responses to displacement and refugees. It investigates how 'displacement aesthetics' emerged after 1945 in both the practice and exhibition of art and craft, UN-sponsored welfare programmes in Europe and Palestine, and international art museums. The research seeks to understand the relationship between the uses and practice of art, the influence of and resistance to cultural stereotypes, art's interplay with humanitarian sentiment and action, and the political categorisation of refugees and migrants. Seeking to understand and utilise this history, the project identifies how displacement aesthetics continues to operate in the current refugee crisis in the international art world and in grass-roots artistic initiatives in Greece, Palestine, Australia and the UK. Crucially, this project seeks to move beyond a focus on tropes, by amplifying how art practices can enhance the potential and resilience of refugee communities.

The ambition of the project is, therefore, to transform displacement aesthetics by bringing together academics, artists, curators from migrant and refugee backgrounds together with the internationally renowned arts NGO In Place of War, and two leading art galleries in the UK, Manchester Art Gallery (MAG) and the Whitworth Art Gallery (WAG). The research addresses the ambitions of creative artists and curators, who, as migrants and refugees, face particular career barriers, and yet can be obliged to focus their practice on their outsider identity. A programme of inclusive, co-designed art projects will facilitate art-making, participatory exhibitions, and create a community 'welcome space' as a permanent infrastructural change in Manchester Art Gallery. These projects will generate research data to evaluate how effectively art museums can support refugee/migrant artists and communities and build solidarity across communities.

The project is led by a team of experienced scholars in the cultural history of war and displacement (PI), art history and contemporary art (CI), cultural theory and resilience studies (RF), and participatory art methods (team). Distinctively, these senior academics are also experienced curators, and the CI is also a practising artist, who will co-design the impact projects in partnership with MAG, WAG and the NGO In Place of War in collaboration with local participants in Manchester. This is an exceptional opportunity to catalyse the history of displacement aesthetics and make sustainable changes that benefit local communities, while advancing approaches to collecting, curating and representing art.

Outputs

The main outputs of the research

Book (single authored)
Book (co-authored)

Journal article (refereed)
Conference paper
Datasets
Exhibition or installation
Artefact, work of art
Case Study Material
Expertise gained through the application of research in a non-academic environment
Other (please specify)
If Other,
creative programme with artists, curators, NGO and Gallery partners

Ethical Information

Are there ethical implications arising from the proposed research ?

Yes

Provide details of what they are and how they would be addressed [up to 1000 characters]

Interviewees/participants will be informed about their rights, the aims and scope of the research, and how involvement will be used in dissemination (publications, exhibitions, lectures etc). Interviewers must gain participants' informed consent, to be documented via participant information sheets and participant agreement forms. These forms will be developed according to University of Manchester ethics guidelines, and will explain what is involved in project workshops, and interviews (topic information sheets), how participant data will be used for research, teaching, recording, transcribing and archiving procedures (with restrictions upon request). Transcripts and recordings will be sent to each interviewee, who can withdraw from participation up to an agreed date. All procedures will be conducted according to the University of Manchester's research ethics policies, which require the submission of research ethics declaration forms, risk assessments, and Ethics Committee scrutiny.

Does the institution have a policy on good conduct in research?

Yes

Details of where the policy can be accessed

<https://www.manchester.ac.uk/research/environment/governance/ethics/>

Academic Beneficiaries

Describe who will benefit from the research [up to 4000 chars].

The project is underpinned by collaborative research in the cultural history of war, art history and theory, museum studies, and resilience studies. Developing a concept of 'displacement aesthetics' through its historical and contemporary forms contributes to these disciplines by providing in depth analysis of the roles of visual artists and makers in responding to displacement, in representing communities, engaging with cultural institutions and galleries and working with UN agencies charged with refugee welfare and resettlement. The research on cultural and visual tropes advances the scholarship on humanitarian and refugee photography, developing a new cultural and art history of displacement. By analysing contemporary international art and assessing data from the impact projects in Manchester, the research contributes to academic attempts to evidence the role of art and craft in addressing the abiding questions of migration, inter-community dialogue, and shared human rights.

Emphasis on refugee artists and grass roots initiatives will benefit scholars seeking to put refugee/migrant voices on the record. Art collections research and collaboration with artists and communities to create collection stories and community-based interpretations will contribute to scholarship on participatory art and curatorial activism. The impact projects provide data and analysis relevant to scholars in cultural history, museology and resilience studies. Paying due attention to refugee/migrant and host community participation, and arts initiatives, and implementing this knowledge in Manchester will shift focus from victim to strength-based narratives, while enabling the study of resilience through community visibility and dialogue. Insight will be gained into refugee artists' experiences and ambitions, and in relation to the host community of artists and locals, contributing to scholarship on museums as spaces of social justice and human rights. Attention to the role of humour as a resilience strategy in contemporary art offers a new direction for Resilience Studies, benefitting from

the shift from the psycho-sociological to the creative. By providing a nuanced understanding of the diversity of artists, makers and curators, the research moves beyond analyses of compassion, objectification and witnessing towards understanding how art and craft may support resilience in communities affected by war and displacement.

The project brings together scholars, gallery curators, community arts and cultural organisers from Australia, Greece, Palestine and Europe to enhance how we understand the history and legacy of displacement aesthetics. It draws on and links with cultural theorists at Panteion University, Athens; the University of Melbourne's Centre for Visual Studies; the University of NSW National Institute for Experimental Arts). It expands on the Australian Research Council funded project, Art in Conflict (the Universities of Melbourne, Manchester, Curtin, UNSW) in which the PI and CI are co-investigators. It strengthens existing ties with research networks on humanitarian emotions (Universities of Liverpool and Nottingham) and humanitarian exhibitions (Universities of Fribourg and Geneva, Switzerland), and the ARC Laureate project on child refugees (PI Damousi is on the Advisory Board), and the EU City Lab (Liverpool John Moores University, PI Byrne is on the Board), which is linked to the project partner gallery and the Netherlands' Van Abbemuseum.

The research complements current University of Manchester projects, including the AHRC-funded 'Reckoning with Refugeeedom' (PI Gatrell); the Humanitarian and Conflict Research Institute; Multilingual Manchester; and the Migration Lab. It will enrich the Whitworth Studies Centre, the Institute for Cultural Practices and the 'Creative Manchester' beacon, which champions arts methods, and the Centre for Applied Theatre, leaders in refugee participatory arts (Dr Jeffers is on the Advisory Board).

Impact Summary

Impact Summary (please refer to the help for guidance on what to consider when completing this section) [up to 4000 chars]

The research will underpin three initiatives in Greater Manchester evolving from the collaboration of the academic team with refugee/migrant artists and curators, local communities, the internationally renowned arts NGO In Place of War (IPOW), and the curatorial and learning engagement teams from Manchester Art Gallery (MAG) and the Whitworth Art Gallery (WAG). This work follows on from prior collaborations, research-based exhibition projects and the PI/CI's network Visual Art, Humanitarianism and Human Rights. It also makes critical use of the academic team's additional expertise as exhibition curators [PI/CI], international artist [CI] and cultural producer [RF], and their track record in working collaboratively with artists, communities, museum professionals and educators. The creative and gallery projects outlined below will also produce key data for analysis in the published outputs.

Impact Project 1: In Place of War (IPOW) project with artists and curators from refugee/migrant backgrounds based in Greater Manchester. The academic leads will work with arts NGO, In Place of War, and institutional partners the Whitworth Art Gallery and Manchester Art Gallery, to tailor a programme that draws on their expertise, the research into refugee arts initiatives and the ambitions of refugee/migrant artists and curators. Initial research and co-design will provide skills development, networking and mentoring by artists and gallery professionals, studio space, and career opportunities for participants. A Certificate of Participation will be provided by the University of Manchester. It leads into two co-designed art projects:

Impact Project 2: A permanent change by transforming the Grand Tour gallery into a 'Welcome Space' in Manchester Art Gallery (MAG): the academic team will research the historic and contemporary collections of MAG, identifying artists who have experienced conflict and migration, and works pertinent to the cross-cutting themes of journeys, home, belonging, family, and humour. Workshops will be held with refugee/migrant artists and curators, artists from the IPOW project, and local Manchester host community participants, to shape the Welcome Space and build bridges between constituents. An artist will be commissioned to visualise the stories uncovered in the research, and a designer will oversee the creation of this new, permanent space at MAG. Their collaboration with the research and education teams will produce data for the project monograph and other publications. This project presents a unique opportunity to apply research for a permanent and sustainable impact that benefits all of Manchester's communities, and to study the evolution and evaluate the impact of such a major infrastructural change.

Impact Project 3: An exhibition at the Whitworth Art Gallery (WAG): Academic research into the historic and contemporary collections of WAG in relation to displacement, refugee/migrant art and experience will complement the research at MAG. Drawing on this research, new, updated entries for the Emu digital database will be co-created by researchers and curators. Over the course of fieldwork, the team will research additional historical and international loans of art works (from Europe, Palestine, Australia, the UK and USA) for the exhibition. Responding to the academic research, museum curatorial and education staff will collaborate with a commissioned artist to run a set of participatory art workshops with the IPOW refugee/migrant artists and local communities. The resulting exhibition will examine the history, practice and major aesthetic themes in displacement art and craft, challenge its history and practice, while providing a platform for refugee/migrant artists, seeking to explain but also challenge common assumptions about displacement and refugees arising from this visual history (such as the use of humour in art).

Summary of Resources Required for Project

Financial resources

Summary fund heading	Fund heading	Full economic Cost	AHRC contribution	% AHRC contribution
Directly Incurred	Staff	██████████	██████████	80
	Travel & Subsistence	██████████	██████████	80
	Other Costs	██████████	██████████	80
	Sub-total	██████████	██████████	
Directly Allocated	Investigators	██████████	██████████	80
	Estates Costs	██████████	██████████	80
	Other Directly Allocated	██████	██████	80
	Sub-total	██████████	██████████	
Indirect Costs	Indirect Costs	██████████	██████████	80
Exceptions	Staff	██████	██████	100
	Other Costs	██████████	██████████	100
	Sub-total	██████████	██████████	
	Total	██████████	██████████	

Summary of staff effort requested

	Months
Investigator	████
Researcher	██
Technician	0
Other	0
Visiting Researcher	0
Student	0
Total	████

Other Support

Details of support sought or received from any other source for this or other research in the same field.

Awarding Organisation	Awarding Organisation's Reference	Title of project	Decision Made (Y/N)	Award Made (Y/N)	Start Date	End Date	Amount Sought / Awarded (£)
AHRC	AH/R007462/1	Art, War and Humanitarianism Network	Y	N	01/03/2018	31/10/2019	██████

Staff

Directly Incurred Posts

Role	Name /Post Identifier	Start Date	EFFORT ON PROJECT		Scale	Increment Date	Basic Starting Salary	London Allowance (£)	Super-annuation and NI (£)	Total cost on grant (£)
			Period on Project (months)	% of Full Time						
Researcher	Research Fellow: (Chrisoula Lionis)	01/09/2020	36	100	██████	01/08/2021	██████	█	██████	██████
Researcher	Post-doctoral Research Assistant	01/01/2021	30	100	██████	01/08/2021	██████	█	██████	██████
Total										██████

Applicants

Role	Name	Post will outlast project (Y/N)	Contracted working week as a % of full time work	Total number of hours to be charged to the grant over the duration of the grant	Average number of hours per week charged to the grant	Rate of Salary pool/banding	Cost estimate
Principal Investigator	Professor Ana Carden-Coyne	Y	100	██████	█	██████	██████
Co-Investigator	Professor Charles Green	Y	100	█	█	██████	█
Total							██████

Travel and Subsistence

Destination and purpose		Total £
Outside UK	Project conference: CI and international speakers at major international conference in Manc: 10 journeys at [REDACTED] average	[REDACTED]
Within UK	Project conference: CI and international speakers -accommodation at conference in Manc: 10 persons x 4 nights accom per person at £ [REDACTED] pp	[REDACTED]
Within UK	Project conference: CI and international speakers - 10 persons x 4 days subsistence at £ [REDACTED]	[REDACTED]
Within UK	Project workshop: 5 international airfares to Manchester average [REDACTED] each.	[REDACTED]
Within UK	Project workshop:Workshop accommodation: 5 persons x 3 nights pp	[REDACTED]
Within UK	Project workshop:Workshop subsistence: 5 x 3 days at £ [REDACTED] pp	[REDACTED]
Within UK	Project Workshop: 10 speaker train fares to Manchester at average [REDACTED]	[REDACTED]
Within UK	Project Workshop: Workshop accommodation: 10 speakers x £ [REDACTED] x 2 nights and subsistence 10 x 2 days at £ [REDACTED] pp	[REDACTED]
Within UK	Project conference: 10 speaker train fares to Manchester at average £ [REDACTED] per person	[REDACTED]
Within UK	Project conference: 10 speakers x £ [REDACTED] ights accommodation in Manchester	[REDACTED]
Outside UK	PI archives: UN (Geneva) UNESCO (Paris): 2 x airfares from Manchester including airport transfers	[REDACTED]
Outside UK	PI accommodation in Geneva and Paris: [REDACTED] nights; subsistence at [REDACTED] x 6 days	[REDACTED]
Outside UK	PI archives: UNRRA; UNRWA etc; MOMA (New York): 1 x airfare Manchester - New York (£ [REDACTED] return including airport transfers 2 x [REDACTED]	[REDACTED]
Outside UK	PI accommodation in New York: £ [REDACTED] x 10 nights; subsistence [REDACTED] per day x 10	[REDACTED]
Outside UK	RF Lionis research visit Athens: Flight return Manchester - Athens [REDACTED]; taxi transfer [REDACTED] x 2	[REDACTED]
Outside UK	RF Lionis accommodation Athens x £ [REDACTED] x 10 nights; subsistence [REDACTED] per day x 10 days	[REDACTED]
Outside UK	RF Lionis research visit Palestinian Territories: Flight return Manchester - Amman £ [REDACTED]; return bus fares Amman to Allenby Bridge x £ [REDACTED] x 2; Taxi Ramallah to Allenby Bridge £ [REDACTED] x 2	[REDACTED]
Outside UK	RF Lionis accommodation in X 5 nights Bethlehem, 5 nights Ramallah x £ [REDACTED] per night	[REDACTED]
Outside UK	RF Lionis subsistence: £ [REDACTED] per day x 10 days	[REDACTED]
Within UK	PI archives: Tate; IWM - London. Train Manchester to London	[REDACTED]
Within UK	PI travel to Social History Society conference x 1 train fare Manchester to York and accomm York x £ [REDACTED] x 2 nights; subsistence at £ [REDACTED] per day x 3 days	[REDACTED]
Within UK	Travel to AAHA conference: 3 train fares, Manchester to Newcastle x £ [REDACTED] per person x 3 people [PI, RF, PDRA]	[REDACTED]
Within UK	2 nights accomm Newcastle: [REDACTED] per night x 2 x 3; subsistence x £ [REDACTED] per day x 3 people [PI, RF, PDRA]	[REDACTED]
Outside UK	CAA conference Chicago airfare Manchester to Chicago: £ [REDACTED] per person x 2 people [PI and RF]	[REDACTED]
Outside UK	CAA Chicago accommodation: [REDACTED] per night x 4 nights and subsistence [REDACTED] x 5 days = [REDACTED] x 2 people [PI and RF]	[REDACTED]
Outside UK	International ICOM conference - 3 airfares, Manchester to Alexandria = £ [REDACTED] per person x 3 people [PI, CI, PDRA]	[REDACTED]

Outside UK	Accommodation Alexandria £ [redacted] per night for 4 nights ([redacted]); subsistence average £ [redacted] per day x 4 days ([redacted]) = £ [redacted] x 3 people [PI, CI, PDRA]	[redacted]
Total £		[redacted]

Other Directly Incurred Costs

Description	Total £
Impact Project 1: In Place of War Programme	[redacted]
Impact Project 2 and 3: two commissioned artists' fees	[redacted]
Participant fees for collaborative gallery projects: 10 people x £ [redacted] per hour (23 x 3 sessions)	[redacted]
Copyright and image reproduction costs: 60 images from UK and international museums/and Bridgeman Art Library @ £ [redacted] GBP per image to be used across all publications	[redacted]
3 day Project Conference catering and venue hire for 80 delegates including conference dinner	[redacted]
Attendance at Resilience conference, UK x 1 registration fee [RF]	[redacted]
Attendance at Association of Art Historians conference: [redacted] each X 3 registration fees [Team]	[redacted]
Attendance at Social History Society conference x 1 registration fee [PI]	[redacted]
Attendance at College Art Association registration fees £ [redacted] x 3 [PI; RF; RA]	[redacted]
Attendance at ICOM conference £ [redacted] x 3 registration fees [PI; RF; CI]	[redacted]
Project Workshop catering	[redacted]
Islington Mill studio space hire	[redacted]
CI Green visit to Manchester: 3 x airfare Melbourne to Manchester return including airport transfers at £ [redacted] pr transfer	[redacted]
CI accommodation in Manchester: [redacted] x 3 visits x 28 days per visit; subsistence at £ [redacted] per day x 3 visits x 28 days per visit	[redacted]
CI Documenta archives: 1 airfare Manchester to Kassel	[redacted]
CI accommodation 7 nights in Kassel x £ [redacted] pn; subsistence at [redacted] per day x 6 days	[redacted]
Total £	[redacted]

Estates Costs

Amount (mandatory)	[redacted]
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Indirect Costs

Amount (mandatory)	[redacted]
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Project Partners: details of partners in the project and their contributions to the research. These contributions are in addition to resources identified above.

1	Name of partner organisation	Division or Department	Name of contact
	Manchester Art Gallery	UNLISTED	Dr Alistair Hudson
Direct contribution to project		Indirect contribution to project	
	Description	Value £	Description
cash			use of facilities/ equipment activation of gallery space
equipment/ materials			staff time curators' time
secondment of staff			other Exhibition installation costs
other			Sub-Total
Sub-Total		[redacted]	Total Contribution

Total Contribution from all Project partners

[redacted]

Proposal Classifications

Research Area:

Research Areas are the subject areas in which the research proposal may fall and you should select at least one of these. Once you have selected the relevant Research Area(s), please ensure that you set one as primary.

To add or remove Research Areas use the relevant link below. To set a primary area, click in the corresponding checkbox and then the Set Primary Area button that will appear.

Subject	Topic	Keyword
Cultural and museum studies	Museum And Gallery Studies	
History	Cultural History [Primary]	
Visual arts	Applied Arts History, Theory and Practice	
Visual arts	Art History	
Visual arts	Art Theory & Aesthetics	

Qualifier:

Qualifiers are terms that further describe the area of your research and cover aspects such as approach, time period, and geographical focus. Please ensure you complete this section if relevant.

To add or remove Qualifiers use the links below.

Type	Name
Approach	International Comparative
Approach	Knowledge exchange
Approach	Practice Based
Approach	Qualitative
Approach	Theory Development
Collaboration location region	England
Collaboration location region	Mediterranean
Collaboration location region	Middle East
Collaboration location region	Oceania
Geographic Area	Mediterranean
Geographic Area	Middle East
Geographic Area	North America
Geographic Area	Western Europe
Project Engagement by Sector	Academic Users
Project Engagement by Sector	General Public
Project Engagement by Sector	Other Public Sector
Project Engagement by Sector	Third Sector
Time Period	20th Century
Time Period	Contemporary

Free-text Keywords:

Free-text keywords may be used to describe the subject area of the proposal in more detail. It is particularly important that you provide these where the Research Area(s) you have selected are only defined to two levels.

To add or remove those previously added use the links below.

Classification

Is your research multidisciplinary (i.e. involves researchers from two or more different disciplines)?

Yes No

Is your research interdisciplinary (i.e. applies methods and approaches of several disciplines)?

Yes No

PATHWAYS TO IMPACT: Understanding Displacement Aesthetics (UDA).

Three visual arts and gallery projects draw on the successes of previous Manchester-studies (AHRC In Place of War of War (IPOW) 2000; AHRC & IPOW Art and Reconciliation, 2018), and key academic outputs on refugees and the performing arts (Jeffers 2010; AHRC 2004; Jeffers and Moriarty 2018). It takes cues from 'critical collaborator' studies (AHRC Tate Encounters, Dewdney, Dibosa, Walsh, 2013; Manchester's AHRC Understanding Everyday Participation (2012-2018) which called participation 'to account', emphasising place/locality as a key factor in cultural value and inclusion in participation (Gilmore, Miles and Bunting, 2019). It complements the current social history project Reckoning with Refugeedom (AHRC, PI Gatrell, 2018-2021). UDA focuses on two art galleries in Manchester as spaces of inclusion and social justice, where migrant and refugee communities are welcome and where dialogue with host communities can be productive and evidence of this can be collated and analysed.

The public impact of the research will be delivered in three co-designed projects with the research team, refugee artists and curators, local community participants, and the gallery staff and education teams. Responding to the findings of the research, and working with the academic leads, the collaborative process involves workshops and consultations with refugee/migrant artists/curators, commissioned artists and a designer, and local community 'constituencies'. The projects will be able to draw from the Evaluation of two recent initiatives at Manchester Art Gallery addressing an activist approach to art, *Get Together and Get Things Done* (2019) and Tania Bruguera's *School of Integration* (for Manchester International Festival, 2019), which sought to bridge local solidarity across classes of migrants with 'teachers' from 53 countries. The projects will also produce data (participant interviews) for analysis in the published outputs.

Project 1: Refugee and Migrant Artists/Curators programme developed through collaboration with In Place of War (IPOW), Whitworth Art Gallery (WAG) and Manchester Art Gallery (MAG).

The research identifies the specific barriers, needs and ambitions of refugee/migrant artists who, often face loss of networks and have difficulty navigating new professional infrastructure, establishing their profiles, linking with local art museums, and gaining an income (Arts and Refugees Baring Foundation Report 2008). The team will develop a programme tailored to enact change, recruiting fifteen artist/curator participants through WAG and MAG, Community Arts North West, Manchester Refugee Network. It will be developed in consultation with the research team, the Whitworth and IPOW, who will deliver the programme. In Place of War is an internationally renowned organisation working with arts in places of conflict, delivering programmes to 300 young people in the visual and performing arts in 14 countries, including Uganda, South Africa, Algeria, Lebanon, Bosnia, Egypt and Palestine (eg 'Enabling Enterprise', 2018 in Uganda, delivered to 56 people aged between 17-30 – evaluation records 93% improvement in knowledge of creative industries: in Uganda this led to 40% registering an enterprise). This project builds on the creative entrepreneurship programme produced and piloted with AHRC Follow-On 10 Year Anniversary funding in 2015, learning from the global south and transforming art in the UK.

Tailored to the ambitions of refugee and migrant artists and aspiring curators, the programme will be conducted over a 12-month period. The overall aim will be to facilitate access to local art industry infrastructure and expertise; provide participants with access to mentorship from art industry insiders (eg curators, designers, educators, and access to the IPOW international digital platform for artists); increase skills and training in the creative industries; and enable dialogue with local artists who have impacted the art world. Business development training will be offered (eg financial planning and marketing). Participants will also get access to precious studio space in the city, and receive seed funding for art materials in support of creative outputs. The programme offers new opportunities in the mainstream UK arts sector for these artists and curators, including access to resources and expertise, and the University of Manchester will provide a Certificate of Participation upon completion of the programme. It will also provide data for the research team's analysis of resilience, as discussed in Methods.

The participants will shape two major art projects in the two leading art institutions, the Manchester Art Gallery and the Whitworth Art Gallery.

Project 2: Manchester Art Gallery Permanent 'Welcome Space'

This project provides an outstanding opportunity for the research to make sustainable and long-lasting impact in the form of a permanent 'welcome space' and exhibition underpinned by the collection research, the IPOW programme, and a participatory project with a leading artist. This is the city's distinguished and time-honoured art gallery with its publicly owned art collection, and the research team will collate and analyse the key works relevant to the themes, through a genuinely collaborative process with the constituent groups and the resident curators and educators. The team will communicate the key findings of the research into displacement aesthetics as they appear in the public art collection, the research data, and through the impact projects in this way

Drawing on the PI's previous high-profile collaboration with Manchester Art Gallery, we expect this to have a major impact in the city and internationally. It seeks to benefit the host and refugee/migrant community groups involved in the consultation process (artists, visitors and user-groups). The PI has conducted previous multi-stakeholder collaborative co-curated projects with MAG, following AHRC funded research (eg *The Sensory War*, 2014-15 which resulted in 203,000 visitors and major international and national press reaction; 10,000 copies of the catalogue were sold out). Manchester Art Gallery was established in 1835 by the Manchester City Council. Originally established to showcase the best art and ideas from across the world, today the gallery's 45,000 strong collection spans six centuries of fine art, design, craft, photography, and fashion. It has a reputation for staging work by some of the most compelling artists today (eg Turner Prize winner Jeremy Dellar, Raqib Shaw, Cuban dissident Tania Bruguera and participatory artist Susan Lacey). It has experimented with feminist takeovers, well-being sessions, political debates, creative workshops, family and communities and schools programmes. With over half a million visitors per year, MAG is a foremost partner for this project and will ensure both the impact and the longevity of this research project. The PI and CI have an exemplary track record of working collaboratively with this institution, and have spent an extended period of time consulting with the Curator of Contemporary Art Clare Gannaway, Education Manager Ruth Edson, and Historical Curator Hannah Williams, in developing this proposal.

Project 3: The Whitworth exhibition is an important part of this project to be staged in a major institution of importance in Manchester, having been completely renovated and winning the Art Fund Museum of the Year in 2015. The exhibition will extend from the research on the Whitworth Collection mapping historical and contemporary artistic responses to displacement, migration, humanitarianism and human rights. It will include works of art and craft from the grass roots collectives in the project research (Greece, Palestine, Australia and national and international loans, such as from the PIs research in Europe, the UK and USA) as well as participant artists from the IPOW programme. A large space has been agreed in principle for this project in Year 2. These activities will further develop the fruitful relationship between the Whitworth and the project team, which produced previous co-curated projects (eg *Visions of the Front*, 2014) and the PI and CI's academic-practitioner network. WAG Senior Curator, Leanne Green, the PI and RF have been consulting on the development of Understanding Displacement Aesthetics project for over a year. The exhibition will have a digital presence on the Whitworth website and social media channels, and a Learning and Engagement education programme related to the project, which will benefit user groups and local refugee as well as host communities in Manchester. As part of the research into the collection, we will add short texts about how key works identified in the research to the Collections Management database (EMU), which is made available to the public through the WAG website. This will give the project an important and usable legacy, making research into how the Whitworth collection relates to migration, refugeedom, and human rights, and making the data more accessible to be able to generate future projects.

Understanding Displacement Aesthetics and Creating Change in the Art Gallery for Refugees, Migrants and Host Communities

CASE FOR SUPPORT

1. Research Questions

There are 70.8 million forcibly displaced people in the world today, and the UK Government currently handles over 125,000 refugees and 45,000 asylum cases (UNHCR, 2018). Contemporary art has highlighted the plight of refugees and migrants in order to counter the proliferation of negative media images. However, it has been similarly criticized for reinforcing tropes of refugees as nameless flows or as passive recipients of aid, while absorbing the cultural capital of the refugee in making artworks about 'them'. This project seeks to understand when and how displacement became aestheticized, what influence this had on artists and galleries, and how art was practiced among displaced people. The project identifies its starting point as the paradigmatic period of 1945-1968 (from the end of the Second World War to the aftermath of the Six Day War) during which the international refugee regime implicating a substantial visual and cultural response. It seeks to create a cultural and art history of displacement and its impact on both the art world and in practices that saw creativity and visual art as a universal pictorial language of human rights and internationalism. It examines the uses of art and craft by UNESCO and UN refugee welfare programmes, and the role of art galleries, art institutions and festivals. The project seeks to understand the manifestation of displacement aesthetics today in contemporary art and how art institutions have responded to the refugee crisis since the landmark Documenta 11 exhibition in Kassel, Germany (2002), which placed migration and post-colonialism at its centre. The project takes into account the way that local museums and public art galleries are increasingly called upon to build bridges between migrant and host communities. A significant conundrum, however, is that refugee/migrant artists and curators often become peripheral to the host country's art eco-system. They face particular barriers to funding, the loss of professional networks, and the lack of access to gallery infrastructure and local artists, vital means of enabling artistic identity and social/economic resilience (Arts and Refugees Baring Foundation Report 2008). This project, therefore, seeks to interrogate and challenge this set of residual problems by identifying and analysing the historical and contemporary manifestations of 'displacement aesthetics'. It explores the cultural and visual practices that aestheticize the experience of people affected by war and displacement, and aims to transform this pattern by highlighting refugee artists and makers and their history, and making sustainable changes in the art museum in Manchester that benefits local communities. The key questions are:

1. Historical and Contemporary Forms

- a) What cultural tropes and humanitarian forces shaped 'displacement aesthetics' as it emerged between 1945-1969 in art practice, and in UN-sponsored welfare activities in European and Palestinian displacement camps?
- b) How did international art museums and exhibitions respond to and include displaced people in the two peak periods of 1945-1969 and 2002 to the present?
- c) How did refugee artists and makers represent their own stories, and to what extent did they have to perform their refugee identity to obtain an artistic platform?
- d) To what extent have the practices of contemporary art contributed to or hindered the political rights and opportunities of refugees and migrants?

2. Art Making and Art Galleries:

- a) Which contemporary refugee art initiatives have most benefited communities (in the UK, Australia, Greece and Palestine), and how can analysis of these models contribute to best practice in Manchester?
- c) To what extent can art collections and galleries support migrant/refugee communities, counter dehumanizing narratives, and build dialogue with the host society (in Manchester)?

3. Cultural Resilience:

- a) Can the art world move beyond visual stereotypes to support practices that benefit refugee/migrants and host communities, such as through testimony, dialogue and collaboration?

b) Can a useful concept and practice of cultural resilience be developed through collaboration between communities, artists and museums?

2. Research Context and Significance

This project will connect academic researchers, artists and curators working in countries affected by displacement and migration, where the visual arts plays an important role in addressing migrants needs and counteracting anti-refugee discourse: Australia, Greece, Palestine and the UK. Australian academics and artists (where the CI is located) have led initiatives against the internationally condemned politics of offshore detention of refugees in contravention of human rights. Greece has struggled to cope with its debt crisis and its position at the forefront of the Syrian crisis. Palestinians remain the world's largest and most protracted refugee population, with over 5 million people displaced since 1948. The art community has made important but understudied interventions that this project seeks to analyse and translate to the UK, specifically Manchester. An historic centre for refugees and migrants since the nineteenth century, it is the UK's most linguistically diverse city (Multilingual Manchester 2014), and has a strong artistic presence where community arts have thrived in concert with its public and university art galleries.

The project addresses three main problems with understanding the contours and consequences of 'displacement aesthetics': limited knowledge of its cultural significance, visual record and historical foundations; a need to connect cultural and art history with refugee and humanitarian studies; the fundamental lack of opportunities for artists from refugee/migrant backgrounds to participate and lead in the cultural sector. The project will examine how displacement aesthetics created a political and scopic regime with a long history and complex legacy, which it aims to transform through a set of art museum and participatory projects.

Analysing the historical foundations, visual and material culture record, and aesthetic paradigms of displacement and refugeedom will lay the groundwork for the project. It will draw on and complement the substantial field of social histories of European postwar displacement (Wyman 1998; Hilton 2001; Reinisch 2013; Holian 2008; Cohen 2012), and steer new research that highlights Palestinian refugee arts and crafts through UNRWA, augmenting other studies on the Nakba, dispossession and exile (Ankori 2006; Boullata 2009; Chatty 2010; Hanafi, Hilal and Takkenberg 2014). The project argues for the centrality of these arts in answering the provocation, 'what's wrong with history?' when it ignores refugees, as creative agents (Gatrell 2016). It will significantly develop cultural history, extending recent studies of UN-commissioned and humanitarian photography, images of displaced children and teens, refugees' own self-representations, and the visual politics of human rights (Mannik 2013; Allbeson 2015; Gigliotti 2018; Burgard 2019), by focusing on visual art and craft, exhibitions and art museums. While art history has renewed interest in Jewish émigré artists in Britain and the United States (Bohm Duchan 2017), the project aims to bring the history of refugee arts to impact contemporary art scholarship in relation to the recent refugee 'crisis' (Demos 2013; Tello 2016). A fuller understanding of the cultural, aesthetic, political, ethical and humanitarian drivers that condition artistic responses to displacement will enable new approaches to the issues that face art, aesthetics, and the culture industry today.

The starting point concerns visual art in postwar Europe and the Middle East between the mass migrations from 1945 to the end of the Six-Day War in 1969. For instance, in sketches and paintings made by artists who witnessed refugee exodus or were displaced, and in art schools in displaced person (DP) camps. The visual tropes of displacement will be examined in relation to DP rehabilitation and the emerging human rights discourse of the UN. We investigate how the iconography of 'the refugee' as mother, lone child, and youth engaged with humanitarian emotions, human rights ideals, and politicized aesthetics. The attention that UN agencies (UNRRA; IRO; UNESCO; UNICEF; UNRWA) paid to art and craft offers a key contribution in histories of art education, psycho-social welfare, human rights and public advocacy (eg Picasso's 1961 'Safe Haven' for UNICEF), but also exhibiting DP/refugee art in avant-garde museums. In partnership with the UN, and humanitarians, MOMA and the Tate exhibited art made by and about refugees and DPs, from handicrafts to children's drawings. Fundamental to the project is to examine the links between postwar internationalism and art institutions in supporting refugee arts programmes and exhibitions, and art education for displaced people.

Scholarship on human rights and documentary photography and human rights can be usefully extended to visual art and museum culture (Lydon 2016; 2019). Understanding the role

and impact of the visual arts and crafts, public exhibitions and cultural institutions will push the scholarly focus beyond the role of photography in the constitution and experience of the political category of 'the refugee' (Gatrell 1996; 2016). We will bring the study of art and museums into dialogue with critical humanitarian studies, which also examines stereotypes of refugees, visual discourses of global suffering, and the colonial roots of humanitarian photography that produces pitiable imagery (White, 2015; Rodogno and Fehrenbach, 2015; Manzo, 2008; Höijer, 2004). Cultural criticism on the politics of compassion, the humanitarian urge to 'do good', and aid-workers' self-humanizing 'need to help', provides sobering arguments for this project on visual art and exhibition culture (Barnett, 2011; Malkki, 2015; Boltanski 1999; Chouliaraki, 2006; Johnson 2011). This will engender critical dialogue between art-making and exhibiting and the literature on humanitarianism's aesthetic politics that undercuts its worthy intentions and efficacy (Thompson, 2009). Insights from this scholarship can be extended to the historical and contemporary questioning of displacement aesthetics and its legacies.

Crucially, this project will pay particular attention to refugees as creative people, framing agency and voice through the lens of creativity, which will enhance studies focused on issues of statelessness and exclusive sovereignty (Skran, 1995; Haddad, 2008; Fiddian-Qasmiyeh et al, 2014; Reinisch and White 2011; Agamben 2008; Dal Lago 2009; Hammar 1990). It is our contention that this focus will contribute to a strength-based rather than victim-based narrative around refugees without diminishing the political and social realities of displacement.

One key aspect of this strength-based approach is to examine humour, activism, and collaboration among grass roots collectives that bolster communities, embolden connectedness, and bring about inter-community dialogue. We thus seek to develop a significant new dimension to accounts of art focused on trauma, occupation, and identity, extending the project team's work on handicraft therapies (Carden-Coyne 2019), creativity as an 'art of resilience' (Carden-Coyne, 2020) and artistic uses of humour as resilience in peripheral art communities (Lionis 2020; Cvorovic and Lionis, 2019). Five case studies of recent refugee arts initiatives (Campus in Camps and the Palestinian Museum; the Melissa network and the Onassis Stegi Foundation in Greece; the Refugee Art Project in Australia) will explore the study of art as a strategy of cultural resilience, and will inform the art gallery projects in Manchester outlined below. This will enable the research team to assess the extent to which art and creativity supports displaced and migrant communities.

This project considers how the art eco-system – artists, art museums, and curatorship – functions as a key agent of visual power in what scholars understand as 'the refugee regime'. For instance, artists might be forced to maintain a refugee/migrant identity as a consequence of hostile governmental policies (Gatrell 2017). Another conundrum is that influential contemporary artists speak for refugees while artists who happen to be refugees have limited opportunities in the mainstream industry, and are more visible in grass roots initiatives. The project takes up recommendations on refugee/migrant participation in the design and implementation of art museum projects (McGregor and Ragab, European Commission report 2016) and will provide a different line of enquiry to the key scholarship on refugee art through the lens of disorientation and exile (Edward Said on Mona Hatoum, 2000), the 'aesthetics of loss', collective trauma (Kostlin, 2010; Svasek 2014), and mobility and immobility (Mathur ed, 2011).

The project also takes account of the ways in which recent artistic interventions face backlashes from scholars and the public. For instance, the re-appropriation of the material reality of displacement (e.g. UNHCR tents; orange life jackets; silver thermal blankets); Ai Weiwei's photo-performance of the drowned child Alan Kurdi (2015) and monumentalized refugee boats for biennial audiences (*Law of the Journey* 2017; 2018); Christoph Buchel's mooring of a sunken refugee boat at the Venice biennale (*Barca Nostra* 2019). The production of stock objects and images traded as museum pieces has led to calls for more accountability of how cultural power is exercised in the name of helping (Arda 2019). Art is being urged to enact justice beyond the politics of pity and victimhood (Barry 2019). This project challenges the usage of emotive iconography of displacement that produces at best muted outcomes that do not necessarily benefit migrants. It will address the mounting scholarly concern that the 'performance' of human rights in contemporary art is 'massively overstating its impact on political realities', even replacing the systems of political responsibility that are being denied to refugees (Downey 2019). Social and art historians question the assumption that refugees are 'voiceless and depoliticised', highlighting tensions between the aesthetic and ethical motives (Arda 2019). This project advances this critique

to challenge displacement aesthetics by bringing scholarship and practice into collaboration and seeking to create meaningful change in the art museum, building dialogue between refugee/migrant and hosts communities, which also supports infrastructural change in the art institution to the benefit of all communities.

The research taps into this critical moment in the academic and public spheres, moving beyond the fraught ecology of displacement as a 'globalised' theme in contemporary art, at a time when the logic of the art market clashes ever more conspicuously with the 'post-humanitarian' era in which the 'grand emotions' of charity consumerism are disputed (Potts 2012; Jones 2017; Chouliaraki 2013). It further extends CI Green's critique of biennials that blur the lines between the uprootedness of the traveller and migrant, and reinforce neo-liberal globalization, while at the same time doing little to support artists who are refused visas to travel with their own works (Gardiner and Green, 2014). For instance, Syrian artist Azza Abo Rebeih is collected by the British Museum and Saatchi, but having been denied a visa, could only appear by Skype at the PI's symposium in 2019. On a larger scale, *Documenta14 Athens* drew academic opprobrium for failing to suggest viable artistic responses to depoliticized aesthetics as the Syrian conflict played out on its doorstep (Demos 2018; Yalouri and Rikou 2017). At *Manifesta12 Palermo* (2018), the PI and Whitworth Art Gallery Curator Leanne Green (also a project collaborator) spoke with local artists who felt marginalised despite the organiser's stated aims of 'embedding coexistence' between Italian hosts and migrants. Rather than further chastisement, this project seeks to actually *assist* curators and galleries in developing realistic strategies that tackle such issues as unease around migration. While being attuned to the on-going pitfalls of 'displacement aesthetics' and the spectacles of 'biennialisation' (Gardiner and Green 2016; Smith 2016), the project's inclusive approach to refugees and migrant artists and curators will also build bridges with host communities.

The research aims to shift academic debates polarised between a critique of market-driven contemporary art and community-led art that produces social imagination (Sholette 2007, 2011; Ranciere 2008; Kester 2005; Bourriaud 2002). This is where our collaborative, co-designed project seeks to activate change. CI Green's (2016) critical work on so-called 'peripheral art centres' is vital here, as is the RF's work on refugee art and the use of humour in Athens, Australia and Palestine in order to resist narratives of crisis and trauma (Lionis 2019; 2020). Studying pertinent grass roots and refugee arts initiatives in Australia, Greece and Palestine will provide key models that underpin the overarching collaborative approach and influence the art gallery impact projects. In 2018, the International Council of Museums (ICOM), the International Committee for the Collections and Activities of Museums and Cities (CAMOC), and the Melissa Network (Athens) invited scholars, refugees and activists to respond to what is seen as an increasingly acute question: 'Can museums really help refugees?' (Moyama 2018). This project follows this call, informed by Museum Studies scholarship on social justice and inclusive museum education (Sandell, 2002; Janes and Sandell 2019) that benefits people affected by prejudice (Sandell and Nightingale, 2012). This could not be more relevant for Manchester, which has the largest migrant population outside of London, with around 200 languages spoken, and where immigration is an important if ad hoc aspect of participatory practice in museums, with mixed results (Labadi 2018; Jeffers 2018). A key proposition is that, together, academic researchers, art-makers and museums can support cultural resilience and make real change in the community. We therefore seek to understand the multi-layered creation of 'displacement aesthetics' in the past and its legacies today, but also to enhance Manchester's position as a creative city (UNESCO City of Literature 2018), using the visual arts and museums to benefit refugees, migrants and host communities through collaborative processes that can be documented and analysed to further academic knowledge and art gallery practices.

3. Research Methods

The project investigates the historical foundations and contemporary operations of 'displacement aesthetics', conducted through three research strands mapped onto the research questions above, drawing on mixed methods: 1) historical and contemporary forms 2) art-making and art galleries 3) cultural resilience.

Strand 1: Historical and Contemporary Forms

This strand investigates two peak periods of intense artistic and institutional activity that shaped 'displacement aesthetics', bringing together the historical and contemporary expertise of the PI and

CI for the periods: (1a) 1945-69, and (1c) 2002 to the present, respectively. The former will explore the visual record in the media (newspapers), artists' responses, and the use of art in UN welfare programmes in Europe and Palestine between 1945 and 1969 (after the Six Day War), such as DP art exhibitions, and UNESCO's art education programmes. It will examine the creativity of displaced people and the voice of refugee artists and makers, including children (1b). The visual responses of individual artists will consider tropes and resistances to dominating images of flight and stasis and figures of the lone child, mother and male youth. It also considers the refugee activism of key agenda-setting art museums and exhibitions (eg MOMA; Tate). The CI will examine contemporary art after 2002, following the watershed Documenta11 exhibition (curated by Okwui Enwezor) in relation to refugees, human rights and post-colonialism, identifying the enduring legacy of the foundations analysed in 1a, and the directions in which refugees and migrants began to feature in the international art world.

Method: To identify the foundations of displacement aesthetics the PI will synthesise and analyse the primary source evidence and visual records (online newspaper archives; bureaucratic documents; UN publications and archives in New York, Geneva and Paris (UNESCO; UNRRA; UNRWA; International Refugee Organisation; UNICEF). As well, artists' files, exhibition catalogues, and works of art and craft will be consulted, in addition to collections of MOMA, the Tate, and the Imperial War Museum. The PI will draw on discourse, visual and cultural analysis in her methods. CI Green will conduct archival research in Documenta's archives in Kassel, Germany, with which he is well acquainted, using art historical and discourse analysis of the four exhibitions since 2002 that shaped displacement aesthetics. The methods support the production of a transformative intervention in cultural and art history by testing the forces that created and pulled against the foundation and redevelopment of displacement aesthetics.

Strand Two: Art Making and Art Galleries

This strand explores how refugee and migrant communities can participate in, lead and shape change in the art eco-system, in line with the following objectives: 2a) to assess and support the ambitions of refugee/migrant artists and curators; 2b) to work with refugee/migrant artists and host communities, and to create more effective and inclusive art-making, exhibiting and collecting practices; and 2c) to bring stakeholder groups together to develop new uses of historic and contemporary art in order to facilitate change in the art museum, and evaluate its impact. Three projects will also generate research data for analysis and evaluation in the academic outputs.

Method: This strand takes a symbiotic approach to research data and impact, bringing together collective research processes and inclusive curating with refugee/migrant artists and host community participants (Smith and Dean, 2015; Pringle, Tate papers 29, 2018). It involves three collaborators: (i) the NGO In Place of War (IPOW), (ii) Manchester Art Gallery (MAG) and (iii) the Whitworth Art Gallery (WAG). Standard qualitative methods (Thomson 2013) will document hitherto unrecorded testimonies of 15 refugee/migrant artist/curators, whose perspectives and voices are critical to the objectives of this strand. The team will also collect and analyse data on the 10 host community participants' experiences in shaping the MAG welcome space project. The research team will draw on their fieldwork expertise and adapt new strategies of evaluation from the TATE Evaluation Methods course (2019), augmenting workshop observation and semi-structured interviews with new creative methods. The PDRA will also undertake this course.

(i) In Place Of War (IPOW) (objectives 2a-c): The IPOW project will be developed in collaboration with research team and gallery collaborators over a 12-month period, and tailored to identify and support the ambitions of refugee artists and aspiring curators. The 15 participants will be recruited through local contacts, such as Community Arts North West and Manchester Refugee Network, and provided with a tailored mentorship program that responds to participants' needs. The program will provide participants with access to art industry 'insiders' (curators, designers, educators), and the IPOW international digital platform for artists; it will foster networks with local artists; and development workshops on topics such as social enterprise; business planning; marketing and financial modelling). Participants will be given access to studio space in Manchester (with access to seed corn funding for art materials) and will be directly involved in this project's

major art projects, contributing to exhibitions at MAG and WAG. The research team will use semi structured interviews regarding participants' experiences, needs, challenges and ambitions in the UK; and undertake follow up interviews.

(ii) Manchester Art Gallery (objective 2a-c): Over a 9 month development phase, the collections of Manchester art gallery will be mined to identify key works dealing with displacement/migration. They encompass textiles, wallpaper and material culture, outsider art, ceramics and glass, fine art painting, sculpture and prints, including Victorian, orientalist and colonial works, modernism and contemporary art. Through a series of workshops, the team will work with the refugee/migrant and host community participants, and a commissioned artist, to elaborate on key works identified by the research team. We will write object and life stories and creating new labels and interpretations, sparking conversations about fleeing war, journeying, home, hospitality and welcoming, belonging and other themes arising from the research. In the second phase, a permanent exhibition space at MAG called the 'Welcome Space' will be redesigned in consultation with the research team and curatorial teams, addressing the exclusion and under-representation of refugees and migrants in the museum. Artist and host participants will be interviewed during and after the collaboration in follow up interviews.

(iii) Whitworth Art Gallery: (objective 2a-c): A major exhibition at the Whitworth in Year 2 that maps the historical constitution of displacement aesthetics (strand 1) in conversation with art that challenges 'displacement aesthetics' today, and what it does for communities. This exhibition results from collaboration between the research team, the Whitworth staff, and the artists/curators in the IPOW programme, and will draw a range of themes on historical and contemporary displacement arts, from local, national and international perspectives. It will include works from the WAG collection, and national and international historic loans (MOMA; Tate; IWM; National Gallery DC) and key contemporary artists (eg Akram Zaatari; Angela Melitopoulos; Lawrence Abu Hamden; Tania Bruguera; Larissa Sansour) and artists from the IPOW programme.

Strand Three: Cultural Resilience

This strand develops a conceptual framework for understanding how art can support refugee and migrant community resilience, called 'cultural resilience'. Extending Michael Ungar's concept of 'social ecology' (Ungar, 2011) to art and migrant and refugee groups, this strand analyses how community solidarity can be established through art-making and socially engaged practices. It seeks to amplify art as an important aspect of resilience studies. It will develop a theoretical model of contemporary art and cultural resilience in four ways: through 'testimony' (the ability for displaced communities to narrate their experience to new audiences), 'enactment' (the capacity to become political actors through art), 'placemaking' (the capacity for art to nurture connection to place for displaced communities), and 'futuraity' (using art to facilitate positive futures).

Method: This strand significantly extends the PI and RF's work on cultural forms of resilience in war, postwar relief, and crisis contexts. It will compare the motivation, failure/success, and impact of four grass roots refugee arts projects in Palestine (Campus in Camps (2012) and the Palestinian Museum in Al Bireh-Ramallah; in Greece (the Melissa Network in Athens (since 2015) and the Onassis Stegi in Athens (2017)). To assess the development of these projects, their funding, and evaluation methods, the RF has access to their documents and personnel, and will conduct semi-structured interviews with artists (5 interviews), administrators (5 interviews eg Melissa co-founder Nadina Christopolou), and participants (15 interviews) assessing their impact on policies, on communities, and their long-term sustainability. The CI will liaise with the grass roots Refugee Art Project (Australia) to provide additional data. The Team will analyse the data arising from the creative and art gallery impact projects in Manchester (eg 25 interviews) for the evaluation of art institutions and cultural resilience in relation to refugee, migrant and host communities.

4. Project Management

Overall project responsibility will reside with the PI (0.4 FTE), who is Director of the Centre for the Cultural History of War (Manchester) and has a strong track record as a cultural historian and curator, leading impactful collaborations with cultural partners (e.g. an AHRC project and exhibition with WAG and MAG, *The Sensory War*, (2014-15) attracted 203,000 visitors), and in managing multiple stakeholders and international partnerships (e.g. National Trust, UK, Australia; Australian War Memorial). The PI and CI Green (0.1 FTE) have held senior leadership roles, responsible for

wide portfolios and large School budgets, steering and delivering strategic plans, ensuring value for money, compliance and the successful completion of outputs. CI Green has extensive grant capture (8 major Australian Research Council grants, leadership in exemplary national and international art organisations (NGVIC; Venice Biennale), and is a world authority on globalised art and biennials. The PI/CI are CIs on ARC Linkage project, *Art in Conflict* (ends 2020). The research team also includes the RF (1FTE) and PDRA (1FT for 2.5 years), both based at Manchester.

The PI will chair weekly meeting with the team and partners in key phases, and regularly with the CI in Skype conference calls, minimising the project's carbon footprint. She will oversee daily project management, budget planning and expenditure, and output completions. She will liaise with the CI on strategic planning, research travel, public engagement, co-written publications, exhibition collaboration and design. She is in charge of PDRA recruitment and line-management of the PDRA and RF Lionis. The PI will mentor the PDRA, providing induction and training (eg Tate Participatory Methods workshop; Arts methods courses at UoM). The PI and CI will support the PDRA and RF with writing workshops and sustain a supportive environment. They will assist with interviews, transcription, archiving, and analysis. The team will collaborate on the impact projects (Yrs 1/2), collating data and analysis, and co-writing the project monograph (Yrs 2/ 3); and evaluation methods design and implementation. The PI chairs meetings with the NGO and gallery collaborators, and the yearly Advisory Board: Prof. Anthony Downey (Birmingham City University and CGRF project co-I); ARC Laureate Fellow Prof. Joy Damousi (Melbourne); Dr John Byrne, (PI of EU Useful Art project at Liverpool John Moores University); Dr Alison Jeffers, Manchester, and representatives from Manchester Refugee Support Network and Community Arts North West. The PI will update the Board on benchmarks.

6. Dissemination

1. Scholarly Publications:

a) **Co-authored monograph (PI, CI, RF, PDRA):** (working title) *Understanding Displacement Aesthetics: Art, Migration and Cultural Resilience* to be submitted to Bloomsbury or Routledge (art museums series). It will be based on analysis of UN archival research, art and craft collections and museum histories that shaped displacement aesthetics, interviews with participating refugee artists and host communities, art organisation interviews, curatorial strategies, the outcomes of the participatory art project, and analysis of impact project evaluations and methodologies.

b) **1 single authored monograph (RF):** *Humour, Participation and Cultural Resilience in Contemporary Art* (submitted to Duke University Press)

c) **3 articles in high-rated journals:** 1 co-authored article (PI and PDRA) on cultural representations and refugee imagery for *Journal of Visual Culture or Cultural and Social History*; 1 single-authored article on the PDRA's research focus (eg visual art and migration; participatory practices in art galleries and museums) submitted in consultation with the PI to *Museums International or Art History*; 1 article (CI) on Documenta and displacement for *Third Text*.

2) Workshop; International and national conferences/papers: (a) one small workshop with grassroots refugee/migrant artists in Manchester (Yr 1) and a British Art Network Seminar (PI is a member; Tate Modern); (b) an international conference for academics and practitioners in Manchester on 'Art, Museums and Refugee/Migrant/Host Communities' (Yr 2), providing a mid-way opportunity to disseminate early findings to academic and non-academic audiences. The timing is in line with the launch of the Whitworth exhibition and 'soft launch' of the evolving MAG Welcome Space - conference visitors will offer useful feedback; (c) Conference papers will be given at the Social History Society (PI; York, 2020); International Resilience Conference (RF; Blackpool, 2020); the College Art Association (PI, CI and RF: New York, 2021), UK Association of Art History conference (Team); International Council of Museums conference (Team; July 2022).

3) Exhibitions: (a) A collaboration between research, curatorial and education teams, migrant/refugee groups and host communities to create a permanent 'Welcome Space' at the Manchester Art Gallery (MAG). This forms a major site for research dissemination, with associated gallery education programmes and Refugee Week. The research will also underpin (b) a temporary exhibition co-designed with refugee artists and curators, hosted at the Whitworth Art Gallery (WAG), which will also be evaluated by the team using, for instance, Tate Methods.

Academic Appointments

- 2017 Professor of History, Department of History, University of Manchester.
2006 Senior Lecturer in War and Conflict, Department of History.
Director Centre for the Cultural History of War, University of Manchester.
2003 Lecturer in the Cultural History of War, Centre for the Cultural History of War,
School of Arts Histories and Cultures, University of Manchester.

Administrative Responsibilities

- 2019 – Internationalisation and Social Responsibility (History)
2015-18 Senior Director of External Relations, Schools of Arts, Languages and Cultures, UoM.
2006 - Director, Centre for the Cultural History of War, University of Manchester.
2003 - Series Editor, Cultural History of Modern War, Manchester University Press
2016 - External Examiner, MA War, History and Politics, University of Brighton

Conferences Organised

- 2019 Art in Conflict I conference, Sydney (Australian Research Council Linkage grant)
2019 Centre for the Cultural History of War end of centenary conference, No End to the War.
2015-ongoing Series of workshops for the Art, Humanitarianism and Human Rights network
workshop (with CI Green, Melbourne University; Whitworth Art Gallery and Manchester Art Gallery,
and partners in Australia).

Major exhibitions: The Sensory War, 1914-1918 exhibition and catalogue

The Sensory War, 1914-2014 exhibition catalogue, Manchester Art Gallery (eds A. Carden-Coyne, D. Morris and T. Wilcox). **Reviews:** International New York Times; London Times; Financial Times (and Weekend edition); The Guardian; BBC 4 Front Row; BBC Radio Manc; BBC news online; Manchester Evening News; Art Quarterly; The Art Newspaper; Prospect Magazine; Museums Journal, et al.

Cultural and Public Impact

- 2019 Co-organiser, Art in Conflict II Public Symposium, London (ARC Linkage grant).
2019 BBC radio 3 podcast *Bloodstains and Butterflies: Fragments of WW1* (with Santanu Das)
2019 Exhibition Consultant, Imperial War Museum sexual violence and war exhibition
2017 Exhibition Consultant, Compton Verney Art Gallery and Park, Warwickshire. Consultant,
exhibition *Created in Conflict: British Soldier Art from the Crimean War Today*.
2016 Exhibition Consultant, Science Museum, London. 'Wounded: Conflict, Casualties and Care'.
Somme centenary war and medicine exhibition (June 29-Jan 2018).
2016 BBC Radio Three programme. Free Thinking with Philip Dodd. War and Modern Memory
2015 Co-curator, Whitworth Art Gallery, *Visions of the Front, 1916-18*, Somme centenary.
2015 BBC Radio4 1 hour Documentary, *The Language of Pain*.
2014-15 Co-Curator, *The Sensory War, 1914-2014*, centenary exhibition, Manchester Art Gallery,
(Oct 2014-Feb 2015). 203,000 visitors.
2014 Disability History Month Inaugural Public talk Manchester City Council.
2014 BBC TV 4: *The Safe House: Dunham Massey*. 7.30pm With Louise Minchin
2014 Documentary film, Cambridge University Military Hospital Commemoration.
2014 Exhibition Consultant, 'From Street to Trench: War in the North' exhibition, IWMN.
2013 Imperial War Museum Academic Network and IWM, London WW1 Partnership
2012 Advisor to BBC/AHRC for BBC TV series, *Britain's Great War* (with Jeremy Paxman)

Research Grants

- 2018-2020 International co-I, Australian Research Council Linkage Grant: Art in Conflict (with
CI Green, Melb et al; Australian War Memorial and Australian National Trust, SH Ervin Gallery)
2016 Art, Humanitarianism and Human Rights Network; Manchester-Melbourne funding.
2014 UoM Faculty funding for International Workshop for H2020 grant
2014 UoM School grant, Cultures of Occupation and Liberation in WW2
2009 AHRC funded sabbatical scheme: *The Politics of Wounds: Pain, Disability and WW1*.

Recent Academic Papers and Public Talks

2019 'A Masterpiece of Inspiration': UNESCO's Human Rights Exhibition and Album, 1949-1951', Humanitarian Sentiment workshop, Nottingham and Liverpool universities.

2019 'Displacement Aesthetics and the Representation of Refugees: Flows, Queues and Stasis', No End to the War: cultures of violence and care, Universities of Manchester, Leeds and MMU.

2019 Panel Organiser: Visualising Child Victims of War and Genocide, Society for the History of Children and Youth conference, Australian Catholic University, Sydney.

2019 Returning Veterans conference, History department, Manchester Metropolitan University.

2019 St Fagans National Museum, Wales and Univ. Cardiff, Military Making and Objects day.

2018 University of Southampton, Healing the Wounds of War.

2018 Keynote, University of Oulu, Finland, War, Gender and Disability.

2018 Keynote, University of Antwerp Sexuality and WW1.

2018 MMU War Art conference: 'From military sublime to documentary dystopia: beyond the photojournalism/visual art divide'.

2018 Salisbury Museum, Lamb retrospective. 'Henry Lamb: Art, War and Modernism'.

2018 PGR Workshop on Ethics of War images: Pictures of War, MMU and UCLAN.

2016 Millbank Society Royal Army Medical Corps, London Chelsea Arts School.

2015 AHRC Conflict and Culture Conference, Washington DC November 18-19.

2015 War, Art and Heritage, Colby College, Maine, USA. Nov 22.

2015 Dutch Military Academy, Resilience and Military Medicine, Breda, October 22.

2015 Disability and Design Salon, Victoria and Albert Museum, London, March 13.

2015 Western Front Association, Military Patients and Hospitals, December 17.

2015 Whitworth Art Gallery, Curator Talk, grand reopening weekend February.

2014 Manchester City Council Equalities Team; Disability History Month, December 17.

2014 Wellcome Trust/ Birkbeck Illness and Visual Culture Workshop.

2014 National Trust, Dunham Massey Military Hospital, Public talk.

2014 Disabled Veterans workshop, Ypres, (Belgium Govt and University of Ghent).

Current PHD Supervision

1. AHRC Georgia Vesma, Women War Photographers in Vietnam.
2. ESRC Jamie Farrington: Medicine, Injury and Infection at Quarry Bank Mill.
3. Andrea del Campo, Disability, Rehabilitation and Mining in Chile. Funded overseas govt.
4. Katherine Reed, Marking Migration: Grafitti at Ellis Island (SALC funded).
5. Yang Zhao, Mediatising the Memory of the Second World War in China (practice based).
6. Katherine Roberts, Nursing and Humanitarianism in the Second World War.

Completed PhD Dissertations

2019 Peter Bjorklund, 'Karen refugees, ethnicity, identity and migration from Burma'.

2017 AHRC funded Luke Kelly, 'Aesthetics of Sports Photography' (with Art history).

2017 AHRC funded, Benjamin Knowles, 'Documentary Film and WW2 Re-enactment' (practice).

2016 Lee Dixon, 'The American South and the Vietnam War'.

2015 OS govt funded Rey Gonzales, 'Martial Arts and Nationalism in Philippines'.

2015 Frances Tay, Memory and Identity: Japanese Massacres in Malaysia.

2013 Mark Crosher, 'Poverty in 1980s Manchester: the Wood Street Mission'.

2012 AHRC funded, Tom White. 'Pathological Whiteness: Albinism and Racial Science'.

2011 ESRC funded, Gareth Crabtree. 'Computer Games and the Pleasure Culture of War'.

2010 ORS funded Christine Stoddardt, 'Performance Art and the Body' (with Art History).

Selected PhD Examinations

2018 Stephanie Wright, 'Disability and the Spanish Civil War' (Sheffield University).

2015, Michelle Magin, 'Holocaust memory and Museums' (German/History).

2014 Anton Bielecki, 'Found Footage Narrative and Holocaust Survivor Memory' (Drama).

2014 Rosy Rickett, 'Refugees and the Spanish Civil War' (History).

2011 Vijaya Mandala, 'Shooting a Tiger: Big Game Hunting, Conservation and Governance'.

2008, Andrew Frayn, 'The Disenchanted Novel', (English and American Studies).

2006, Gavin Rand, 'Martial-ing the Raj: Colonial Governmentality and the Indian Army, 1857-1914',

Independent reviewer: Jane Clarke, AHRC/IWM funded project on female Old Comrades associations; 2014-16 Sian Mullen, HCRI. Mine Action in Cambodia' ESRC funded.

**Academic Appointments**

2011- : Professor, School of Culture and Communication, University of Melbourne.
2007: Australian Official War Artist, Australian War Memorial (into Iraq and Afghanistan).
2004: Associate Professor, School of Culture and Communication, University of Melbourne
2001-2004: Senior Lecturer, Art History, University of Melbourne
2001-2006: Adjunct Senior Curator of 20th-21st Century Art, National Gallery of Victoria
1998-2000: Lecturer, Art History, College of Fine Arts, University of New South Wales.
1981-1992: Lecturer, Head of Painting, Department of Art, Box Hill College of TAFE

Selected Administrative Responsibilities in Last 10 Years, including Key Industry Boards

2018 and 2019: Executive, Centre of Visual Art, University of Melbourne.
2017 and 2018: Chair of Research, School of Culture and Communication.
2017 and 2016: Head of Art Curatorship.
2014-2016: Deputy Head, School of Culture and Communication.
2013 and 2014: Head, Art History.
2011-2013: Chair, School Research and Research Training Committee.
2010: Chair, School Coursework Masters Committee; Head of Art Curatorship.
2010-17: Commissioners' Council, Australia Council for the Arts (governing board of the Biennale of Venice Australia), including Deputy Commissioner, 2014-15.
2007 and 2008: Head, Art History Program.

Selection from Conferences Organised in Last 5 Years

2019: *Thinking about the Postnational*, collaboration with Muka Art Centre, Yirrkala, Northern Territory.
2018: *Postnational Art*, AAANZ Annual Conference, Melbourne, Dec. 2018.
2018: *The Visual Arts, Humanitarianism and Human Rights*, Manchester Art Gallery and Whitworth Gallery, collaboration with University of Manchester.
2017: *Art, War and Humanitarian Crisis 1919-2019*, University of Melbourne, Melbourne.
2016: *Regions of the Contemporary: Transnational Art Festivals and Exhibitions in 1990s Southeast Asia*, University of Melbourne, Melbourne; collaboration with Afterall, St Martins College, London, and VanAbbemuseum, Netherlands.

Research Grants—Australian Research Council (ARC) or Equivalent External Competitive Grants; Internal University Grants not listed due to space.

2017: ARC Linkage Project. "Art in conflict: transforming contemporary art at the Australian War Memorial." co-researchers Dr Kit Messham-Muir, Prof Charles Green, Dr Uros Cvorovic, Prof Ana Carden-Coyne, Mr Ryan Johnston. 3-year project, 2018-20. LP170100039.
2017: ARC Discovery Project. "Outsider artists and the reformulation of Australian art", co-researchers Dr Anthony White, Prof Charles Green, Dr Grace McQuilten, 3-year project, 2018-20. DP180103920.
2016: ARC Discovery Project. "World-Pictures: Path-Finding Across a Century of Wars", co-researchers Prof Jon Cattapan, Prof Paul Gough, Prof Charles Green, Dr Lyndell Green, 3-year project, 2017-19.
2010: ARC Discovery Project. "Mega-Exhibitions: Biennales, Triennales and Documentas, 1950-2010", CI Prof Charles Green, APD Anthony Gardner, 3-year project, 2011-2016.
2010: ARC Discovery Project. "War and peace: how and why contemporary conflict and its aftermath is framed by war art", co-researchers Prof Charles Green, A/Prof Jon Cattapan (VCA) and Dr Lyndell Brown, 3-year project, 2011-2015.
2004: Presentation Grant, Visual Arts/Craft, Australia Council. "Exhibiting new work in New York". Co-researchers Lyndell Brown, Charles Green and Farrell & Parkin, 1-year project.
2002: New Work Grant, Visual Arts/Craft Fund, Australia Council. "Transforming paintings into digital prints". Co-researchers Lyndell Brown and Charles Green, 2-year project.
2002: Arts Development Grant, Arts Victoria. Co-researchers Lyndell Brown and Charles Green. 1-year project.

1999: ARC Large Grant. "A critical history of Australian art after 1968," CI Charles Green. 3 Year Project, 2000-2002.

1995: Ian Potter Foundation Grant. Funding for *Peripheral Vision*.

1992: Fellowship Grant for Art Criticism, Visual Art Board, Australia Council. 1-year fellowship.

1989: Artist Development Grant, VACF, Australia Council.

Exhibitions Curated in National Art Museums

2006: GREEN, C., with Gellatly, K., Smith, J. *2006 Contemporary Commonwealth*, National Gallery of Victoria and Australian Centre for Moving Image, Melbourne, 2006.

2004: GREEN, C., with Gellatly, K., Smith, J. *2004: Australian Culture Now*, National Gallery of Victoria and Australian Centre for Moving Image, Melbourne, 2004.

2003: GREEN, C., with Gellatly, K., Smith, J. *world rush_4 artists: Doug Aitken, Eija-Liisa Ahtila, Lee Bul and Sarah Sze*, National Gallery of Victoria, Melbourne, 2003.

2002: GREEN, C., and Smith, J. *Fieldwork: Australian Art 1968-2002*, National Gallery of Victoria, Melbourne, 2002.

Creative works (all jointly co-authored with my long-term co-author Lyndell Brown)

Selection from Individual Exhibitions in last 5 years

GREEN, C., and BROWN, L., *The Far Country* (Melbourne: ARC One Gallery, 2019).

GREEN, C., and BROWN, L., *100 Years of Turbulence* (Castlemaine: Castlemaine Regional Art Museum, 2019).

GREEN, C., and BROWN, L., *Morning Star* (Paris: Australian Embassy, 2018).

GREEN, C., and BROWN, L., *The Sir John Monash Centre Commission* (Villers-Bretonneux, Sir John Monash Centre National Monument and Melbourne, Shrine of Remembrance, 2018).

GREEN, C., and BROWN, L., *Shadowlands* (Brisbane: Bruce Heiser Gallery, 2017).

GREEN, C., and BROWN, L., *Transformer* (Melbourne: ARC One Gallery, 2016).

GREEN, C., and BROWN, L. and CATTAPAN, J., *Spook Country: A Collaboration* (Melbourne: ARC One Gallery and Station Gallery, Melbourne, 2014).

Selection from Curated or Group Exhibitions in last 5 years

CATTAPAN, J., GOUGH, P., GREEN, C., and BROWN, L., *Turbulence, Gardens, Conflict: Pathfinding Across a Century of War, 1918-2019* (Melbourne: Domain House, Royal Botanic Gardens of Victoria, 2019).

BROWN, L., and GREEN, C., *Civilisation* (Melbourne: National Gallery of Victoria, 2019).

BROWN, L., and GREEN, C., *Between the Moon and the Stars*, curated Wendy Garden (Darwin: Museum and Art Gallery of the Northern Territory, 2019).

BROWN, L., GREEN, C., and CATTAPAN, J., *Colour My World*, curated Shaune Lakin (Canberra: National Gallery of Australia, 2015).

BROWN, L., and GREEN, C. – *First Landing to Last Post* (Parliament House, Canberra, 2015).

BROWN, L., GREEN, C., and CATTAPAN, J., *Afghanistan: Voices from a War* (Melbourne: Shrine of Remembrance, 2014).

BROWN, L., GREEN, C., and CATTAPAN, J., *Conflict: Contemporary Responses to War* (Brisbane: University of Queensland Museum of Art, 2014).

Selection from Conference Participation in last 5 years

2017: Green, Charles – "1967: Notes on the Centre," University of St Andrews, St Andrews, Scotland (October 2017).

2017: Green, Charles – "Gerhard Richter the Historian: Mnemosyne Atlas," Queensland Art Gallery/Gallery of Modern Art, Brisbane (November 2017).

2017: Green, Charles – "Post-North? Sydney and the Challenges of the "Global" Exhibition," Biennale Stories, Art Gallery of New South Wales (August 2017).

2016: Green, Charles – "The Contemporary Collection as Historical Archive," *Forever Now*, Museum of Contemporary Art, Sydney (August 2016).

2014: Green, Charles – "Circa 1970: Documenta 5 and Painting," *Geocritical: 2014 AAANZ Annual Conference*, University of Tasmania, Launceston, (December 2014).

2014: Green, Charles – "Framing Conflict," *War, Art and Truth*, Australian National University, Canberra, (February 2014). Keynote address.

Languages: English (fluent), Greek (fluent), Arabic (basic) Citizenship: Greece / Australia

EDUCATION

- Doctorate:** PhD (Visual Culture), UNSW Australia (conferred 18/09/2013)
 2009 – 2013 Thesis: *Punchline: The Emergence of Humour in Palestinian Art and Film*
 Examiners: Prof Lila Abu-Lughod (Columbia), Prof Nikos Papastergiadis (UNSW) Supervisors: Prof Jill Bennett and Dr. David McNeill
- Bachelor of Art Theory (Honours, Class 1):**
 2003 – 2007 BArth, Hons Class 1, UNSW Australia, School of Art History and Theory

EMPLOYMENT HISTORY

Research

- 2018 Marie Sklodowska-Curie Research Fellow, School of Arts, Languages and Cultures, (Centre for the Cultural History of War), University of Manchester (July 2018 – July 2020) Horizon2020 European Commission Scheme - *Laughing in an Emergency* research project (number 799087),
- 2017 Visiting Fellow, Department of Social Anthropology, The Panteion University of Politics and Social Science Athens (April – October 2017) - Participant *Learning from Documenta* research group
- 2015 - 2017 Associate Lecturer (Adjunct), National Institute for Experimental Arts, UNSW Australia (January 2015 – March 2017) - Australian Research Council Discovery Awards Applications: 2016 as solo Chief Investigator (CI); and 2015 as Chief Investigator alongside collaborators Prof Yanis Varoufakis, Prof Terry Smith, Dr Veronica Tello, Dr Uros Cvorc.

Curated Exhibitions (selection)

- 2015 C.Lionis, and Naser Shakhtour et al, 'The Palestinian Film Festival', Palace Cinemas (Sydney, Melbourne, Canberra and Perth), Annual Event: November 2010 - December 2015
- 2013 C.Lionis, 'Beyond the Last Sky: Contemporary Palestinian Photography and Video', The Australian Centre for Photography, August – November 2013
- 2007 C. Lionis and Cyprus High Commission, 'Pictures of Peacekeeping: The United Nations in Cyprus', (Sydney and Brisbane) November 2007

Industry Employment

- 2013 - 2016 Institute Manager (Acting)/ Senior Research Assistant, National Institute for Experimental Arts, Art & Design UNSW, UNSW Australia
- 2014 Project Manager, *ONJournal*: Audio Journal on Experimental Art and Visual Culture
- 2013 Workshop Co-ordinator, International Symposium on Electronic Arts (ISEA2013)
- 2012 Curator, The Australian Centre for Photography, *Beyond the Last Sky: Contemporary Palestinian Photography and Video* exhibition
- 2012 Conference Convener, *Beyond the Last Sky: Representation of Palestine in Australia*, UNSW
- 2008 - 2011 Research Assistant, Centre for Contemporary Art and Politics, UNSW Australia

Invited University Lectures and Keynotes (selection)

- 2019 Keynote event, with artist Richard Bell, 'Activism as Decolonial Practice', Black-Palestinian Solidarity Conference, University of Melbourne.
- 2018 'Humour 'In-Between' Time: The Burden of Proof in Contemporary Palestinian Art', Department of Social Anthropology, Panteion University of Social and Political Sciences, Athens, October 2018

- 2017 'From Peasant to Revolutionary: Palestinian Art Since 1948', Art & Design UNSW Australia March 2017
- 2013 'Palestinian Art and the Construction of National Identity, College of Fine Arts, University of New South Wales, October 2013
- 2013 'Palestine: Contested Zones and Transit Spaces', The University of Wollongong, September 2013
- 2013 'Curatorship: From rationale to exhibition', The Australian Catholic University, September 2013
- 2012 'Beyond the Last Sky: Palestinian Art Today', Sydney College of the Arts/Australian Centre for Photography, October 2012
- 2012 'Palestinian Art: From Ottoman Empire to Oslo', The University of Sydney, September 2012

Research Grants/ Awards / Measures of Esteem

- 2018-2020 Marie Sklodowska-Curie Individual Fellowship, European Commission Horizon2020 Scheme (highly competitive selection, overall score 96%, total grant 183 454 euros)
- 2013 Dean's Award Postgraduate Research Excellence, Art & Design UNSW
- 2013 Nomination - IMAGinE Awards, Museums and Galleries Australia - *Beyond the Last Sky* exhibition 'Best Exhibition within Small Organisations' category,
- 2012 New Work - Early Career Award: 2012 Australia Council for the Arts, 'New Work - Early Career Award', production edited book *Beyond the Last Sky* (competitive selection, \$10,000),
- 2009-2012 Australian Postgraduate Award Department of Industry, Australian Government, PhD scholarship (highly competitive selection, \$79,000 total).

Teaching

- 2008 – 2016 Temporary Lecturer - Art Theory and Visual Anthropology, UNSW Art & Design,
- 2009 – 2016 Temp Lecturer - School of Arts and Social Sciences, Australian Catholic University.

PUBLIC OUTREACH

Media Interviews (selection)

- 2014 C. Lionis, 'Films from a War Zone: The Palestinian Film Festival', *The Daily*, Interview with Joel Rosenzweig, 2SER Radio, 2014
- 2009 C. Lionis, 'Divine Intervention and the Black Humour of Palestine', *Trash and Treasure*, Interview with Kate Evans, Radio National, Australian Broadcasting Commission, November 2009

Invited Public Lectures (selection)

- 2017 'Living and Dying as Eva Braun in Athens', *Learning from Documenta*, TWIXTLab Athens, June 2017
- 2013 'Edward Said and Art Theory', Edward Said Memorial Evening, Information Cultural Exchange (ICE), Sydney, October 2013.
- 2013 'Is Contemporary Art a Joke?,' debate panelist, Art Month Sydney, March 2013
- 2012 'Where will the birds fly after the last sky?: Contemporary Palestinian photography and video', The Australian Centre for Photography, November, 2012

PEER REVIEWER

- *Continuum: Journal of Media and Cultural Studies*
- *Trans Asian Photography Review*
- Bloomsbury / I.B Tauris, *Middle East Studies Series*

PROFESSIONAL MEMBERSHIPS

- The College Art Association (CAA)
- The Postcolonial Studies Association (PSA)
- The International Society for Humor Studies (ISHS)

12 November 2019

To Arts and Humanities Research Council,

Manchester Art Gallery (MAG), part of Manchester City Council, is delighted to be a Project Partner on the proposed project, **Understanding Displacement Aesthetics and Creating Change in the Art Gallery for Refugees, Migrants and Host Communities (UDA)**.

UDA has been designed to help art galleries better understand the presence of migrant art in their collections, how cultural institutions can support these artists and broader refugee and migrant communities, and build community cohesion. These are matters in need of urgent attention. The aims of UDA resonate with MAG's strong social conscience and the aims of our 2016-20 Strategic Plan, which focuses on "developing a gallery that feels open to all and inspires everyone who visits, where culture and innovation can flourish, and that reaches the widest possible audience, especially those people who might not normally think an art gallery is for them." We are therefore very enthusiastic about collaborating on this project.

Opened in 1823, and part of Manchester City Council since 1882, the original ethos of Manchester Art Gallery - to promote social change through art - continues to inform all of our activities. We welcome over half a million visitors a year and have a long track record of community focused initiatives. For instance, in a city where 1 in 4 children live in poverty, we have partnered with Manchester Health Visiting Team and Sure Start to deliver creative health and education services for under 5s in our free family space, the Clore Art Studio. We also work to build relationships with Manchester's communities of migrant origin, something which is at the core of UDA. The gallery ESOL programme fosters a sense of welcome and uses artworks to help people learn English. From July to October 2019, in partnership with the Wai Yin Society, we staged the HLF-funded exhibition *Crossing the Borders*, which explored experiences of immigration and settlement for first generation Chinese migrants. As part of the 2019 Manchester International Festival, the Cuban artist Tanya Bruguera initiated the *School of Integration*, which gave local people originally from other countries a platform to share their experiences and skills, including languages, culture, ethics and politics. Evaluation of *School of Integration* showed that participants feel strongly this activity should continue as part of the core gallery programme; UDA will connect well with the school's legacy and build on its successes and learning.

We have a longstanding collaborative relationship with the University of Manchester and its Whitworth Art Gallery through the Manchester Museums and Galleries Partnership, which allows us to share expertise and work together on a range of initiatives. Moreover, in 2014-15, we worked with the project PI, Prof. Carden-Coyne, to stage *The Sensory War*, a landmark exhibition marking the centenary of the First World War. An exploration of how artists have communicated the impact of military conflict on the body, mind, environment and human senses, it attracted 203,000 visitors. Our team of curators welcomes the opportunity to continue this successful partnership with Prof. Carden-Coyne, her academic colleagues, and



Manchester Art Gallery



the Centre for the Cultural History of War. We are also excited to work with the renowned Manchester-based arts NGO In Place of War to bring a bespoke version of their Creative Entrepreneurial Programme to the UK for the first time. UDA is a genuine collaboration between the academic team led by Prof. Carden-Coyne, curatorial staff from MAG, In Place of War, the Whitworth Art Gallery, refugee artists and curators, and Mancunians from host community and refugee backgrounds. We believe UDA's innovative approaches will produce lasting beneficial effects for how cultural institutions engage with migrant and refugee communities, and the art and artists that come from them.

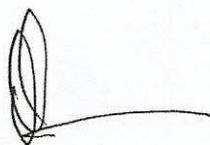
Over the course of UDA, the project team will research our historic and contemporary art collections and hold consultation workshops with community members. We will then commission an artist-designer to visualise the resulting stories, and work with the academic and curatorial teams to create a new permanent Welcome Space here at MAG. This will be a highly significant undertaking and fits well with the context of our re-display of a whole suite of gallery spaces in line with the gallery vision: changing the nature of conversation, opening up new and existing stories and histories and playing an active, civic role in the city.

Manchester City Galleries are committed to helping fulfil the objectives of UDA's proposed programme. In the event of an award, Manchester Art Gallery (MAG) will contribute resources with an in-kind value of £[REDACTED] to the Welcome Space project, comprising:

- **Staff time:** £[REDACTED] – Three Co-Curators; Hannah Williamson (Fine Art), Clare Gannaway (Contemporary Art) and Ruth Edson (Learning Manager: Communities) plus members of technical, marketing, visitor and conservation teams. We see the development of the new Welcome Space as an evolving process.
- Exhibition installation costs: £[REDACTED] – Transport for loan items, marketing, exhibition building, painting, framing and interpretation.
- Activation of the gallery space: £[REDACTED] – Studio and gallery use for workshops and events connected with the project.

As a truly innovative and equitable collaboration, UDA has the potential to greatly improve the visibility of refugee and migrant art in UK collections, and the ways in which the Cultural sector welcomes and provides for recently arrived communities. I am happy to reaffirm the support of Manchester City Galleries for this ambitious and important programme, and we look forward to playing an important role in its success.

Yours Sincerely,



Alistair Hudson
Director



Manchester Art Gallery



Professor Ana Carden-Coyne (PI), University of Manchester, List of Publications

Single-Authored Monographs:

The Politics of Wounds: Military Patients and Medical Power in the First World War (Oxford University Press), 2014. 382 pages; (AHRC funded) ISBN 9780199698264

Reconstructing the Body: Classicism, Modernism, and the First World War, (Oxford University Press). 2009. 135,000 words; ISBN 978-0-19954646-6

Edited Volumes

*2014 Co-Editor, *The Sensory War, 1914-2014*, Manchester Art Gallery press, exhibition catalogue. Single authored: 'The Sensory War, 1914-2014: Bodies, Minds and Environments'. ISBN 9780901673886

2012 Sole Editor, *Gender and Conflict Since 1914: Historical and Interdisciplinary Perspectives*, (Gender and History series, Palgrave, UK). Introduction. Single authored: 'Gendering the Politics of Wounds Since 1914'. ISBN 9780230280946

Academic Journal Articles

* 2019 (due out) Special Issue *Cultural and Social History* (co-ed with Kate Darian Smith), 'Young People and the Two World Wars: Materiality, Memory and Cultural Heritage'. Single authored article: 'Boy Mascots, Orphans and Heroes: the State, the Family and Cultural Heritage'.

* 2019 'Butterfly Touch: rehabilitation, nature and the haptic arts in the First World War', *Critical Military Studies*, DOI. 10.1080/2337486.2019.1612151

2015 'Masculinity and the Wounds of the First World War: A Centenary Reflection', in *Revisiter la Grande Guerre, Revue Française de Civilisation Britannique*, XX-1, <http://rccb.revues.org/305>

2008 "Painful Bodies and Brutal Women: Gender Politics, Remedial Massage and Cultural Agency in Military Hospitals, 1914-1918". *Journal of War and Culture Studies*.

2007 Co-Ed. with J. Anderson, *European Review of History*, 14, 4. 'Enabling the Past: New Perspectives in the History of Disability'. Single authored: "Ungrateful Bodies: Rehabilitation, Resistance and Disabled American Veterans".

Book Chapters

* 2020 "The Art of Resilience: Veteran Therapy from the Occupational to the Creative, 1914-1945", in Vermetten and Van Bergen (eds), *World War I and Health: Rethinking Resilience* (Brill: Leiden).

2017 (with Laura Doan), 'Gender and Sexuality', in S. Grayzel and T. Proctor (eds), *Gender and the Great War*, Oxford University Press. ISBN 978-0-19-027107-7.

2014 'Men in Pain: Silence, Stories and Soldiers' Bodies', in N. Saunders and P. Cornish eds, *Bodies in Conflict: Materiality and Corporeality*, Routledge, London. ISBN: 9780415834223

2012 'Disabled War Veterans', ed. M. Hampf, *Praktiken und Figurationen des Körpers in den Kulturwissenschaften* (What can a body do? Body Practices and Figurations in Cultural Studies), Campus, Frankfurt. ISBN 978-3-593-39641-5

*2011 'The Ethics of Representation in Holocaust Museums', in JM Dreyfus and D. Langton eds, *Writing the Holocaust*, Bloomsbury Academic. ISBN: 9780340991893

*2009 'Ghosts in the War Museum: Disabled Soldiers and Civilians', in R. Sandell, J. Dodd, R. Garland Thomson eds, *Re-Presenting Disability: Activism and Agency in the Museum*, Routledge, London. ISBN 978 – 0- 415-49473-1

Professor Charles Green (PI), University of Melbourne, 1-Page List of Publications

Single-Authored Monographs:

- *2016: GREEN, C., and GARDNER, A. – *Biennials, Triennials and documenta: The Exhibitions That Created Contemporary Art*, Wiley-Blackwell, Boston: 296pp. (2016).
- *2014: GREEN, C., and BROWN, L. and CATTAPAN, J. – *Framing Conflict: War, Peace and Aftermath*, MacMillan Palgrave, Melbourne: 226pp. (2014).
- *2001: GREEN, C. - *The Third Hand: Artist Collaborations from Conceptualism to Postmodernism*, University of Minnesota Press, Minneapolis: ix + 247pp. (2001)
- 1995: GREEN, C. - *Peripheral Vision: Contemporary Australian Art 1970-94*, Craftsman House, Sydney: 153 pp. (1995)

Selection from Edited Volumes

2010: GREEN, C. Commissioning editor of 40 new entries on Australian art for *Grove Art Online*. *Oxford Art Online*, New York. <http://www.oxfordartonline.com> (2010). 5 entries by Green including extended Introduction.

Selection from Academic Journal Articles in last 5 years

- 2018: BROWN, LYNDELL, GREEN, CHARLES, CATTAPAN, JON, AND GOUGH, PAUL — “Revisioning Australia’s War Art:”, *Humanities*, vol. 7 (April 2018): 12 pp..
www.mdpi.com/journal/humanities.
- *2017: GARDNER, A., and GREEN, C. - “Post-North? Documenta11 and the Challenges of the “Global” Exhibition,” *On-Curating*, no. 33 (June. 2017). <http://www.on-curating.org/issue-33-reader/post-north-documenta11-and-the-challenges-of-the-global-exhibition.html>
- *2015: GREEN, C., and BROWN, L. and CATTAPAN, J. – “The Obscure Dimensions Of Conflict,” *Journal of War and Culture Studies*, vol. 8, no. 2 (2015), pp. 158-174.

Selection from Research Book Chapters in last 5 years

- 2019: GREEN, C. - “Notes on the Centre: Two Decades of American Painting, 1967,” in Alasdair Rider (ed.), *In and Out of American Art* (London: Tate Papers, 2019): 25 pp., confirmed Sept. 2018.
- *2019: BROWN, L., and GREEN, C. - “No Agency: Iraq and Afghanistan at War,” in Margaret Baguley and Martin Kerby (eds.), *Mars and Minerva: Artistic and Cultural Responses to War (1914 – 2014) in the Anglo-Saxon World* (London: Palgrave-Macmillan, 2019); 28 pp.
- 2018: GREEN, C. - “Performance Disturbance,” in Adam Geczy and Mimi Kelly (eds.), *What is Performance Art* (Sydney, Australia: Power Publications, 2018): pp. 107-114.
- 2018: GREEN, C. & BARKER, H. - “To Give Lip,” in Adam Geczy and Mimi Kelly (eds.), *What is Performance Art* (Sydney, Australia: Power Publications, 2018): pp. 33-52.
- *2015: GREEN, C., and GARDNER, A. – “South as Method? Biennials Past and Present”, in Galit Eilat, Nuria Enguita Mayo, Charles Esche, Pablo Lafuente, Luiza Proença, Oren Sagiv and Benjamin Seroussi (eds.), *Making Biennials in Contemporary Times; Essays from the World Biennial Forum no. 2, São Paulo, 2014* (Amsterdam and São Paulo: Biennial Foundation, Fundação Bienal de São Paulo and Instituto de Cultura Contemporânea, 2015), pp. 28-36.
https://issuu.com/iccoart/docs/wbf_book_r5_issuu.
- *2015: BARIKIN, A., and BROWN, L., and GREEN, C. - “The Museum in Hiding: Framing Conflict,” in A. Whitcomb and K. Message (eds.), *The International Handbooks of Museum Studies: Museum Theory* (Boston: Wiley, 2015): pp. 485-510.
- *2014: GARDNER, A., and GREEN, C. - “The Exclusivity of Cultural Translation: Contemporary Art, the South, and Biennales,” in Charlotte Bydler and Cecilia Sjöholm (eds.), *Regionality/Mondiality: Perspectives on Art, Aesthetics and Globalization* (Sodertorn, Sweden: Sodertorn University Press, 2014): pp. 269-298.
- *2014: GARDNER, A., and GREEN, C. - “When Art Migrates: Biennales and Itinerancy”, in Juliet Steyn and Nadja Stamselberg (eds.), *Breaching Borders: Art, Migrants and the Metaphor of Waste* (London: I.B. Tauris, 2014): pp. 139-164.
- *2014: GARDNER, A., and GREEN, C. - “Mega-Exhibitions, New Publics and Asian Art Biennials”, in Larissa Hjorth and Natalie King (eds.), *Art in the Asia-Pacific: Intimate Publics* (New York: Routledge, 2014): pp. 23-36.

Dr Chrisoula Lionis (RF): List of Publications

Books

* 2016 *Laughter in Occupied Palestine: Identity and Comedy in Palestinian Art and Film* (London: I.B. Tauris)

Peer-reviewed Journal Articles

- *2019 C. Lionis and Uros Cvorovic, 'When the Periphery Laughs: Locality and Humor in Contemporary Art from Greece and Bosnia and Herzegovina,' *Cultural Politics* (2019): 15.2: 221-241. doi: 10.1215/17432197-7515070
- *2015 'Peasant, Revolutionary, Celebrity: Popular Iconography in Palestinian Art,' *Middle East Journal of Culture and Communication* (2015) 8.1: 69-84; doi: 10.1163/18739865-00801005.
- *2014 'A past not yet passed: Postmemory in the work of Mona Hatoum,' *Social Text*, (2014) 32.2: 77-93; doi: 10.1215/01642472-2419558

Book Chapters / Edited Volumes

- *2020 'If a Duck is Drawn in the Desert Anybody See It: Humour and Infrastructures of Palestinian Statehood', in Sabine Damir-Geilsdorf and Stephan Milich (eds) *Creative Resistance: Political Humour in the Arab Uprisings* (Berlin: Transcript-Verlag, forthcoming 2020)
- *2020 'Laughter and Emergency: Humour, Contemporary Art and Foreign Occupation' in Jeremy Taylor [ed], *Visual Histories of Occupation: Towards an Interdisciplinary and Transnational Dialogue*, (London: Bloomsbury, forthcoming 2020)
- *2020 'Humour and the Enactment of Statehood: 'Anticipatory Aesthetics' in Palestine, in Mette Gieskes and Anneke Schulenberg [eds] *Humor, Globalization, and Culture-specificity in Contemporary Art*, (London: Bloomsbury, forthcoming, 2020)
- *2020 'Laughter 'in between' Time: Temporality, Iconography, and the Burden of Proof in Palestinian Art after Oslo', in Gil Pasternak (ed) *Visioning Israel-Palestine: Encounters at the Cultural Boundaries of Conflict* (London: Bloomsbury, forthcoming 2020)
- *2011 'Dis-Oriented Laughter' in *Israeli-Zionist Violence: Manifestations, Causes and Roots*, ed. Sharif Kanaana (Al Bireh: Centre for the Study of Palestinian Society and Heritage, 2011) 42-73.

Curatorial Essays / Art Publications

- 2018 'The Australia that I Saw', in Phillip George, Nur Shkempi, Uros Cvorovic and Chrisoula Lionis, *ENOUGH – KHALAS: Contemporary Australian Muslim Artists*, catalogue (Sydney: UNSW Galleries, 2018)
- *2017 'Between Algiers and Oslo: The sensibility of inertia in YAYA2016', in Nat Muller and Mahmoud Abu Hashhash Eds., *Pattern Recognition: The Young Artist of the Year 2016*, Catalogue (Ramallah: A.M. Qattan Foundation, 2017) [Edition also translated into Arabic]
- 2010 'No Catharsis in Memory', *Sex Death*: Tim Gregory & Ellie Dixon exhibition, catalogue (Sydney: Charkhorse Gallery, 2010)
- *2009 'Our Memory for Forgetfulness', *In This Together*, catalogue (Melbourne: Kultour, 2009)
- *2008 'Insurgence of the Politizen,' *Broadsheet: Contemporary Visual Arts and Culture*, 37.1 (2008): 58-63



International Co-Investigator Head of Department Statement

To: Arts and Humanities Research Council

As Head of the School of Culture and Communication in the Faculty of Arts at The University of Melbourne, I strongly support Professor Charles Green's participation as International Co-Investigator on the proposed AHRC Standard Grant project, **Understanding Displacement Aesthetics and Creating Change in the Art Gallery for Refugees, Migrants and Host Communities (UDA)** led by Professor Ana Carden-Coyne, Director of the Centre for the Cultural History of War at The University of Manchester.

Prof. Green is one of Australia's leading art historians and visual artists. He has an exceptional academic and artistic record in contemporary art, and a distinguished reputation as a curator of contemporary art at the National Gallery of Victoria. Prof. Green has also been the recipient of a number of prestigious fellowships and positions for his art and scholarship. He has held distinguished scholar appointments at the universities of Florida and Wisconsin, and was appointed to the prestigious role of Australian Official War Artist in 2007. Deployed to Iraq and Afghanistan, he is a recognised expert on artistic representations of war and humanitarian crisis. He is also a leading authority on Biennales. As a researcher, he has held eight major grants from the Australian Research Council (ARC), including an ARC Discovery Project Grant from 2011-15 on "Mega Exhibitions: Biennales, Triennales and Documentas, 1950-2010" which in 2016 led to an eponymous monograph, co-authored with Dr Anthony Green. He served on the Commissioners' Council of the Biennale of Venice, Australia from 2010-17, and as a visual artist, won a Gold Medal at the 2004 Bangladesh Biennale. Prof. Green's career demonstrates a long track record of world-leading, collaborative, transdisciplinary research spanning Art, Art history and Art Curatorship. He is therefore ideally placed to act as Co-Investigator on this important international research project.

Over the course of the project, Prof. Green will offer expert scholarship and guidance to the project. He will work with Prof. Carden-Coyne to manage the project and offer mentoring to the two Manchester-based early career scholars, the Research Fellow and Post-Doctoral Research Associate. As part of the project, Prof. Green will conduct research and co-author the project monograph *Understanding Displacement Aesthetics: Art, Migration and Cultural Resilience*, as well as producing a peer-reviewed article for the journal *Third Text*. He will have input into the organisation of the Manchester-based impact projects, and attend the workshop and international conference held in Manchester in year 2 of the project which will coincide with the launch of the new Welcome Space at Manchester Art Gallery. As an esteemed artist and scholar, Prof. Green brings an unparalleled range of contacts in Europe, the USA, Australia and the Asia-Pacific region, spanning the contemporary art world, biennales and refugee art projects, which will prove invaluable to the enrichment and dissemination of the UDA project.



Prof. Green is permanently employed at Melbourne University; he will be on staff for the entire duration of the project and beyond. He will contribute four hours per week to the project, free of charge, drawn from his usual research allocation of 40%. UDA is of strategic importance to Art History and curatorial research in the School of Culture and Communication and with practitioners in the university's Centre for Visual Art. The project also aligns with our institutional commitment to the creative arts and the strategic goal of addressing the Grand Challenge of *Understanding our Place and Purpose*.

UDA is an exciting and ambitious project that will produce outcomes of international significance in terms of academic work, the development of new curatorial approaches and permanent museum spaces, and the role that cultural institutions can play in promoting social inclusion. Therefore, I have no hesitation in expressing full support for this project.

Yours Sincerely

A handwritten signature in blue ink, appearing to read 'Jennifer Milam'.

Professor Jennifer Milam

Professor Jennifer Milam

Head of School

School of Culture and Communication

Faculty of Arts

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DATA MANAGEMENT PLAN (DMP) - Understanding Displacement Aesthetics

1. Data Summary

The project investigates the historical foundations and contemporary operations of ‘displacement aesthetics’, conducted through three research strands that each draw on mixed methods and create different data:

i) Historical and contemporary forms: To identify the historical foundations of displacement aesthetics the PI will analyse primary source evidence. This will involve photographing source material (bureaucratic documents, personal correspondence and memoirs) from the archives of United Nations organisations in New York and Geneva, and material from Paris (e.g. UNRRA and UNRWA; the International Refugee Office, UNHCR; UNESCO), as well as the archives and collections of MoMA, Tate, and the Imperial War Museum. Similarly, CI Green will conduct archival research in Documenta’s archives in Kassel, Germany of the four exhibitions since 2002 that have significantly shaped the aesthetic politics of displacement.

ii) Art-making and art galleries: Qualitative methods (participant observation, questionnaires, semi-structured interviews, workshops and creative exhibition methods) will be used to document unrecorded testimonies of refugee artist and community participants. This involves working with three Arts/Heritage organisations, each collaboration producing different data: In Place of War (IPOW), Manchester Art Gallery (MAG) and the Whitworth Art Gallery (WAG). For IPOW, 15 participants will be mentored by art industry ‘insiders’. Participants will undertake workshops and have access to studio space in Manchester to produce work for the exhibitions. This collaboration will also produce semi-structured interviews (recorded and transcribed) between the RF/PDRA and 15 participants regarding the challenges and ambitions of displaced/migrant artists and curators in the UK. The MAG collaboration will culminate in the design of a new permanent gallery space. It will produce data from interviews with 10 community and artistic participants from the collaborative workshops. Additional data arises from documenting artworks (images of key works in the MAG collection dealing with displacement/migration), used to produce a curated selection of artworks in the MAG exhibition and inform its direction. For the WAG collaboration, the research team will work in collaboration with Whitworth staff, and the artists/curators in the IPOW programme to produce a major exhibition examining 'displacement aesthetics today'. This will produce new data including interviews with artists, photographs of national and international art works, education kits, and public programming material.

iii) Cultural resilience: This strand will produce data around the motivation and impact of four key art projects with refugee communities (Campus in Camps, the Palestinian Museum, the Melissa Network in Athens, and the Onassis Stegi in Athens), and the MAG project. To assess the development of these projects, their funding, and metrics/evaluation by local organisations, the RF will conduct, record, and transcribe produce semi-structured interviews with artists (5 interviews), administrators (5 interviews), and participants (15 interviews). The IPOW, MAG and WAG project interviews will also contribute to the analysis of resilience as outlined above.

2. Data Collection

Intermediate data will be produced by the project team at archives and cultural organisations. This data will come in three forms: image files - .jpeg (for photographs and reproductions of archival material, taken in line with the policies of respective institutions); text files .doc and PDF (for archival notes and interviews transcripts); and sound files WAV and .mp4 (for interviews, events and workshops). All named team members have extensive experience in the methodologies used to create data. PI Carden-Coyne and CI Green have worked documenting, analysing and photographing historical archives for two decades, and Lionis has conducted in-depth interviews with artists, administrators and audiences for 8 years. We all have extensive experience in curatorship including research into collections, commission of new art work, and public programs. Our familiarity with the technologies, protocols and relevant languages used in these data collection methods, and our collaboration with experienced professionals from IPOW, WAG and MAG, means that no dedicated extra staff is required. Recording equipment and technical support is provided by UoM Media Services. The collection of data for this project involves meetings, correspondence and recorded interviews with artists and other participants from key sites (Greece, Palestine, Manchester). Interviews will take place in person where possible on a time, date and location agreed upon by both interviewer and interviewee. Where face-to-face meetings are not possible, interviews will be conducted via Skype or, as a last resort, email.

3. Short-term Data Storage

All research data will be uploaded to the University of Manchester Research Data Storage Service (RDS) [<http://ri.itservices.manchester.ac.uk/rds/>] via VPN and stored with the appropriate metadata. Archival material will be uploaded weekly to the RDS. Interviews will be deleted from recording devices when uploaded. Notes and transcriptions from archival documents (Word and PDF) and interviews (WAV master copies, mp3 for sharing) will be stored on RDS. The RDS is a centrally- hosted and administered, resilient and backed-up data storage service, guided by a series of policies in line with the RCUK Common Principles on Data Sharing to which the AHRC adheres. RDS is replicated and snapped: storage shares can be considered “backed up” – each file is held in two data-centres and can be recovered for up to 35 days. 8 TB of storage on RDS is provided free of charge (without time limit). We anticipate that recorded interviews will not run longer than 1 hour per participant. One hour of recorded mp3 audio is estimated at 115MB (giving 1.1GB in total). Each of these audio recordings will be saved as Word and PDF files. The file size for these transcripts is very small in terms of data storage. In addition, the maximum anticipated storage size for photographs and videos of artworks is 2GB.

4. Long-term Data Storage

All data will be stored for five years on RDS, then reviewed. There is no need to make additional backups (see above). The online exhibition materials will be transferred to RDS, with relevant text, video and images hosted by WAG and MAG for their respective exhibitions. Published outputs will be registered in the University of Manchester Research Data Catalogue (RDC), Pure. There will be no further costs involved in the storage - data will be stored for the long-term in a repository with no ingest costs, and managed by UoM IT and Library teams.

5. Data Sharing

Research data will be available via the UK Data Service and Mendelay Data (the University of Manchester's general purpose open research data repository). Access to the Data Service is free for registered users, promoting reuse, citation and collaboration. Research data generated through interviews with human participants, will be available for reuse subject to receiving the necessary level of written, informed consent (see Ethical and Legal Considerations). Licensing laws mean that photographs and videos of artworks cannot be made publically available. However, these be safely stored on the RDS until the conclusion of this project, then deleted. As WAG is part of The University of Manchester, curators will have appropriate access to data on the RDS. Data sharing with MAG and IPOW will be done through a dedicated Dropbox for Business account, overseen by UoM IT Services [<http://www.itservices.manchester.ac.uk/sandpit/our-services/communication/dropboxbusiness/>]. This data will be valuable for multiple disciplines, including art cultural history, art history and visual culture studies. As outlined in the Case for Support, it is anticipated that this data will be used in academic publications, curatorial programming in museums and galleries, and government policy regarding outreach and engagement with refugee and migrant communities. Participants will be notified how and when data will be used (see below).

6. Ethical and Legal Considerations

Data collection for this project will not commence until the completion of a full ethical review by the University of Manchester (a pre-submission review has been completed). All video, audio, and image capture of participants will be conducted according to UoM's *Procedure for secure handling of recordings and transcriptions* (<http://documents.manchester.ac.uk/display.aspx?DocID=38446>) and processed in accordance with GDPR. Given the experience of the research team, we understand the ethical and legal ramifications of releasing this data without the appropriate informed consent Participant Information Sheets and consent forms will be used to make sure that project participants are made aware that any information they provide may appear in project publications and deposited data. Participants will have access to transcripts, and will have the opportunity to withdraw or suppress any parts of their interviews. Each participant will be alerted to the use of data (whether in published form, or publically available data storage), and only with their consent will data be used or shared. This Data Management Plan will be revised each year during the award to comply with any changes in AHRC's and the University of Manchester's guidelines and expectations. Data management and handling will comply with the General Data Protection Regulation, following University policies: Research Data Management Policy (<http://documents.manchester.ac.uk/display.aspx?DocID=33802>); Data Protection Policy (<http://documents.manchester.ac.uk/display.aspx?DocID=14914>).

5. Work Plans and Timetable

Year 1 2020 months 1-3 sept-nov	Weekly planning meetings: Team WAG, MAG, IPOW - Skype with CI. Agree bench marks; project route map and collaboraton phases; data management plan and ethics approval process [Team/partners]; consult Advisory board. Develop Project 1: IPOW programme; Design phases of collections research at MAG and WAG with initial scoping visits [Team and partners].
months 4-6 dec-feb	Weekly meetings continue. Circulate CFP for Manchester Conference (set for Yr 2). Data research: Australia Refugee Art Project [CI]; Melissa/Onassis Foundation, Athens [RF]; cultural and media collections [PI]. Project 1 (IPOW) : recruit community groups and refugee/migrant artists and curators for IPOW artist/curator programme (12 months). Development phase with Project 2 MAG Welcome space (9 months). MAG collections research [RF/PI].
months 7-9 mar-may	Weekly meetings continue. Appoint PDRA (provide guided course of secondary literature, and training (RF and PDRA interview techniques UoM course). Design and implement participant interview schedule. Data research: cultural and media collections; Tate and MOMA/UN archives (NYC) [PI]; WAG/MAG collections [PDRA/RF] On-going data analysis [Team]; Give UK papers : Association of Art History [Team]; Social History Society [PI]; Team/partner meetings. Commission artists and designer.
Months 10-12 jun-aug	Weekly meetings continue. Data research: archives UN/UNESCO Paris/Geneva [PI]; Palestinian Museum, Campus in Camps [RF]; MAG/WAG [Team]. Project Workshop in Manchester (Yr 1). Documenta Archives, Kassel [CI]; Begin Project 3: WAG exhibition collaboration (7 months) [Team]. Advisory Board meeting and annual reporting [Team/PI]. PI applies to host British Art Network Seminar (Tate).
Year 2 2021 sept-nov	Weekly meetings continue. Project 3 MAG welcome space design phase and 'soft' launch with education activities; artist talks; media [Team/partners]; Tate Evaluation/Participatory Methods training [Team]; design and implementation [team/partners]; Writing workshop 1 [Team]. Submit Project book proposal to Routledge [PI/Team].
months 16-18 dec-feb	Team meetings: skype with CI. College Art Association conference New York (Feb 16-19) [RF and PI]; Collections research continues; Team writing workshop 2 - co-authored article [PI/PDRA] ; Submit RF book proposal to Duke UP ; Submit CI article .
months 19-21 mar-may	Project 2 WAG exhibition launch (month 19 March 2022), artist in conversation events. Collation and analysis of participant interviews and workshop observations [Team]. Team and partner meetings: skype with CI.
months 22-24 jun-aug	Team and partner meetings; Project 2 and 3 evaluation, feedback, data analysis [Team]; Writing workshop 3 [Team]; prepare Refugee week event with partners (June) [Team]; Organise and present at Project Conference in Manchester [Team]; Advisory board annual reporting.
Year 3 Sept 2022 months 25-36	Writing meetings and reviewing process for the Team. Follow up interviews with artist and host community participants. PDRA article . Evaluation of all art gallery and participation projects [Team/partners]. ICOM conference, Alexandria. Draft final chapters for project monograph [Team]; image copyright permissions; work with editor/indexer; revise and submit ms. to Routledge [PI]; RF ms. to Duke UP . Final Board meeting.

Justification of Resources

1. Directly Allocated Costs: Staff [REDACTED]

PI, Carden-Coyne [REDACTED] for 36 months) will a) provide overall leadership for the research programme and b) collaborative processes, managing the relationship with the three cultural and community organisations involved in the project; c) coordinate the recruitment of refugee/migrant artists; d) line manage the PDRA and RF; e) coordinate the research process - schedule team and advisory board meetings, manage risk assessments, ethics clearance and GDPR compliance; f) conduct research on the history of displacement aesthetics; g) oversee and contribute to the timely completion of published outputs, the workshop and conference. The PI has extensive experience in managing co-designed processes and collaborations with multiple stakeholders, including those named below, and an exemplary career as a cultural and public historian, and in curating large-scale, ambitious exhibitions generating extensive media coverage.

CI, Green ([REDACTED] for 36 months): Melbourne University is providing the CI's time of [REDACTED] hours per week, without cost to the project. He will conduct research, author one article and contribute to the project monograph. Green's leadership skills, knowledge and contacts will be vital to the project. He will liaise with major institutions, artists, curators and grass roots organisations in Australia, the USA and Europe. He will assist in mentoring and network building for the RF and PDRA. Green is a distinguished curator and artist, a foremost art historian and a world authority on biennials, artist collaborations and aesthetic theory in relation to war and conflict, which is integral to this project. He is a key figure who brings minimal costs. His commitment extends from previous work with the PI and named cultural partners, including an Australian Research Council Linkage Project in 2017.

2. Directly incurred costs

2.1 Staff costs ([REDACTED])

Research Fellow, Lionis ([REDACTED] for 36 months) will conduct research that is fundamental to both a single-authored monograph and the co-authored project monograph. She will be responsible for the interview programme with artist and collaborators, overseen by the PI. She will assist with the workshop and conference, and play a key role in the impact projects and associated data collection. Her contacts with key artists, art museums and organisations in Greece and Palestine play a central role in the international breadth of this project. A world-leading young researcher in her field, Lionis secured a prestigious Marie Curie Postdoctoral Fellowship on laughter and resilience in sites of crisis (2018-2020). She brings to this project a decade of research experience in Greece and Palestine, working with refugee communities and artists, and curating Australia's first Palestinian art exhibition (2012). Given her accomplishments, experience, and central importance to the project, the RF will be appointed at [REDACTED]. The **PDRA ([REDACTED] for 30 months)** will have expertise on participatory or socially engaged art practice and/or cultural heritage, and relevant language skills. Based on the PI and CI's experience as supervisors, external examiners and mentors, we are confident that appropriate researchers will find this role attractive. The PDRA will gain experience by researching the collections of MAG and WAG, conducting interviews with IPOW participants (under PI supervision) and assisting with the impact projects. They will write one single author article, co-author another with the PI, and contribute to the project monograph. A balance of training, research, publications, conference participation and career development is embedded in their role. The PDRA will be appointed at the bottom of [REDACTED] as is appropriate for entry-level postdoctoral positions.

2.2 Travel and Subsistence ([REDACTED])

The research travel has been carefully planned to minimise costs, in consultation with The University of Manchester's travel partner. The PI's research trips focus on key influential sites in the artistic and institutional development of displacement aesthetics in New York (10 days, [REDACTED]), London ([REDACTED]), Geneva and Paris (6 days, [REDACTED]). This includes agenda setting galleries like MOMA and Tate Modern, and the archives of UN bodies (eg UNRRA; UNESCO). The identification of material is greatly aided by the PI's prior familiarity with these holdings, and the work of the 'Visual Art, Humanitarianism and Human Rights (2017-18) network, led by the PI and CI. CI Green's three, extended visits to Manchester ([REDACTED] per year for flights, accommodation and subsistence) have been planned to combine project meetings, workshops and partner events, greatly reducing the cost of his trip to the *Documenta* archives in Kassel, Germany ([REDACTED]). RF

Lionis's 10-day research trips to Greece (██████) and Palestine (██████) provides in-depth analysis of contemporary art initiatives at the forefront of population displacement, and an international comparative perspective to enrich the outputs and Manchester-based impact projects.

2.3 Other Directly Incurred Costs ████████

For all three of these projects, the academic team will conduct evaluations and interviews with participants. This data will be fed back into the published academic outputs.

Impact Project 1: In Place of War (IPOW): ████████: The research team will work with the world-leading NGO IPOW, and the curatorial and learning teams from the Whitworth Art Gallery (WAG) and Manchester Art Gallery (MAG) to create a bespoke mentoring programme for a cohort of 15 artists and/or curators from migrant/refugee backgrounds. Modelled on IPOW's existing work, it will provide transferable skill development and a University of Manchester certificate as a means of bolstering participants' CVs with a 'recognised' training provider. IPOW will oversee the training of local certified trainers to deliver the programme (██████) to deliver the programme to 15 artists/curator participants in 2 x 15-day cycles at a cost of ████████ (30 days at ████████ per day). The programme will use a book of resources (██████) and provide seed funding (██████ per person). IPOW will also organise a series of showcase events for practitioners (██████). IPOW's fee (██████) covers finance, CEO time, an experienced project manager and an evaluation report for public distribution. We will also hire studio space for practitioners (██████).

Project 2: Manchester Art Gallery Welcome Space (MAG): ████████: The research on MAG's collections explores ideas about and experiences of migration articulated through the gallery's collections, which will also be interpreted by a commissioned artist (██████). Workshops will be conducted with local communities, migrants, refugees, and artists from the IPOW programme to inform the re-design of the 'Welcome Space' through a transparent, visible and reflexive process, providing a model of the project's objectives and ethos. Ten host community participants in the workshops will be paid ████████ per hour (23 x 3-hour sessions = ████████). This is a major opportunity for academic research to inform the permanent transformation of a space in the city's gallery that will ensure flagship, sustainable impact of the research. MAG will pay staff costs for curators, educators, technicians, and conservators, and for renovating the space (an in-kind contribution of ████████). MAG will also create an education programme and organise public talks by the project team with artist-in conversations to further disseminate the findings.

Project 3 Whitworth Art Gallery (WAG) exhibition exploring the history and contemporary contours of displacement aesthetics (██████): WAG is covering all exhibition costs – curatorial, conservation and educational staff time (██████), international and national loans (██████), construction and installation (██████), and events and advertising (██████) to a total value of ████████. We request only ████████ for the participatory artist to lead the workshops with the refugee/migrant artists, and create a contained commissioned piece that the gallery would not ordinarily undertake. This will create a compelling and visible aspect of the research impact and dissemination. It will also generate interview data for the published outputs.

C. Resources for Dissemination ████████

A **two-day workshop** (Year 1) brings together world-leading academic experts and grass roots refugee arts leaders, discussing best practice for the impact projects. It covers international and national travel (██████), accommodation (██████) and subsistence (██████) for 15 participants. In Year 2 a **major international conference** would coincide with the launch of the WAG exhibition, enabling the broadest possible dissemination. It covers international and national travel ████████ accommodation (██████, and subsistence (██████). Advisory Boards will be held as well. To disseminate across the project's interdisciplinary spectrum, we target **key conferences** in the UK (Social History Society, PI ████████ Resilience Studies, RF ████████; Association of Art History (3 team members, ████████); and the International Council of Museums Conference in Alexandria, Egypt ████████ for PI, CI and PDRA) and the College Art Association of America (██████ for PI and RF).

Publishing costs and image subvention: ████████

Due to the nature of this image-based project, we require some costs for a reasonable level of World copyright rights and reproduction costs (██████). Images of partner museum collections are to be provided free of charge.



COMPLIANCE WITH THE DATA PROTECTION ACT 1998

In accordance with the Data Protection Act 1998, the personal data provided on this form will be processed by AHRC, and may be held on computerised database and/or manual files. Further details may be found in the **guidance notes**

Research Grants - Standard Peer Review

AHRC Reference: AH/T012595/1

Document Status: With Council

Research Grants (open call)

Applicant Details

Applicant	Professor Ana Carden-Coyne	Organisation	The University of Manchester
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Title of Research Project

Understanding Displacement Aesthetics and Creating Change in the Art Gallery for Refugees, Migrants and Host Communities
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Review Information

Response Due Date	23/03/2020	Reviewer Reference:	010154260
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Research Council Contact Details

AHRC Administration Contact:	Email:	Telephone:
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Quality

Please comment on the quality and importance of the work proposed, considering: (1) Aims and Objectives; (2) Research Questions; (3) Research Context; and (4) Research Methods. Further guidance is available under 'Help'.

This is a good and very timely proposal focused on refugee politics in art history and museum exhibitions, characterised as an 'aesthetics of displacement'. Over the last twenty years this topic has come to the forefront of art practice and it has been the subject of a great deal of academic consideration and curatorial concern.

The project takes two focused studies: a) a post WWII historical study of the Middle East; b) a study from 2002 of the contemporary migrant situation (Australia; Greece and the Middle East. The work centres on three projects with two Manchester Museums in collaboration with the NGO 'In Place of War'; a series of commissioned artist projects are included; and a number of academic outputs. are predicted.

A criticism is that the project does have the feel of something produced by two academics pooling distinct expertise to create a research project. This might be mitigated if a rationale was supplied for why the project takes these two distinct points of focus. Similarly a rationale other than expertise of team members for these 'case studies' would be helpful.

Aims and Objectives
The aim of the project is to explore refugees not as a subject for art, but as participants in the making of art. To this effect, the research focuses on two historical periods and three geographical locations. The project aims to connect, artists,

academics and museum professionals with a focus on art produced by refugees.

Research Questions

The project explores the role of refugees, not as subjects for art, but as producers and how this counter's mainstream images of the migrant. The bifurcated focus and multiple components, mean that there are a lot of research questions indicated and these pull the project in different directions with eight key points. This would be better if framed as a coherent strategy for research. It currently feels a little too dispersed in focus.

Research Context

The research context is the spectacular rise of interest in refugee aesthetics with the international circuit of art museums and biennials. There has been significant work in this area in academic journals such as *Third Text*, with contributions produced by the team. The context for the work is presented with thoroughness and demonstrates a high degree of familiarity with a range of approaches and academic fields. This is a great strength. Again, the dual focus makes this context rather convoluted.

Research Methods

The research methods for the body of the project are relatively conventional academic archival study combined with curatorial work. These are supplemented by participant workshops with artist refugees; commissioned artworks and curated exhibitions. Interviews are mentioned at various points in the proposal, but it is not clear what role they play. The workshop is probably the most innovative component involving the NGO and refugee artists in developing a new display for the Manchester Art Gallery.

Overall, the quality and importance of the work proposed is

Outstanding	Very Good	✓ Good	Adequate	Unsatisfactory
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My confidence level in assessing this is:

✓ High	Medium	Low
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People

Please comment on the people involved in this proposal, ensuring that you refer to any scheme-specific guidance available under "Help". Please also comment on the training and development opportunities available for any research staff as part of the project. This includes opportunities in relation to research expertise, as well as wider opportunities, for example, in connection with the proposed impact activities.

This is a distinguished, if small, team. The PI and CI have made acknowledged contributions to research on art and refugee politics, with significant publications to their names. I am familiar with some of this work. Although focused on Manchester, an extensive network of academics, and professionals in museums and NGOs are connected to the research. These individuals and organisations supplement the work of the four key participants.

The CI is also a well respected artist and curator. Both CI and PI have held a significant number of grants, particularly from Australian funding bodies. It would have helped if CVs included figures for these, but they seem substantial. The Research Fellow has a good track record for a junior researcher.

The training outlined for the RF and PGRA is good and I would have confidence in the PI and CI in conjunction with museum and NGO partners to conduct this supervision and development. The junior members of the team stand to gain a great deal from the work and the activities involved.

One question concerns the role of the CI. At 0.1 of his time this might mean a rather small input to the project for the component focused on his area of expertise (2002-present). As I have indicated, it is a concern that this time is not funded,

but is provided gratis by University of Melbourne. While seeming to lower the cost of the project, this arrangement introduces an element of unpredictability into the work of this small team.

The team is small for the amount of work to be undertaken, much of it involving management and co-ordination with partner organisations and participating artists. This might involve a great deal of work for the PGRA.

Overall, the applicant's/applicants' work to date and ability to bring the project to completion are

My confidence level in assessing this is:

✓				
Outstanding	Very Good	Good	Adequate	Unsatisfactory

✓		
High	Medium	Low

Management

Please comment on the proposed management of the work outlined in the proposal, considering: (1) Feasibility of the project and its likelihood of completion within the proposed timescales; (2) Appropriateness of the project plan, including arrangements for reviewing progress; (3) Arrangements for supervising and managing any staff or students; 4) Whether the Data Management Plan is appropriate, feasible and valid for the project. Further guidance is available under 'Help'.

The management of the project seems strong. The project includes a wide range of partners. Both the PI and CI have held a range of grants and, although, no figures are included in their CVs, this would suggest significant experience in managing grants and teams.

The management plan and timeline are carefully thought through and well set out. I am pleased to see arrangements for mentoring the junior members of the team, which seem appropriate. The advisory group is made up of a strong group of experts, though this element would be stronger if it included: a) a senior museum professional; b) refugees. At the moment the board seems somewhat local. Given that it is such a small team, much of the day-to-day running of the project may fall to the PDRA.

Feasibility

The project proposes a lot of activities, both academic and museum focused. This may account for the duration of three years. It would certainly require an extended duration to bring the museum projects to fruition. As such, the timetable is well planned and seems feasible. My concern lies in the need to work with two museums and an NGO to bring projects through. The participants probably have this experience, but the work should not be underestimated.

Appropriateness of plan

A detailed plan is carefully set out and suggests considered arrangements for review. The CI and PI will hold regular meetings via Skype; the PI will liaise with museums and the NGO.

Ethics

The ethics of the project are well defined and draw on existing guidelines.

Supervision

No students are included in the project. The arrangements for mentoring junior staff are appropriate.

Data Management

Data management seems appropriate with documents and images stored at the University of Manchester. While documents and transcripts will be made available to users, images of artworks are restricted by copyright legislation. This is

to be expected.

The team have considered the ethical implications of data collection and storage and plans are in place for the necessary permissions.

Overall, the proposed management of the project is

✓				
Outstanding	Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

	✓	
High	Medium	Low

Value for Money

Please comment on the value for money and appropriateness of resources requested in this proposal. You should ensure that you refer to any scheme-specific guidance available under 'Help'

This is a long project running for three years (30 months for the PDRA) with multiple partners. As such, there are a lot of associated costs and the overall sum requested seems appropriate £764901.56 for the AHRC element.

The events are appropriately planned and none are excessively costly. Travel costs are c.£36,000, which is relatively high, but the events seem relevant and none are in themselves expensive. Perhaps, there are a lot of small conference events here, which could be trimmed somewhat without compromising the research, but savings would not be significant. However, reducing the number of conferences might help reduce workload. In any case, travel will be limited over the next 18 months.

The cost of artist projects is reasonable and may prove of great value, but this always depends on the works actually produced and this is not possible to predict. An enclosed letter from Manchester Art Gallery commits to funding the exhibition held there to the value of £113,714. Ideally, a similar statement of commitment from Whitworth Art Gallery would be helpful.

If anything, the team may be under-costing the project: the PI requests 0.4, but this seems somewhat light for managing this range of events, artist projects and academic outputs with multiple partners. Why is the PGRA position 30 months? I am particularly concerned that the CIs time is not included. A letter from his Head of Department at the University of Melbourne states that is time 0.1 will be allocated gratis, but while this is a small amount of time, such arrangements are subject to change and it is difficult to guarantee work that appears gratis.

Overall, the value for money of the project is

		✓		
Outstanding	Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

	✓	
High	Medium	Low

Outputs, Dissemination and Impact

Please comment on the proposed outputs, dissemination and impact, including the extent to which the programme of work will result in high quality public output(s), and whether sufficient attention has been given to who the beneficiaries might be and appropriate ways to engage with them throughout the project.

Academic Outputs.

Outputs are rich and varied. These include a series of conferences; papers in journals a co-authored book and a single authored book; as well as the activities with museum and NGO partners. The monograph and co-edited volume would be welcome. Perhaps too many conference presentations are factored in.

The workshop with the NGO In place of War is perhaps the most innovative feature of the project, which is anticipated to lead to a curated space of the Manchester Art Gallery.

With two exhibitions, a workshop; commissioned artist's projects and a series of academic publications and conference presentations the volume of output is high, unless some of the work is already at an advanced stage, but if that is the case research support would not be expected to be at this level. My central concern is that the dual emphasis of the project, again leads to a lack of focus. While the historical study may inform a contemporary approach, it is not clear that the relation is direct. Outputs for the project have a feel of an assemblage, rather than an integrated strategy. There are ways that this parallels some approaches in contemporary art and curating, but a research project requires a more coherent strategy.

Impact

The issues at stake in displacement aesthetics are ideally suited to generating impact and the partner organisations are in place for this, with two museums and an NGO. These events and collaborations could lead to valuable impact, but at the moment the proposal does not outline an impact strategy. The museum events are presented as impact, rather than as pathways to impact and the nature of the possible impacts is not indicated. This element of the proposal is underdeveloped.

Overall the proposed outputs and dissemination strategy are

Outstanding	✓ Very Good	Good	Adequate	Unsatisfactory
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Overall impact, including identification of potential beneficiaries, is

Outstanding	Very Good	Good	✓ Adequate	Unsatisfactory
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My confidence level in assessing this is:

✓ High	Medium	Low
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Overall Assessment

Your conclusions

Please give your overall conclusions on this proposal, highlighting the strengths and weaknesses, with an indication of their significance and therefore importance in determining the overall grade. You should ensure that you refer to 'Help' for any scheme-specific guidance

This is a timely project on the relationship between refugees and art, characterised as 'displacement aesthetics'. It looks at both the historical period from 1945 to the mid 1960s in the Middle East and the period after Enwezor's Documenta XI (2002-present) in three locations: the Middle East; Greece and Australia. The small team is very strong, with the participation of excellent and leading academics as well as an impressive series of partner organisations in the museum and third sector. The research context is a strength of the project, demonstrating a high level understanding of a number of academic fields. The budget is realistic and not expensive for the range of research activities involved and outputs to be

produced (two exhibitions; a workshop; artist's projects; a monograph and co-authored book; journal papers and multiple conference presentations. Publications are likely to be strong and the exhibitions will draw significant attention. The workshop element is a particular strength involving, via the NGO partner, a number of refugee artists developing a space of welcome for the Manchester Art Gallery.

I would like to raise three issues for the team to consider:

A) Focus

I find that the dual focus of the project - the historical study and the contemporary elements - pull the research in directions that are not quite harmonised. This leads to a proliferation of research questions, which lack coherence. This also leads to a large number of events and outputs, which would require a great deal of management. I find this ambitious. The project feels, at times, like the result of expertise on the part of two significant academics. While their work is certainly congruent, I am not sure that the project has moved to a phase where it surmounts its parts. It would help to have a rationale for combining these areas of attention, which does not revolve around distinct areas of expertise. Why these two periods? Why these geographic case studies?

B) Staffing

There are two issues that I foresee with the staffing. The PI's time is calculated at 0.4. This may be possible, but the diverse activities and their number will require a lot of management time. Is this realistic? Will the PI spend her time coordinating and have little time for the scheduled research? Secondly, the CI is listed as spending 0.1 of his time on the work. However, this is not costed. While it may seem to offer a saving to have this work included gratis, it introduces an element of risk into the project.

C) Impact

Impact is the weakest element of the project. This is a pity, because this seems like a research project ideally suited to the impact agenda. Exhibitions and other outputs are conceived as impact, rather than as pathways and no impact resulting from the work is outlined. The impact components are underdeveloped.

Please assign the proposal an overall grade, ensuring that you refer to the guidance under 'Help' for grade descriptions and any scheme-specific guidance.

My confidence level in assessing this is:

6 (High)	5	✓ 4	3	2	1 (Low)
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✓ High	Medium	Low
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Research Grants - Standard Peer Review

AHRC Reference: AH/T012595/1

Document Status: With Council

Research Grants (open call)

Applicant Details

Applicant	Professor Ana Carden-Coyne	Organisation	The University of Manchester
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Title of Research Project

Understanding Displacement Aesthetics and Creating Change in the Art Gallery for Refugees, Migrants and Host Communities
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Review Information

Response Due Date	30/03/2020	Reviewer Reference:	035934524
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Research Council Contact Details

AHRC Administration Contact:	Email:	Telephone:
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Quality

Please comment on the quality and importance of the work proposed, considering: (1) Aims and Objectives; (2) Research Questions; (3) Research Context; and (4) Research Methods. Further guidance is available under 'Help'.

Overall I found this application to make a very convincing and well-designed case for a project of exceptional contemporary cultural relevance. I found it to be exceptionally high quality and of demonstrable international importance.

(1) The aims and objectives are clearly composed by those with direct and deep experience and knowledge of the subject area from a range of perspectives; there is a clear set of ambitions and a practical understanding of how to deliver these in a coherent and well-structured way. (2) The research questions are probing and pressing ones for our times and note areas about which too little is known or which have previously been considered in isolation (histories of migrant/displaced persons art, for example, alongside contemporary art exploring migration / displacement themes and the marginalisation of migrant / DP artists and curators themselves). (3) The research context is very well informed and brings together an appropriate range of disciplinary literatures and knowledges across international cultural histories of war, art theory and practice, museology, humanitarian studies etc; the context overall is very well presented and well argued. The current debates and controversies are live issues mapped out well, and in urgent need of addressing. I had some initial uncertainties about the geographical and historical framing of the study into particular locations and certain periods but these were generally allayed by further explanation later. (4) The proposed research methods are very well aligned with the previous parts of the proposal and again sound coherent and thorough; the areas are those in which the key investigators are well-versed. My only caveat is that the final section on resilience methods (the one which I have the least familiarity) perhaps needed a bit more explanation around what is meant by enactment and placemaking, although the production of

interviews seems logical and presents no obstacles to understanding. In general I had a few more queries on this area throughout, such as the focus on 'strength-based rather than victim-based' methodology and the way that humour can be used as a research approach. I can see that this is something in which the RF has extensive experience but it was not spelled out in the proposal for those with less familiarity.

Overall, the quality and importance of the work proposed is

✓				
Outstanding	Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

✓		
High	Medium	Low

People

Please comment on the people involved in this proposal, ensuring that you refer to any scheme-specific guidance available under "Help". Please also comment on the training and development opportunities available for any research staff as part of the project. This includes opportunities in relation to research expertise, as well as wider opportunities, for example, in connection with the proposed impact activities.

The people proposed to lead this project as PI and CI are exceptionally well positioned in terms of subject expertise, prior experience in project management and leadership, and each of the research areas proposed. The RF provides valuable support for key elements of the proposal and brings additional expertise in particular communities (Palestine, but also Greece / Australia) and in the uses of the arts in resilience. The publications and other outcomes already produced by the project team, and their range of existing connections and experiences in creative / gallery outcomes, for example, make a very convincing case. My only queries would be about the extent to which their pre-existing relationships on currently or recently funded projects means that this proposal reproduces areas already covered and work already funded.

Overall, the applicant's/applicants' work to date and ability to bring the project to completion are

✓				
Outstanding	Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

✓		
High	Medium	Low

Management

Please comment on the proposed management of the work outlined in the proposal, considering: (1) Feasibility of the project and its likelihood of completion within the proposed timescales; (2) Appropriateness of the project plan, including arrangements for reviewing progress; (3) Arrangements for supervising and managing any staff or students; (4) Whether the Data Management Plan is appropriate, feasible and valid for the project. Further guidance is available under 'Help'.

The project management seems very well designed and thought through. (1) The project is very ambitious but appears feasible in relation to its proposed timelines given the full time status over a very long period of several members of the project team; my only minor query is the timing of the conference papers in months 7-9 when some of the key research (archival trips and other forms of data collection) do not take place until months 10-12. (2) The project plan is appropriate with lots of opportunities built in for review and checking via regular team meetings, advisory board annual events and project reporting etc. (3) Arrangements for supervising and managing staff and students; training in arts methods and Tate evaluation, for example, has been built in, and there appears to be supportive structures in place for the contribution of more junior staff to co-author, co-present and publish on their own areas of expertise. (4) The Data Management Plan is a technical area outside of my direct expertise but I can see that appropriate considerations have been made for matters of security, longevity, etc, in relation to published protocols, institutional expectations and best practice.

Overall, the proposed management of the project is

✓				
Outstanding	Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

✓		
High	Medium	Low

Value for Money

Please comment on the value for money and appropriateness of resources requested in this proposal. You should ensure that you refer to any scheme-specific guidance available under 'Help'

This is a major claim to funds but the bulk of this relates to the costs of having senior staff full-time on the project for long periods. I think the level of seniority and the time investment is valuable and realistic. This is an application that claims a lot and in order to deliver on its exciting promise and to create the major and meaningful outcomes it needs such an investment of expertise and time.

There were minor matters that caught my eye in the budgeting, such as a very small fee (in fact covered by WAG) of £6000 for national and international art loans, which seemed to me to be far too small, and what 'a book of resources' for £150 might be is not clear to me. More significantly, I noted that the artists' fees and the artistic commissions are relatively modest in comparison with some of the other costs and the applicants might like to consider whether this reproduces some of the inequalities that they are seeking to address elsewhere in the project ambitions. I also note that £4,445 per year for international travel for the CI is an exceptionally high figure and wonder whether there are ways to cluster some of the activities for which he needs to be present, or make some matters deliverable remotely.

Overall, the value for money of the project is

		✓		
Outstanding	Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

✓		
High	Medium	Low

Outputs, Dissemination and Impact

Please comment on the proposed outputs, dissemination and impact, including the extent to which the programme of work will result in high quality public output(s), and whether sufficient attention has been given to who the beneficiaries might be and appropriate ways to engage with them throughout the project.

This project promises to deliver a range of outcomes (books, journal articles, workshops, exhibitions, etc) that will reach the beneficiaries (academics, arts and museum practitioners, community members, migrants / DPs, etc) as indicated in a variety of areas, including arts practice, museum and gallery professionals, academics, activists, etc. The humanitarian organisations and resilience studies areas are perhaps less well catered to than the proposal initially claimed was their intention (for example, only one of the conference papers is in a related area); in general there is a strong art and art historical thrust. The multiple elements, the rigour of their reporting and the careful structuring of each of the elements of publication is mostly watertight. The central role played by the migrant / DP artists and curators in the museum and gallery interventions and exhibitions is especially innovative, as is the dedication to the career development of the migrant art / curator group (unless I missed it, how will these beneficiaries be identified/ selected?) I noted some minor queries - for example, is the RF's book proposal submitted or to be submitted? There are two different claims made in the timeline and in the dissemination sections. The applicants may consider filming or otherwise making available the conference, workshops and presentations to enable wider inclusion in line with the ambitions of the project and also to enhance the value for money of these events. Unless I missed this, this was not outlined and may need to be added in to the Data Management Plan if designed in. It wasn't clear, although I may have missed it, if the interviews conducted will be available

to the public or if they are only 'raw data' to inform the project outcomes. I suggest that these could be made more publicly accessible, for example through a project webpage and / or storage in a national collection of interviews, e.g. The British Library Sound Archives.

Overall the proposed outputs and dissemination strategy are

Outstanding	✓ Very Good	Good	Adequate	Unsatisfactory
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Overall impact, including identification of potential beneficiaries, is

Outstanding	✓ Very Good	Good	Adequate	Unsatisfactory
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My confidence level in assessing this is:

✓ High	Medium	Low
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Overall Assessment

Your conclusions

Please give your overall conclusions on this proposal, highlighting the strengths and weaknesses, with an indication of their significance and therefore importance in determining the overall grade. You should ensure that you refer to 'Help' for any scheme-specific guidance

I think this is an exemplary project that is exceptionally timely and important; it marries up a range of areas that have been tackled in isolation and it evaluates a range of historical and contemporary practices that are sorely in need of this overview. It is very well informed and very well designed and will be led by exceptionally experienced subject specialists and leaders. The creative and participatory elements are meaningful and integrated and will provide wide and deep engagement and impact. I highly recommend funding this application as a flagship project.

Please assign the proposal an overall grade, ensuring that you refer to the guidance under 'Help' for grade descriptions and any scheme-specific guidance.

✓ 6 (High)	5	4	3	2	1 (Low)
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My confidence level in assessing this is:

✓ High	Medium	Low
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Research Grants - Standard Peer Review

AHRC Reference: AH/T012595/1

Document Status: With Council

Research Grants (open call)

Applicant Details

Applicant	Professor Ana Carden-Coyne	Organisation	The University of Manchester
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Title of Research Project

Understanding Displacement Aesthetics and Creating Change in the Art Gallery for Refugees, Migrants and Host Communities
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Review Information

Response Due Date	23/03/2020	Reviewer Reference:	197498599
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Research Council Contact Details

AHRC Administration Contact:	Email:	Telephone:
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Quality

Please comment on the quality and importance of the work proposed, considering: (1) Aims and Objectives; (2) Research Questions; (3) Research Context; and (4) Research Methods. Further guidance is available under 'Help'.

This is an ambitious, well-planned and valuable project. The aims and objectives are well-explained, laudable, far-reaching and rigorous. The project's ambition to make 'meaningful and sustained change in the art sector' is convincing and realizable in the ways the application details. The application's claims to advancing scholarship as well as changing curatorial and arts practice are well-supported. The project's vision is truly international (as befits the subject), but with a grounded and on-the-ground practicality. The ways in which this project complements previous projects and exhibitions are impressive. The research questions are clear, well-shaped, and informed by the research context. Some research questions will be answered by evidence obtained via the exhibitions, just one example of the way that research and impact are symbiotic for this project. The significance of the work in relation to existing scholarship and practice is made clear. The development of a 'significant new dimension to accounts of art' in relation to displacement is valuable. Researched case studies are useful for this and future work, and an assessment of the extent to which art and creativity supports displaced and migrant communities is extremely timely. Research methods for each of the strands are appropriate and well-designed. There are so many facets to each strand that make the project packed with opportunities to learn, develop and shape, such as the writing of object and life stories to create new gallery interpretation in Strand Two. The programme in strand 2a is an innovative way of putting research to immediate use at the same time as gathering data, providing 15 artists/curators from migrant/refugee experiences the resources to work. The letter of support from Manchester Art Gallery is especially convincing, describing the project as urgent and demonstrating the ways in which this is a true collaboration beyond

Overall, the quality and importance of the work proposed is

✓ Outstanding	Very Good	Good	Adequate	Unsatisfactory
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My confidence level in assessing this is:

✓ High	Medium	Low
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People

Please comment on the people involved in this proposal, ensuring that you refer to any scheme-specific guidance available under "Help". Please also comment on the training and development opportunities available for any research staff as part of the project. This includes opportunities in relation to research expertise, as well as wider opportunities, for example, in connection with the proposed impact activities.

An expert and experienced team has been assembled (based on CVs, previous projects, publications and letters of support). There cannot be any question as to the fit of the PI and Co-I for this project. Existing partnerships are exploited to develop the application, and these are clearly good working relationships likely to make the project a success. The RF is also extremely experienced and well-placed to undertake this work, contributing valuable international experience (especially in Palestine) and will gain further valuable experience on this project. The RF's development has been carefully factored into the project. The PI and Co-I management experience make this project more likely to be completed on time and to a high standard. The Advisory Board is also peopled by experienced professionals with relevant skills. Mention might have been made to someone with refugee/migrant experience joining this board, as well as being participants in the project.

Overall, the applicant's/applicants' work to date and ability to bring the project to completion are

✓ Outstanding	Very Good	Good	Adequate	Unsatisfactory
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My confidence level in assessing this is:

High	✓ Medium	Low
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Management

Please comment on the proposed management of the work outlined in the proposal, considering: (1) Feasibility of the project and its likelihood of completion within the proposed timescales; (2) Appropriateness of the project plan, including arrangements for reviewing progress; (3) Arrangements for supervising and managing any staff or students; 4) Whether the Data Management Plan is appropriate, feasible and valid for the project. Further guidance is available under 'Help'.

(1) This is an ambitious programme of research and other activities, but the academics are partnered with capable and experienced organisations and have selected partnerships that allow for professionals in their relevant roles to undertake large parts of the non-research elements (e.g. curation). The project is, therefore, feasible and likely to be completed within the proposed timescale. As mentioned already, the PI and Co-I's wealth of project management experience is clearly an asset.

(2) The project plan is well developed and appropriate.

(3) RA and RF are to be supervised by the experienced PI, and the Co-I is part of this though remotely.

(4) Data Management plan appears appropriate, feasible and valid for this project. The key pieces of data in terms of security of data are the interviews, and these have been properly considered.

Overall, the proposed management of the project is

✓ Outstanding	Very Good	Good	Adequate	Unsatisfactory
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My confidence level in assessing this is:

High	✓ Medium	Low
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Value for Money

Please comment on the value for money and appropriateness of resources requested in this proposal. You should ensure that you refer to any scheme-specific guidance available under 'Help'

This is a fairly expensive project, but it delivers a huge amount for that money and is likely to have a big impact. In addition to academic outputs and traditional scholarship, there are two exhibitions and the IPOW programme. A large amount of the spend goes on travel, but this has been appropriately costed. The Col's contribution to the project is clearly one area that provides a lot of VFM, as this is covered by University of Melbourne. The only areas that might have been less costly are accommodation (some of the UK figures seemed rather high for standard accommodation) and covering the Manchester conference costs for all attendees (a fee could be levied as is standard). The significant areas of expenditure, such as the exhibitions, are well justified.

Overall, the value for money of the project is

Outstanding	✓ Very Good	Good	Adequate	Unsatisfactory
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My confidence level in assessing this is:

High	✓ Medium	Low
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Outputs, Dissemination and Impact

Please comment on the proposed outputs, dissemination and impact, including the extent to which the programme of work will result in high quality public output(s), and whether sufficient attention has been given to who the beneficiaries might be and appropriate ways to engage with them throughout the project.

This is a project that treats research and impact as symbiotic, and the result is an extremely effective strategy. The standard academic outputs look rigorous and of value to scholars in relevant fields. The exhibitions are, as the letter of support points out, important and of value to a number of audiences, users and communities. The PIs previously popular exhibition collaboration shows how many thousands of people can be reached directly (and more through media and public discourse). The fact that the project can have a permanent impact on MAG with the development of a 'welcome space' makes the project very powerful. The IPOW project may reach fewer people (15 individuals), but its rehumanising, connective and empowering potential is great. Both academic and non-academic beneficiaries have been attended to, and the identification of audiences and users has been careful.

Overall the proposed outputs and dissemination strategy are

✓ Outstanding	Very Good	Good	Adequate	Unsatisfactory
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Overall impact, including identification of potential beneficiaries, is

✓ Outstanding	Very Good	Good	Adequate	Unsatisfactory
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My confidence level in assessing this is:

✓ High	Medium	Low
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Overall Assessment

Your conclusions

Please give your overall conclusions on this proposal, highlighting the strengths and weaknesses, with an indication of their significance and therefore importance in determining the overall grade. You should ensure that you refer to 'Help' for any scheme-specific guidance

This is one of the strongest proposals I have ever reviewed for the AHRC. The project's key strengths are: an experienced academic team; powerfully impactful activities built into the project and to be used as important evidence-gathering opportunities to assess particular interventions; the potential to make permanent change immediately; the significance of the exhibitions. Its one weakness is perhaps the cost, but as previously mentioned a lot is being delivered within three years. I suggest that this project is not only valuable in its own right, but speaks to the power of Arts and Humanities research to facilitate activities of real human and community value.

Please assign the proposal an overall grade, ensuring that you refer to the guidance under 'Help' for grade descriptions and any scheme-specific guidance.

✓ 6 (High)	5	4	3	2	1 (Low)
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My confidence level in assessing this is:

High	✓ Medium	Low
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