



Arts & Humanities  
Research Council

The Arts and Humanities Research Council  
Annual Report and Accounts 2005-2006

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The AHRC is incorporated by Royal Charter and came into existence on 1 April 2005 under the terms of the Higher Education Act 2004. It took over the responsibilities of the Arts and Humanities Research Board. On that date all of the AHRB's activities, assets and liabilities transferred to the AHRC.

The AHRC is a non-departmental public body (NDPB) sponsored by the Office of Science and Innovation (OSI), which is part of the Department for Trade and Industry, along with the other seven research councils. It is governed by its Council, which is responsible for the overall strategic direction of the organisation.

The Arts and Humanities Research Council (AHRC) aims to:

- Support and promote high quality and innovative research in the arts and humanities
- Support, through programmes in the arts and humanities, the development of skilled people for academic, professional and other employment
- Promote awareness of the importance of arts and humanities research and its role in understanding ourselves, our society, our past and future, and the world in which we live
- Ensure that the knowledge and understanding generated by arts and humanities research is widely disseminated for the economic, social and cultural benefit of the UK and beyond
- Contribute to the shaping of national policy in relation to the arts and humanities.

These aims reflect the objectives which are enshrined in our charter – see [www.ahrc.ac.uk/ahrb/website/images/4\\_96187.pdf](http://www.ahrc.ac.uk/ahrb/website/images/4_96187.pdf)

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# Chairman's Statement



On this occasion may I employ the prerogative of being a Chairman and thank all those who have helped the AHRB evolve from a Board into the current fully fledged Research Council. The prize of ensuring that the Research Council system now includes the humanities and the creative arts is not to be underrated: it constitutes a clear acceptance by Government that "Research and Development" encompasses more than the natural sciences and technology, and the social sciences. There are many reasons why the Government was persuaded but one relates to the significant economic changes which have taken place in the UK over the last two decades. These days the nation is committed to a very major part of its economic life lying outside traditional manufacturing – in the service industries, in the creative industries and in tourism.

The next step surely is to use the modern research council system to cut across the disciplines.

The next step surely is to use the modern research council system not only to support our particular disciplines – whether they are the humanities or biology – but also to cut across the disciplines. Baroness Onora O'Neill (the new President of the British Academy) observed to me recently that interdisciplinary approaches lie at the root of much innovative research and scholarship and, whilst this is indeed accurate, the opportunity now exists to cut across whole disciplines and so tackle some profoundly important and interesting problems. This must be the century when we can understand the human brain and see a fusion of philosophy, psychology and neuroscience; or the full force of research and scholarship might be applied to one

of the most enduring human problems, cultural differences.

To return to offering thanks for the creation of the AHRC. Our particular thanks must go to Presidents of the British Academy who have vigorously supported our creation, to the ESRC who in the early days were powerful advocates for our existence and to Ron Dearing who in his Inquiry into Higher Education argued cogently – from a paper produced by John Laver – for an AHRC and had the inspired idea of bringing together the creative arts and the humanities. It is to the Funding Councils, however, that much practical credit is due – and notably to Brian Fender at HEFCE – because they actually created and funded the AHRB. The last few years have involved a three stage process to create an AHRC and embed it within the Office of Science and Innovation. Great credit must go to our Chief Executives – Paul Langford, David Eastwood, Geoff Crossick and now Philip Esler – along with the staff at Bristol. But moving from one Ministry to another in Whitehall is a particular challenge and without the support of the DFES and the DTI (Office of Science and Innovation) – both ministers and officials – then it would not have occurred. The final step required primary legislation and this was enshrined in the Higher Education Act of 2004 (along with variable undergraduate fees). It also required passing legislation through the Scottish Parliament since Research Councils operate as UK bodies and for this I should finally thank our colleagues in the Scottish Executive who steered with skill and aplomb the necessary changes through the Edinburgh parliament.

**Professor Sir Brian K. Follett**  
Chairman



# Chief Executive's Statement



**O**n 1 April 2006 the Arts and Humanities Research Council celebrated its first birthday.

While its prior life as a Board was singularly successful and well-received, its inaugural year with this new status and organisation has brought home to AHRC staff and stakeholders the exciting new challenges facing it as a Council. Readers of this Report will gain a rich sense of the wide variety of ways in which we are rising to those challenges, while continuing the good work the Board was doing previously.

Our Royal Charter identifies the four main tasks in which we must engage as research (pure and applied), postgraduate training, knowledge transfer and the explanation and advocacy of arts and humanities research. We can only do so in collaboration with the magnificent communities of arts and humanities researchers whom we serve. In the 2001 RAE there were approximately 12,000 researchers in the disciplines we cover in HEIs. This represented some 25% of UK academics. About 7,000 of them were in departments classed 5 or 5\*. There are several hundred more researchers in the national museums and galleries to which we have recently accorded Academic Analogue status, thus allowing their staff

to apply to us under any of our programmes.

The UK is deeply fortunate to have in its midst so many people dedicated to cutting-edge, world-class research and scholarship in the arts and humanities. You can easily see this if you conduct the mental experiment of asking what our national life would be like if we had no philosophy, no studies in English or the classics or modern languages, no work on religion, no disciplined knowledge of British history, no research in the visual or performing arts and so on. Without such research we would be woefully impoverished across a whole range of issues vital to our identity: our knowledge of the past (including our collective memory), our capacity for disciplined thought, our dynamic engagement with our literary traditions, our understanding of the visual, musical and imaginative dimensions of human experience, our creativity and so on. The research our arts and humanities academics conduct in these areas assists the nation to flourish socially, culturally and economically. In particular, our researchers are central to the success of the UK as a knowledge economy through their strong links with the creative industries, which are responsible for 8% of the UK's GDP and are growing at about 6% per annum, way above the national average.

Our involvement with the creative industries is just one way in which we are responding to perhaps our greatest single new challenge as a Research Council—to foster the wide dissemination of our results into the community and, in particular, to be active in knowledge transfer. This is the process where research outputs are transferred into other (typically non-academic) contexts where they can make a difference. In the coming year we will be inaugurating a flagship programme, our Knowledge Transfer Fellowships, that will produce

exemplars of how the fruits of world-class research can have powerful impacts in new settings.

Yet we are not alone in fostering a vibrant and sustainable population of researchers and postgraduate students engaged in research, training and knowledge transfer. We are one of eight Research Councils who form the stimulating environment of Research Councils UK and who work together across an increasing range of programmes and administrative services. Personnel at all levels from the eight Councils meet regularly and work on joint projects. Several of the groups are chaired by AHRC staff.

We are also forming partnerships with many other bodies, in the UK and abroad. In the last year we have greatly expanded our international activities. This effort, initially directed to Europe (where we are easily the largest national funding agency in the arts and humanities) and the USA, will grow considerably in the year ahead to embrace other nations.

I hope that this Annual Report reveals the quality of work we support and the excitement that we feel along with all our stakeholders in fostering it. Arts and humanities research preserves and transforms the scholarship, intellectual life and energy, creativity and innovation that are central to British identity and a key element in its social, cultural and economic well-being. It is our duty and privilege at the AHRC to do all we can to help arts and humanities academics in the UK to carry on the production of world-class research at which they are so outstandingly adept.

**Professor Philip F. Esler**  
Chief Executive

# Management Commentary



This is the first annual report of the Arts and Humanities Research Council – the UK's newest Research Council, which was launched on the 1 April 2005.



*Daniel Senise, Tres caminos (Three paths), 1995. Mixed media on canvas, 267x193cm. © UECLAA (University of Essex Collection of Latin American Art). The UECLAA OnLine ([www.ueclaa.org](http://www.ueclaa.org)) catalogue was launched in 2005 with the support of the AHRC Resource Enhancement scheme.*

The transition to becoming a Research Council – which was aided by the hard work and support of a great number of people and organisations – was well under way at the time of writing last year's annual report, and many of the changes of practice involved in the move from Board to Council were in place by spring last year.

# Activities

The creation of an Arts and Humanities Research Council (AHRC) demonstrated to the academic and creative communities which we support, and to the wider community, the importance the UK Government attaches to our diverse domains. For the first time a public and political commitment has been made to every philosopher, artist, historian, dancer – and to researchers from all of our subject areas – to the effect that their research is of vital importance not just to the UK economy, but to the cultural, social and political landscape as well. Henceforth we are to be treated as partners with the science and social science research communities, breaking down decades of inequality between the subject domains.

As Lord Sainsbury, Minister responsible for Research Councils, remarked at an AHRC conference in December 2005, 'The arrival of arts and humanities researchers into the

Research Council orbit has enhanced its strength with new possibilities for cross-Council collaboration. I have been struck by the range of the work they undertake. These are the researchers who can help us understand how our societies function, and illustrate why we need to understand the past, diverse cultures, identities, ethics, morality, language, performance and creativity. Their work includes study of the impact of design on security, the development of intellectual property law, fashion, film, and the design of computer games and digital media. With programmes and research on areas like migration, or the human impact on the environment, our humanities experts are helping us to understand better the way people think, conceptualise and deploy information.'

With our new Council status comes new challenges. As well as encouraging 'pure'

research, we now need to think closely about the ways in which our academics can disseminate and apply it. Accordingly, a priority area for the AHRC in its Delivery Plan is knowledge transfer, and the many permutations that this can take for researchers in the arts and humanities. We have continued to expand our reach in this area, working with diverse partners from NHS Trusts to clothing companies, computer games designers to BBC New Media. We need to support our research colleagues in their work in enhancing the quality of life and creative output of the UK and beyond, as well as its wealth and competitiveness. Further examples of this exciting new frontier are found in the Knowledge Transfer chapter of this report.

The work of managing the transition to Research Council status did not distract the AHRC from its core business of funding researchers, both at postgraduate and more established levels, during 2005-06. This year the AHRC distributed about 1500 postgraduate awards and about 700 research

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grants, and some of the outstanding work they have funded is discussed in dedicated chapters in this report.

We also launched a major new strategic programme, *Landscapes and Environment*, directed by Professor Stephen Daniels from Nottingham University. The launch event was held on 24 January on the glass walkways of Tower Bridge in London – with its spectacular views of the river and city. The programme looks at our relationships with natural and built, rural and urban environments, their representation and

*String of beads (715BC - 945BC) found at Lahun. Copyright Petrie Museum of Egyptian Archaeology, University College London, UC.16265. The Petrie Museum receives AHRC Core Funding.*



## Our work on the international front continued to gather pace, with the AHRC hosting the 2005 'Humanities in the European Research Area' (HERA) conference at the British Library in December

construction and seeks to gain a deeper and critical understanding of the dialogue between the environment and human agency, embracing a wide array of arts and humanities disciplines.

This is a timely moment to launch such an extensive investigation, as governments, local authorities and citizens balance the needs of accommodation with that of open space; as notions of 'countryside' and 'metropolis' are increasingly deployed as political and social opponents; as climate change literally reshapes our landscape.

Our work on the international front continued to gather pace, with the AHRC hosting the 2005 'Humanities in the European Research Area' (HERA) conference at the British Library in December. More detail about HERA can be found in the international chapter of this report, but the conference itself was well attended by partners from across Europe. The formal response to Lord Sainsbury's welcome to the conference was given by Theodius Lennon, Director of EU Research in Social Sciences and the Humanities.

The AHRC also looked towards the USA in 2005/06, by announcing a joint AHRC/ESRC Library of Congress scholarship. This funds postgraduate students and post-doctoral scholars to go and research in superb facilities in the outstanding collection held by the Library in Washington DC. It is hoped the scheme will expand in 2006/07.

The AHRC gained two new senior members of staff in 2005: a new Chief Executive, Professor Philip Esler, and a Director of Research,

Professor Tony McEnery. Professor Esler joined us from the University of St Andrews, where he was Professor of Biblical Criticism and had previously been Vice-Principal for Research, while Professor McEnery came from being Head of the Department of Linguistics and English Language at Lancaster University.

The AHRC also continued to develop its programme of engagement with audiences beyond academia, by organising several 'open' high-profile events during 2005 and 2006. In October 2005 we supported a public lecture by veteran anti-apartheid campaigner and now Supreme Court Judge, Albie Sachs, who spoke extremely movingly about his oppression and injury by the South African authorities, and eventual rehabilitation. His talk centred on the importance of history and archives, and how crucial these had been in restoring the shattered narrative of so many lives as his homeland sought to understand its past.

In December 2005 we sponsored a lecture by sculptor Antony Gormley, co-organised by the Daiwa Anglo-Japanese Foundation, who talked about his experiences working in Japan. We also sponsored a series of lectures at the British Library, which coincided with an exhibition about the Nobel Prize. Called 'Beautiful Minds', the lecture series looked at different aspects of creativity, in politics, film, science and entrepreneurship. Amongst others, the sell-out audiences heard from veteran politician Tony Benn, producer Lord Puttnam, Professor Lisa Jardine, Baroness Greenfield and Dame Anita Roddick.

In February 2006 the AHRC ran its first seminar in the House of Commons, sponsored

*Bracelet belonging to Harriet Cohen, a gift from Ralph Vaughan Williams and Arnold Bax. Copyright of York Gate Collections, Royal Academy of Music, which received funding through the AHRC's Project Fund Scheme.*



by Chair of the Science and Technology Select Committee, Phil Willis MP. The seminar was on the issue of security and new global challenges, and heard from a panel including Professor Kim Knott of Leeds University and Professor Stuart Croft from the ESRC's Centre for New Security Challenges at Birmingham University. The high-level attendees included Lord Tim Garden, Liberal Democrat spokesman on Defence in the Lords, and Sir Lawrence Freedman from King's College London.

The AHRC continued to work with partner Research Councils on numerous issues, from the technical – implementing the joint electronic grants system and participating in the plans for harmonizing corporate (back office) services – to the intellectual – looking at ways of working together in partnership (such as a workshop on the historic environment with EPSRC, NERC, ESRC and English Heritage). Such partnerships are expected to grow in depth and reach over the coming years.

Another core activity involved preparing for the Government's Comprehensive Spending Review in 2007 – in which all Research Councils must work with the Office of Science and Technology (as of April 2006 the Office of Science and Innovation) to present the excellent research they have funded over the previous decade and demonstrate its social, cultural and economic impact. This will form part of the Government's fundamental examination of public finances, and,

as the newest Research Council, the AHRC will play a full role in this.

An important challenge for us is to conduct evaluations of what we do and fund. As a public body we must assess the benefits of what we do – and how it resonates in social, cultural, political and economic terms. We are operating in a changing environment both for UK and globally, where research agencies must demonstrate the value of the work they support with public funding, and we need to adapt to it.

The AHRC must work to its Delivery Plan, which has prioritized sustaining momentum in arts and humanities research, and also developing initiatives in areas of strategic priority. We also recognised several non-HEI institutions of research excellence under our 'Academic Analogue' scheme, which opens up a new world of research collaboration with top flight research at some of the UK's outstanding museums and galleries.

**As a public body we must assess the benefits of what we do – and how it resonates in social, cultural, political and economic terms**



2005/06 was our first year as a Research Council and this new status defined our research programme activities during the course of the year.



*Bronze Opium weights, 18th-19th century, from Myanmar (Burma). Reproduced by permission of Durham University Museums. The Oriental Museum, one of the Durham University museums, receives funding through the AHRC Core Funding Scheme.*

The confirmation of our first science budget allocations enabled us to publish our Delivery Plan in April, which identified our first set of research priorities and activities as a full council. Our aim was to build upon the support provided for the arts

and humanities research community by the AHRB, whilst also responding to the new challenges inherent in our Royal Charter and in the government's 10-year vision for the research base.

# Research

**W**e needed to sustain the momentum, creativity and ambition that the AHRB had generated among arts and humanities researchers during the previous seven years. We also, however, needed to identify and invest in the major research challenges for the UK, and build bridges with the key cultural, commercial and public sector beneficiaries of arts and humanities research.

We continued during 2005/06 to devote most of our research expenditure to ideas and themes emerging from the research community in responsive-mode. This is the key means, in the arts and humanities as in other disciplinary areas, of stimulating and supporting imaginative and innovative research. We are committed to devoting three quarters of our research expenditure to this activity and – through our Research Leave, Research Grants and Fellowships in the Creative and Performing Arts schemes - to balancing our support between different approaches to research in the arts and humanities: individual, team-based and practice-led. We are also committed to extending the impact of our responsive-mode

support beyond the UK higher education sector. In the second half of the year, we took a major step towards doing so by recognizing a number of national museums, galleries, libraries and archives as Academic Analogues - which equips them directly to apply for AHRC research funding – and by consulting on the research needs of this sector.

During 2004/05 we became aware of a progressive increase in the number and value of the team-based research proposals we were receiving and an even greater increase in the value of those ultimately supported following peer review. This, we believed, reflected a growing confidence among arts and humanities researchers, who were developing more ambitious and more effective proposals for teams of researchers – often from different disciplines and with different levels of experience and types of expertise - to tackle more challenging research problems. Our concern was that we were increasingly unable to support some of the most highly rated proposals we were receiving. The first priority identified in our Delivery Plan, therefore, was to sustain the momentum that had developed for team-based research in the arts and



*Four studies of Ling, John Ruskin (draughtsman), 14 September 1869? Part of the John Ruskins Teaching Collection for which Colin Harrison received an AHRC Resource Enhancement grant.*

humanities by devoting increased funding to responsive-mode proposals of this kind.

In this context, we were delighted to be able to use additional monies obtained from our 2004 Spending Review allocation to increase the level of support within our Research Grants scheme. This enabled us to increase the success rate for proposals across the year from below 20% in 2004/05 to a level of 30% in the second round of 2005/06. Perhaps more than any other activity last year, this step change in support demonstrated the direct value of an Arts and Humanities Research Council to arts and humanities researchers. We were also pleased, despite a significant increase in award values due to the implementation of full economic costing, to continue to support half of the Research Leave applications we received. This was again made possible by funding specifically allocated within our Spending Review allocation.

We made significant improvements last year to the processes through which we allocate our responsive-mode funding. In September, we implemented the Research Councils' Je-S system, which enables the electronic submission of applications for

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research funding. This step, together with the introduction of full economic costing, represents a significant convergence with the practice of other Research Councils, providing a more consistent interface for applicants. In May, we commissioned a review of the first year of our Peer Review College. This concluded that the College had enhanced the rigour of our review process, whilst also providing its members with a closer understanding of our activities. We recently made a further 250 appointments to the College, which means that nearly 10% of the UK arts and humanities research community is engaging with AHRC peer review.



Beyond these responsive-mode activities, the remainder of our research expenditure last year was devoted to our growing portfolio of strategic initiatives. These provide concentrated support for multidisciplinary research in areas that have been identified as priorities for the UK.

In April, we launched at the Museum of Immigration in London the *Diasporas, Migration and Identities* programme, which is the first we have operated independently. By exploring how the movement of peoples affects the identities of individuals and communities, the programme tackles one of the critical challenges of our time. The first research projects to be supported were identified in November. These include historical and comparative studies of migrating food, language, dress, music and artefacts, as well as fundamental research into concepts such as tolerance, identity formation and asylum. They range in focus from first millennium Viking invasion to contemporary Palestinian exile; from Afghan, Kashmiri and Pakistani immigration to the UK,

*Environment*. Following consultation with the sector and with key stakeholders such as English Heritage, the programme has now identified its research priorities and published its plans. A first phase of projects will be commissioned in the summer.

In November, the joint AHRC/EPSRC *Designing for the 21st Century* programme held a three-day *Reflection and Projection* Workshop. This involved all of the 21 research clusters supported in the programme's first phase, which bring researchers and practitioners from the AHRC and EPSRC communities together with private and public sector partners. The workshop shared experiences and new knowledge developed to date and explored the drivers of cluster success. Future research directions were identified for the next phase of the programme, which will build upon the meeting of minds within the clusters through a series of innovative and practical research projects. EPSRC also partnered AHRC, ESRC, NERC and English Heritage in a seminar held in March on *Preserving our Past*, which provided a first step towards developing new multidisciplinary networks of historic environment researchers and practitioners.

At the beginning of the year, we completed a consultation on our next phase of strategic initiatives. More than 100 possible themes were identified by universities, subject associations and other organisations with a stake in UK arts and humanities research. These were prioritised by our Strategic Advisory Group, and six ideas were developed by seminars held over the summer. In December, our Council agreed to earmark £11m for two of the themes to be progressed through programmes on the model of those we have launched on *Diasporas* and *Landscape*. The first programme, which will be launched later in 2006 and co-funded by ESRC, will investigate the nature of religions and beliefs, and their significance to individuals, communities and states, from the ancient past to the present. It will have a direct bearing on many issues of pressing contemporary significance. The second programme, which will follow in 2007, will investigate the use, nature and impact of non-textual modes of transmission – sounds, voices, images, movements and objects – in a world of accelerating and personalised communications technologies.

## Nearly 10% of the UK arts and humanities research community is engaging with AHRC peer review.

to Irish, Scottish and Welsh emigration across the world. A second phase of projects will be added in July 2006. Many of these projects include partnership with community groups and organisations in the creative and cultural sectors. The Programme's Director, Professor Kim Knott, has also begun working with the Home Office to synthesise the wide range of research that is taking place in these areas, and thereby to enhance its application in public policy and practice. This will be a key priority for the programme as it evolves.

In January, the urban landscape from Tower Bridge provided the backdrop for the launch of our second independent programme, which seeks to understand the cultural forms and processes that shape, and are shaped by, our *Landscape and*



*Copy of a cave painting in Lesotho, southern Africa, showing Sotho men (with shields) trying to rescue their cattle from San raiders (with bows and arrows). Copyright Pitt Rivers Museum, University of Oxford (PRM 1993.19.1) which receives funding through the AHRC Core Funding Scheme.*

## Towards an aesthetic psychology: the philosophy of aesthetic perception and cognition

PROFESSOR PETER GOLDIE, UNIVERSITY OF MANCHESTER

WHEN A TODDLER shows you his or her first scribbles, your first instinct is probably to praise such efforts; your second may be to ask yourself what on earth the drawing is of! The question of how children develop artistic abilities has been much researched, but researchers at the University of Manchester are taking a different approach – the first question for them is always ‘what does the child think of the art?’

Supported with an AHRC Research Grant, Professor Peter Goldie and Dr Elisabeth Schellekens are asking questions about the child as consumer of art rather than as a producer—although the two aspects cannot be completely separated. Thus their study explores how children develop an appreciation of art and whether this comes as naturally as their abilities as a producer, as well as what this developmental story relates to the evolutionary story of how humankind came to appreciate art.

Although essentially a philosophical project, the aim of the study is to create a framework for future interdisciplinary work, of which there seems to have been little so far. “On the one hand, philosophy in this area tends to make limited use of empirical evidence,” explains Professor Goldie. “On the other, what work there is in neuroscience and evolutionary psychology is often philosophically naïve and uninformed.” He compares this state of current thinking

on aesthetic appreciation to early work in ethics, which has since seen considerable and fruitful interdisciplinary research.

To date, the study has assessed existing research on the development of aesthetic appreciation in both the individual and the species. Results indicate that developmental psychology has concentrated on how children develop artistic skills, whilst evolutionary psychology is dominated by the debate over whether early flintstones and cave paintings were intended as art.

The intention now is to consider in detail issues such as the appreciation of representational art and the conditions necessary for its development; the place of rules in aesthetic appreciation; and our emotional responses to fictional characters and events, and especially to tragedy and horror.

“Of course, these are old and familiar philosophical questions, but we hope to consider them in ways which are more open to empirical research and interdisciplinary co-operation,” concludes Professor Goldie, “Humans are, arguably, uniquely aesthetically aware, and understanding why may add greatly to our knowledge of what makes us human. We are at the beginning of an important and exciting philosophical enquiry, trying to set the questions that others will go on to study.”

We will conduct a similar consultation later this year on priorities for research resource investment. In January, we informed the research community that we would be changing our approach to supporting the digitisation of resources, with a view to ensuring our investment is more closely tied to the needs of the research community and national research priorities. There will be no further rounds of the Resource Enhancement scheme, but we will continue to support this activity through two routes. Firstly, through our Research Grants scheme, thereby ensuring that

digitisation is closely linked to a process of research into the resources concerned. Secondly, through a series of strategic investments, in collaboration with other national agencies, in those resources that are identified as the highest priority for the UK research community. The first such example is a collaboration we have initiated with JISC, the British Library and the US Library of Congress, which will support the digitisation of newspaper materials and sound recordings in the two libraries, and research into the resources by collaborating UK and US researchers.



*A Lad from Old Ireland (1910). Image courtesy of the Library of Congress: Motion Picture Division.*



CASE STUDY

## 'Early Cinema and the Diasporic Imagination: The Irish in America 1890-1930'

PROFESSOR DESMOND BELL, QUEEN'S UNIVERSITY BELFAST

CONTEMPORARY FILMS SUCH AS *'Far and Away'* (1992), *'Gangs of New York'* (2001) and *'In America'* (2003) have all portrayed aspects of the Irish experience in America to much acclaim, bringing in millions of pounds at the box office. They have provided today's audience with an idea of the issues faced by many Irish migrants as they forged a new life abroad, confronting problems of alienation, dilemmas of identity and the challenge of integration into a new society. Yet early cinema from the period 1890-1930, the most significant period for Irish migration to the US, has largely been overlooked as a rich source of information about the Irish in America at that time.

That's about to change. With the support of an AHRC Networks and Workshops award under the *'Diasporas, Migration and Identities'* programme, Professor Desmond Bell of Queen's University Belfast, an active documentary film maker, is creating a network

to facilitate collaboration between film historians and archivists, social historians, and film-makers in Great Britain, Ireland and the U.S. in order to explore the role and representation of Irish immigrants within early U.S. cinema. Bell's film work, based as it is on creative interpretation of early cinema archives, has opened up the debate about early cinema and the diasporic imagination and how best to represent this within contemporary documentary film practice.

The network will also look at other issues key to our understanding of the Irish in America, notably through three key research arenas; film production, cinematic representation and audience reception.

"We plan to examine the contribution of Irish immigrants to early motion picture production, investigating the ways in which Irish immigrants provided manual, skilled technical, creative and entrepreneurial

services", explains Professor Bell. "We will explore their formation as an ethnic and gendered audience shaped by socio-economic factors such as Catholicism and plot the ways in which early cinema contributed to the cultural assimilation of migrant communities, whilst also facilitating the entrenchment of ethnic-social values. We will also consider the portrayal of the Irish within American silent cinema, examining the cultural circulation of 'Ireland' as a theme, from the period of the Nickelodeon to the peak of 'studio system'".

It is hoped that this project will contribute to greater public awareness of the relationship between Irish immigration and the history of cinema and that it will assist in the production of a range of new interpretative resources for the study of this topic. As well as traditional academic outputs, we plan a major exhibition on 'The Irish in Early Cinema' to be held in Belfast, Dublin and Boston.



High-resolution colour digital image of a Greek papyrus (2nd c. AD), recovered from ancient rubbish mounds in central Egypt, containing a 30 line poem in elegiac couplets by the 7th c. B.C. poet Archilochos of Paros; the poem tells of the Greeks' failed first expedition to Troy, during which they mistook Mysia in Asia Minor for Troy, and when they were badly beaten and forced to flee by the Mysian king Telephus. Archilochos compares his own similar experience of running away in battle, as he did in one of the few extant quotations from him in this metre: 'Some Thracian now has my shield, which I left behind, by a bush: so what? I'll get another one just as good.'

Image courtesy 'The Oxyrhynchus Papyri Project, Oxford'

## The Oxyrhynchus Papyri Project

DR DIRK OBBINK, UNIVERSITY OF OXFORD

IN THE EARLY 1890s a vast collection of papyrus manuscripts, dating from between 300 B.C. and A.D. 800, was excavated from ancient rubbish dumps at the ruins of Oxyrhynchus in Egypt and brought to Oxford. Since then researchers have been piecing together the fragments. The latest stage of this process, The Oxyrhynchus Papyri Project, directed by Dr Dirk Obbink at the University of Oxford, is using a combination of painstaking scholarship and the latest technology to illuminate our understanding of the ancient world.

Many classical texts known today are copies of copies, chance survivals through the ages, so the recovered papyri represent a unique opportunity to fill the blanks in the record of classical writing. Funded through the AHRC Research Grants scheme, the project aims to select the most interesting material, decipher the script, interpret the historical and literary context of each document and issue the findings in an annual publication.

Having spent many centuries buried, the papyri are often illegible. A related project, the Imaging Papyri Project, supported by the AHRC Resource Enhancement scheme, captures digital images of the finds and using an innovative multi-spectral imaging technique has clarified previously indecipherable text with intriguing results. As well as adding to the

body of known work by classical authors such as Sophocles, Lucian and Euripides, the research has unearthed material by lesser known writers including an epic poem describing the events that led to the Trojan War by Archilochos, a Greek poet from the seventh century BC. Christopher Pelling, Regius Professor of Greek at the University of Oxford, has described the new works as "central texts which scholars have been speculating about for centuries." The Imaging Papyri Project also publishes the images online, creating an invaluable resource for scholars ([www.papyrology.ox.ac.uk](http://www.papyrology.ox.ac.uk)) and eliminating the need to handle, and possibly damage, delicate papyri.

As well as literature, 90% of the papyri are everyday documents describing the ancient world at a human level rarely found elsewhere. Shopping lists, party invitations, private letters, magic spells, horoscopes and musical notation have all been discovered along with government circulars, court records and arrest orders.

The project will receive AHRC funding until 2010 and with thousands of documents yet to be worked on, the papyri still have many secrets to reveal. "It contains a complete slice of life," Dr Obbink concludes. "There's everything from Sophocles and Homer to sex manuals and steamy novels. But it's in pieces, and it all has to be put back together."



During 2005-06 our postgraduate programme has continued to broaden its horizons while also embedding several initiatives first introduced in the previous year.

We have taken part in a number of postgraduate funding schemes in conjunction with other Research Councils, and embarked on our first steps in international collaboration.

# Postgraduate Programmes

**W**e have also increased our funding of our own doctoral awards and collaborative doctoral awards, supporting a new round of imaginative collaborative research training projects, and stepping back to review our future role and activities.

The 2005 competition for postgraduate awards saw another rise in the number of applications, with over 5,700 eligible applications received by the May deadline. As ever, the quality of applications was extremely high, and funding was available to support 26 per cent of those who applied. Over 2,500 of the applications were for doctoral funding, and we continue to increase the proportion of doctoral awards we fund, following our commitment to focus funding on those wishing to pursue research in the arts and humanities. Our aim is that by 2007, 50 per cent of the new awards made will be at doctoral level; in 2005, 42 per cent of the total awards made were for doctoral study. The remainder of the awards made in 2005 were in our two Master's schemes, the Research Preparation Master's scheme and the Professional Preparation Master's scheme, both of which continued to see many excellent applications.

The 2005 competition also included the second round of the ring-fenced doctoral

awards scheme. As in the first round, application levels were good, and we were again able to exceed the target number of ring-fenced awards across the five subject areas. This was conceived as a three-year scheme, and so the 2006 competition will be the last year of the ring-fenced awards in their current form. The Council and its Postgraduate Committee will review the scheme's achievements and consider what the future should be for this approach to funding during the course of this year.

Like the other Research Councils we monitor the length of time our funded doctoral students take to submit their thesis, and are pleased to see that the overall submission rate in the 2005 survey increased again to 76 per cent of those surveyed submitting within four years of the start of their full-time AHRC funding. We continue to work closely with departments with the aim of enabling all AHRC-funded students to submit their thesis within the target period, and find that improved communications with HEI staff, together with the increased emphasis on promoting high-quality research training tailored to the needs and experience of our funded postgraduates, is helping to achieve this aim.

Following its highly successful launch in 2004-05, the second round of the

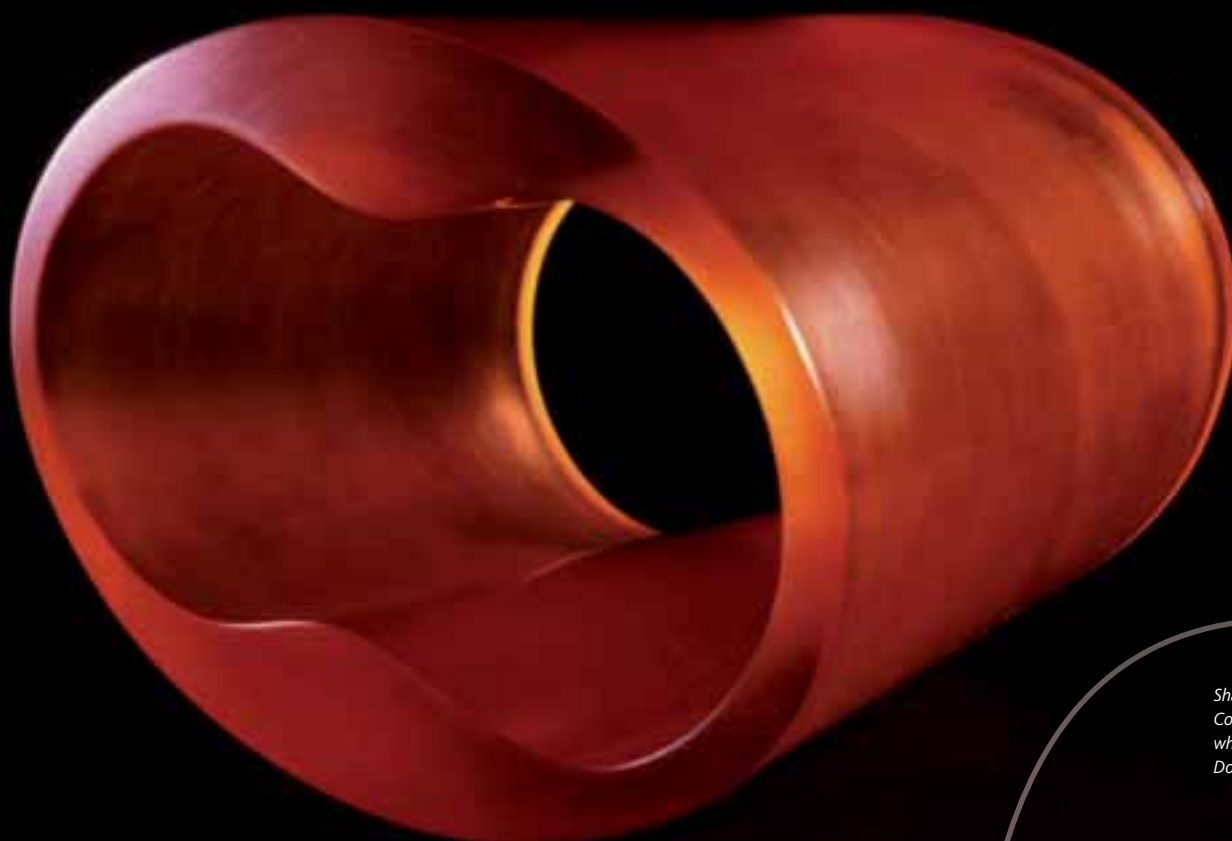
Collaborative Doctoral Awards scheme ran in early 2006. The scheme aims to promote partnerships and research collaboration between higher education institutions and other organisations, and the awards offer doctoral students the chance to conduct their research in collaboration with a non-academic body, and to gain experience of work outside the academic sphere. We were delighted to see a significant increase in applications received (86) and to be able to increase the number of awards made (49) this year. Students will take up their awards under this scheme in October 2006 at institutions across the UK, and will be collaborating with a wide range of partners, including museums, galleries, cultural and heritage bodies, local councils, and media and arts organisations. We have been impressed with the high level of interest in this scheme, and intend to extend the range of possible collaborative partners in future rounds to include organisations outside the UK, where this would bring

clear benefits to arts and humanities researchers in the UK.

2005 also saw the second round of another highly successful initiative launched the previous year: the Collaborative Research Training scheme, which provides funding to enable groups of departments and institutions to develop specialist research training provision for research students, and also includes a stream of funding for conferences organised by research students for their peers. The student conference section of the scheme is invaluable not only in enabling postgraduates to meet and discuss their research with other students as well as

established researchers in their field, but also in giving them the chance to gain experience of organising and running a conference. We were delighted with the outcomes of the first round, and have enjoyed hearing reports of some very exciting projects, reaching far beyond the relatively small numbers of AHRC-funded postgraduates to benefit a broad range of research students right across our subject areas. In the 2005 round we were able to make two new awards to national research training schemes, in colonial and post-colonial studies and in modern languages, and 14 new awards in the specialist category to more local collaborations, with projects ranging from practice-based art, design and

We continue to work closely with departments with the aim of enabling all AHRC-funded students to submit their thesis within the target period



*Shaw Untitled (c).  
Copyright Mike Shaw  
who received AHRC  
Doctoral Funding.*





CASE STUDY



Section.  
2003.  
Wallpainting.  
2m x 2m.  
Detail.

## This much I know - Painting as an individualised method for material meaning making.

MIRJA KOPONEN, NOTTINGHAM TRENT UNIVERSITY

WHAT HAPPENS WHEN you paint? When does art-making become an object, product or entity? How can we describe this process?

These questions are being asked by Mirja Koponen, holder of an AHRC Doctoral Award at Nottingham Trent University. Koponen's practice-based research is part of her ongoing investigation into contemporary art methods. Such a study is pertinent to the current debate regarding the re-examination of painting as a relevant, flexible and resilient site for re-evaluation and enquiry.

Drawing from the fields of cultural studies, philosophy and art, Koponen's investigation involves a continuous interaction between theory and practice. Her research is based on studio work where multiple media are used to examine the mechanisms and motivations of painting as a metaphorical art practice. Koponen uses the integration of painting, video performance and public installations to address some of art's most fundamental questions.

In combining her practice-led research with critical, text-based components, Koponen forms an interpretative dialogue with which to both pose and answer research questions. The various strategies and tools she employs are allowed to impact and illuminate one another in a bi-directional amalgam of theory and practice. The theorising itself is reworked into video materials that function within

the installation spaces, as constituent components of the art. The use of a 'video alta-ego' allows Koponen to provide both a context and a psychological framework with which to address her paintings. Such techniques may stem from Koponen's involvement with a group of performance artists in the USA.

Three new sets of work considering 'painting transforming into an object-body', 'painting turning into an environment' and 'painting as a window', have allowed Koponen to ask how, when and why an art piece is formed during the practice of 'art-making'. A grasp of these concepts is surely essential for an art-maker, not only in understanding what constitutes a work of art, but also in realising when and how that piece becomes meaningful to the onlooker. Questions of this nature are routinely asked in science but Koponen is unusual in applying the same questioning to the arts.

Koponen's continual questioning, testing and re-evaluation is not only fascinating in itself, but appears powerfully poignant to a contemporary art culture which is increasingly complex and diverse. This research, in exploring the various traditional and contemporary notions of art practice, will inevitably deepen and progress our understanding of painting as a method for materialised meaning-making.

## The research student conference scheme again proved extremely popular

performance to philosophy, theology and religious studies, film, oral history, and book culture. The research student conference scheme again proved extremely popular, with the 28 awards made covering themes from linguistics, Irish studies, classics and music to fine art practice, material culture and captivity across the ages.

One new initiative we were pleased to be part of in 2005 was the pilot round of the Library of Congress Scholarships scheme, run jointly by the AHRC and the Economic and Social Research Council. Reflecting our broader international strategy to develop our engagement with organisations in the USA

(as well as elsewhere), this scheme offers doctoral students and post-doctoral fellows and research assistants funded by the AHRC and ESRC the chance to spend between three and six months conducting research at the John W Kluge Center at the Library of Congress in Washington, DC. Six applications were received, and all were awarded a scholarship to be taken up in the 2006-07 academic year. Following the success of this pilot round, the scheme will run again in 2006 with an increased number of scholarships available to both Councils.

In June, the Higher Education Funding Council for England (HEFCE) published its report

## The emergence of Surrealism in Modern Hebrew Literature

GIULIA MILLER, UNIVERSITY OF CAMBRIDGE

FUSING CULTURAL AND political radicalism, Surrealism was highly influential in European art and literature from the 1920s, but was resisted by a Hebrew literary tradition rooted in Biblical study as well as being committed to social realism. Giulia Miller of Girton College, Cambridge, is an AHRC Doctoral Award holder whose PhD project explores how Hebrew literature nevertheless developed to embrace Surrealism's uninhibited experimentation.

Before the creation of the State of Israel in 1948, writing in Hebrew was an inherently nationalist activity. Any brand of nationalism ran counter to the anarchic individualism of Surrealism, which sought to replace civilisation with a fundamentally new way of experiencing the world. "Hebrew modernists of the time rejected Surrealism, hoping instead to create a Hebrew language that could reflect and shape a new Jewish state," notes Miller. "They innovated with language, incorporating Biblical forms of expression, and never attacked mainstream values." Most wrote in a realist prose completely at odds with Surrealist methods suggestive of the subconscious, such as automatic writing or dream imagery.

Miller's research looks closely at early modernist Menashe Levin (1903-1981), who experimented with stylistic elements of Surrealism. "Levin's work displays a particular Surrealism relevant for the time, indulging in the pleasure of language and addressing 'trivial' themes such as personal desire," adds Miller. Yet it took a new generation of writers, the 'New Wave'

of Hebrew fiction from the late 1950s, to sweep away the realist, Zionist tradition. Not until the 1960s and 1970s, with the work of figures such as Yitzhak Oren, Yoram Kaniuk and Yitzhak Orpaz, did Hebrew Surrealist fiction truly take shape.

Previous Hebrew literary criticism has only touched on Surrealism as a means of representing reality, and Miller hopes to produce a seminal work incorporating the entire body of Hebrew Surrealist texts. Her research has led to a visit to Israel to interview Hebrew writers, including Oren and Orpaz, which enabled her to form a detailed picture of the Hebrew literary scene since the 1930s and receive invaluable original manuscripts of unpublished material.

Miller hopes to show that as the State of Israel became more established, so it grew easier to use Hebrew to give voice to the individual, and that a specific Hebrew Surrealism will emerge that is unique to Israel. "The importance of collective history and collective memory in Israel is likely to be a highly significant factor," Miller explains. "Magical Realism, weaving elements of the fantastic with real events, has a particular cultural resonance."



Georges Seurat, *The Circus*, 1891. Image courtesy Musée d'Orsay, Copyright Photo RMN and Hervé Lewandowski. *The Circus* is one of the paintings and artworks whose influence Miller looked at during her PhD project.



on subjects of strategic national importance that were considered to be vulnerable. HEFCE had been asked by the then Secretary of State for Education and Skills to consider whether there were any such areas where intervention might be appropriate. The report confirmed that it would be appropriate for the Funding Council to intervene in order to secure one or two national centres of excellence in a number of areas of language-based study where the numbers of staff and students were low: Arabic and related language studies; Japanese, Chinese and other Far Eastern language studies; studies of Eastern Europe, and particularly EU accession countries. Following the publication of HEFCE's report, we agreed with HEFCE, ESRC and the other UK Funding Councils that we would wish to invest in these areas. We also agreed that our investment should not solely aim to enhance capacity, it should also aim to integrate language studies with those in area and other disciplinary studies. This, we

## We have enjoyed hearing reports of some very exciting projects, that benefit a broad range of research students

believed, would better reflect the needs of universities, government and commerce in the 21st century. Following a town meeting with universities and other interested organisations in September, we announced a £22m initiative co-funded by AHRC, ESRC and the UK Funding Councils. We have since received a number of proposals for national Centres and will confirm their location later in 2006.

The Council's Postgraduate Committee has approved plans to offer a number of extended doctoral awards providing four years funding for full-time students (and seven years for part-time students) in the 2006 postgraduate competition. This development is part of the implementation of the second phase of recommendations arising from Sir Gareth Roberts' review *Set for Success* (2002). The additional year's funding is intended to enable research students to gain relevant skills and knowledge, over and above those already acquired through their Master's study, without which they would not be able to complete their doctoral research. Examples include learning a specific language, or high-level methodological or quantitative skills; understanding other subject areas for interdisciplinary research projects; or accommodating fieldwork that involves considerable methodological or

practical challenges. More detailed guidelines have been published as part of the information for institutions and applicants for the 2006 postgraduate competition.

In relation to other areas of the Roberts Review recommendations, we continue to offer institutions additional funding for research training for AHRC-funded doctoral students, and have been able to provide a significant increase in funding in this area. We are working closely with our colleagues in other Research Councils to ensure our policies in this area are consistent with theirs, and to minimise the work required of institutions dealing with Roberts training funds in allocating and reporting on this funding.

We are pleased that, with effect from 2006-07, we will be able to extend our provision to include research training for post-doctoral research assistants appointed to AHRC-funded projects. This is intended to cover generic skills training as necessary for each researcher, and modified as appropriate to reflect the needs of arts and humanities researchers.

The working group established by the AHRC in 2004 to consider a range of issues concerning doctoral study in the arts and humanities, and the nature of the UK PhD, reported to the Council and its Postgraduate Committee late in 2005. In addition to its own meetings, the working group consulted widely with the sector, holding a series of consultative workshops, and commissioning the Institute of Education to conduct a survey of HEIs and relevant subject associations. The group invited responses to its initial report in June 2005, and found this a generally extremely positive exercise, with most respondents strongly agreeing with the group's recommendations. We are grateful to all those who attended these events and contributed to the consultations. The working group's full report is available on the AHRC's website.

Following on from the conclusions of the Doctoral Working Group we have established a working group of representatives from higher education institutions across the UK to review whether the student-led, open competition remains the most appropriate and effective way for the AHRC to allocate its postgraduate funding, and to consider the extent to which the AHRC should enable HEIs to develop a strategic approach to planning their postgraduate research in the arts and humanities. The working group will meet and gather relevant evidence in the first half of 2006, and, following consultation with the sector, will report to the AHRC's Council and Postgraduate Committee at the end of 2006, with a view to working with HEIs throughout 2007 in preparation for introducing any recommended changes to the postgraduate funding system in 2008.





*The map interface that Emily built as part of her dissertation.*

## Electronic Publishing

EMILY CONRADI, CITY UNIVERSITY, LONDON



CASE STUDY

AS THE WORLD Wide Web and its subsequent new technologies continue to infiltrate homes and workplaces, there is an increasing demand for skilled individuals to work in this ever expanding sector. With funding from the AHRC's Professional Preparation Master's scheme, Emily Conradi, of City University, London, undertook an MSc in Electronic Publishing, giving her the opportunity to develop skills in this new but increasingly important field.

The course encompasses the design and creation of electronic publications as well as the relevant technical and legal issues associated with this sector. The course itself is considered unique as it is run jointly between the departments of Journalism and of Information Science. The journalism part of the course covers topics such as writing, editing, and publishing law, whereas the Information Science element includes web applications and technologies. This collaboration ensures that graduates meet the demanding needs of this expanding industry. AHRC's Professional Preparation Master's scheme provides support for postgraduate students undertaking Master's or Postgraduate Diploma courses that focus on developing advanced skills geared towards professional practice in a field corresponding to the content of the course.

Emily's Master's expanded on work she had undertaken at undergraduate level in which she

designed and built a web-based tutorial aid for children studying biology. Upon completion of her Master's, Emily hopes to build on her previous study and hone her electronic publishing skills enabling her ultimately to produce educational scientific material at a professional level.

As part of her course, Emily spent time working as a journalist at the International Agricultural Fair, 'Salon de l'Agriculture' in Paris. "One of the greatest things this course has to offer is such strong ties to the web industry; students undertake both a work experience placement and a summer project working with a client," explains Emily. "I not only gained a distinction in MSc Electronic Publishing, but a wide range of theoretical knowledge and practical skills, and an understanding of the electronic publishing industry. It is an excellent grounding and I feel that it has given me many possible avenues that I can now pursue."

Emily believes that the course helped her to develop skills in many different aspects of electronic publishing from design and writing, to production and analysis, and she believes this has been instrumental in enabling her to secure her first job as a Freelance Multi-Media Production Assistant with Pearson Education.

By promoting and supporting high-quality research and postgraduate training in the arts and humanities, the AHRC seeks to make a difference.



One means of doing this is to take the new learning and knowledge that are generated by arts and humanities research and to apply them to areas of life beyond the academy, so that they can make a difference.

# Knowledge Transfer

In essence, this application beyond the academy is what the growing number of AHRC's knowledge transfer activities are designed to support.

The scope for interactions with arts and humanities research takes knowledge transfer (KT) beyond limited definitions of technology transfer and encompasses a broad range of engagements and outputs. These include economic impacts through research-based partnerships with business and non-academic organizations such as the creative industries and the museums, galleries and heritage sectors. There are also social and civic impacts through the flow of research into public policy and public dissemination of research as high-quality content for audio-visual media, publishing, performances and exhibitions, as well as knowledge that is carried and applied by individuals who migrate between the academy and wider society.

The AHRC has taken the lead in challenging limited definitions of KT and in identifying opportunities for arts and humanities

engagement in KT. Over the past 18 months this has, in part, been carried out through our lead on a Task Group on Research and Knowledge Transfer that sits within the Department of Culture, Media and Sport. Whilst this Group's focus is on the creative industries, many of the issues derived from its work programme have proved to be relevant in the development and delivery of AHRC's KT activities.

One such issue is the importance of networks and intermediaries. The role of the "translator" in KT is of key significance. This role may be occupied by central KT offices in HEIs, by other intermediaries such as arts and media centres that provide a "knowledge bridge" between HEIs and wider society, and by individual researchers who develop sustainable relationships with non-academic communities.

Whilst this intermediary role has witnessed an increased awareness of and engagement with arts and humanities research, there remains a lack of a mechanism to support the exchange of research knowledge in these



*Telephone made by Ericsson in 1914, in their Stockholm factory. A model made with gold and ivory was made for Tsar Nicholas II in 1912. Image (Wh.3920) courtesy the Whipple Museum of the History of Science, University of Cambridge who receive AHRC Core Funding.*



## A Research Exchange Network will open up ways in which researchers can be supported to engage, communicate and collaborate within and outside of academia.

areas. To address this gap the AHRC will launch a Research Exchange Network in 2006 to open up ways in which researchers can be supported to engage, communicate and collaborate within and outside of academia. The aim is also that the Network will act as an exemplary repository of peers, institutional

support mechanisms, methods and case studies, as well as a sign post to a wealth of tools and information. The Research Exchange Network Manager is currently consulting with HEIs to inform the services of this Network.

For non-academic audiences who might engage with arts and humanities research, issues of perception are important, as are the incentives that may or may not exist to facilitate this engagement. AHRC has in place a number of activities that provide bridges for this exchange. Our Collaborative Doctoral Awards scheme, now in its second year, has demonstrated that, with available financial support, a range of non-academic audiences have a demand for arts and humanities research. Similarly, the recent sponsorship by AHRC of the DTI's Knowledge Transfer Partnerships (KTPs) has served to challenge



CASE STUDY

### Theatre and learning disability: a theoretical framework for creative and collaborative practice

DR FRANCES BABBAGE, UNIVERSITY OF LEEDS TIM WHEELER, MIND  
THE GAP THEATRE COMPANY MATT HARGRAVE, DOCTORAL RESEARCHER

THE SOCIAL INCLUSION and civil rights of disabled people is a driving issue in contemporary culture and politics. An exciting project to arise from this climate is the Collaborative Doctoral Study proposed by Dr Frances Babbage of the University of Leeds and Tim Wheeler of Mind the Gap Theatre Company. With funding from the AHRC, this collaboration supports a doctoral studentship to examine the creative and aesthetic practices of learning disabled people in the professional theatre. To date, participation of learning disabled people in the arts has largely been researched and theorised in terms of 'therapeutic' effect. Doctoral Researcher, Matt Hargrave sets out to challenge this assumption, rejecting the idea that learning disabled participants necessarily require therapy or healing, but instead aim to create work that is artistic and commercially viable.

This collaboration offers a unique opportunity for doctoral research, working closely with a theatre company whose stated mission is 'to dismantle the barriers to artistic excellence, so that learning disabled and non-disabled artists can perform alongside each other as equals'. Matt Hargrave will draw directly on the work of Mind the Gap and similar theatre companies who specialise in this area. His research will assess the impact of such practices on both the learning disability sector and the mainstream.

'I want to find out why learning disabled theatre and dance is flourishing now and what the cultural

imperatives are which drive this', explains Matt Hargrave. 'Learning disability has been a footnote in the history of community practice and even in the arts in disability discourse itself. It is essential to address this imbalance and to privilege the development of learning disabled theatre in its own right.'

The research will use festivals, seminars and focus groups, organised by Mind the Gap and other practitioners, to share findings and receive critical feedback from both learning disabled and non-disabled participants. 'The interdisciplinary and inter-community approaches that the process demands will broaden horizons of experience, challenge prejudices, and promote understanding and equality', recognises Dr Babbage. It is considered essential that research finds are also made accessible to people with learning disabilities, therefore the research will culminate not only in the traditional thesis, but also in additional formats for specific user groups.

It is clear that this project will make a significant contribution to a much neglected research area. However, it is hoped that this project will do more than 'fill a gap', 'Inevitably, and valuably, the study will challenge fundamental assumptions about the creation, presentation and reception of theatrical art,' Dr Babbage concludes.



Jez Colborne in Mind the Gap's *The Emperor's New Clothes*. Photo by Tim Smith.



## The View from Above: Contextualising the aerial photographic cropmark record in Scotland

PROFESSOR WILLIAM HANSON, UNIVERSITY OF GLASGOW AND THE ROYAL COMMISSION ON THE ANCIENT AND HISTORICAL MONUMENTS OF SCOTLAND

THE PAST EXISTS all around us, but a vast wealth of Britain's heritage remains concealed and forgotten in the ground beneath our feet, requiring specialised methods to bring it to light again. Aerial photographic cropmark survey has long been an essential part of the archaeologist's toolkit in discovering and understanding new sites. The archive of such surveys held by the Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS) forms a core part of a research project being carried out in collaboration with the University of Glasgow. Funded under the AHRC's Collaborative Doctoral Awards scheme, it builds on an existing relationship between the two bodies.

'Many thousands of new archaeological sites have been discovered in the lowland arable landscape of Scotland through aerial photographic survey,' explains Professor William Hanson of Glasgow University, one of few Centres of Excellence for the study of archaeological aerial photography, 'Yet surprisingly few have been placed in their wider cultural context, and are therefore a vastly underused resource. The funding has made it possible for us to go ahead with a project we've had in mind for some time, which will look at both Scotland's Neolithic and Roman past.'

Doctoral student Kirsty Millican will focus on the timber monuments of Neolithic Scotland in the first of two projects to analyse survey material gathered over the past 60 years. Adding to the current body of knowledge of the period, her work will integrate the aerial photographic evidence with fieldwalking and existing excavation records, aiming to place the sites in both their chronological and cultural context. The study will provide a framework for the classification of Neolithic timber monuments, drawing on cropmark evidence of sites from pit circles to palisaded enclosures. Millican hopes that this will shed new light on the nature and function of both this largely ignored group of structures and the Neolithic period as a whole. The project will also develop a methodology for the interpretation of cropmarks without the need for excavation, thus saving time and resources. The culminating series of papers and articles, along with a monograph including a comprehensive gazetteer of the sites studied, will further enhance knowledge and awareness of this little-researched area of Scotland's past as well as the potential of the archive in aiding such investigation.

*This aerial view records a complex plough-levelled monument as differential crop growth over features such as pits and ditches dug into the subsoil. The site, at Eckford, in Roxburghshire, comprises an outer enclosure within which there is a broad continuous ditch that may have been the quarry for a burial mound. Internally there is a pit-defined circle which is earlier in date than the barrow. (Crown copyright: RCAHMS, SC 1004902).*

# We will facilitate a two-way process whereby existing high-quality research is applied to areas of life beyond the academy...

the perception that the scheme is relevant solely for technology transfer and product development and has provided a source of funding for innovative partnerships beyond these concepts.

In addition to external perceptions of arts and humanities research, the issue of how researchers perceive the relevance of KT to their own work and the extent to which engagement in KT activities is incentivised is another issue that AHRC is addressing. Our response to this challenge has been to develop a KT Fellowships scheme that will be launched later in 2006. The scheme will provide researchers with funded time to carry out a significant KT activity. In this way, we will facilitate a two-way process whereby existing high-quality research is applied to areas of life beyond the academy, so that it can make a difference.

Within the wider context of KT and innovation agendas there can be a tendency to conflate the concepts of creativity and innovation, with a particular emphasis on the relevance of creativity to the industrial base rather than a focus on the preconditions that stimulate or stifle creativity, innovation and risk, their changing character and their relevance to both the economy and society. The AHRC, with co-funding from the Department of Trade and Industry, the Economic and Social Research Council and Arts Council England, has launched a call to fund networks to explore the nature of creativity and innovation. The networks will bring together academics, practitioners and business to explore these issues as they pertain to KT activities, with the aim of generating further research-based interactions.

As all these activities illustrate, whilst KT encompasses collaboration, exchange and interaction it is individuals who embody and drive meaningful knowledge exchange and who constitute the strongest form of KT in the flow of graduates and postgraduates into wider society. Engaging and enabling individual researchers across the breadth of our disciplines to make a difference through their research remains a central aim of our KT strategy.



CASE STUDY

Photographed by  
Cat V for Criminal

## Criminal Clothing

CENTRAL ST MARTIN'S COLLEGE OF ART AND DESIGN,  
AND CRENSHAW FASHION

WITH DESIGNERS VIVIENNE Westwood and Ozwald Boateng making the 2006 New Year's Honours List, the UK has been celebrating its position at the very heart of the world's fashion business. Partly funded by the AHRC, an innovative Knowledge Transfer Partnership (KTP) is now underway to utilise graphic design and marketing talent to fulfil the fashion industry's commercial potential.

Crenshaw Limited, the company behind fashion brand Criminal, has teamed up with Central St Martin's College of Art and Design to develop a KTP which reinvents its product merchandising. Criminal Clothing is sold not only at their new flagship store in Covent Garden, but also by more than 1700 retailers – some as far afield as Japan, Canada and Australia. The brand's position within this global marketplace is therefore crucial to its performance.

The venture breaks new ground, being one of the first AHRC-funded Knowledge Transfer Partnerships, with the Government's financial input shared equally between the AHRC and the Department of Trade and Industry. Whilst partnerships of this kind have been available for around 30 years, until October 2005 they operated almost exclusively within scientific and technological disciplines.

"Criminal's brand strength and perception are heavily dependent on the merchandising strategies it uses to win over retailers and customers," explains Criminal's Reza Dehghani. "Since the beginning, the brand has grown on the strength of its marketing and graphics and we want to continue to build on this. To maintain this strong hold, we understand that we need to increase our efforts and continue to create marketing executions and generate graphic design ideas which deliver memorable and thought-provoking in-store visual communication materials." The team at The University of the Arts will use their expertise to create an engaging 'in-store narrative', using visual and interactive elements such as film, packaging, furniture and posters.

The techniques which underpin this strategy will then be integrated into formal merchandising approaches within Criminal. "These are key skills which will enable future growth to be sustained," adds Dehghani.

As with any successful collaboration, the arrangement is mutually beneficial, and the University of the Arts gains great industrial insight from the set-up. The KTP provides excellent commercial exposure for the University, opening the door for future consultancy work not just with Crenshaw, but also with a range of industrial partners.

Besides the benefits to graduates working on the KTP, future students can take advantage of these new-found links to gain hands-on experience through work placements. Furthermore, graphic and industrial design courses will be much enriched by the provision of new course materials and case studies. Graduates participating actively in the scheme can use the opportunity to lay the groundwork for careers or future study in the field.

Mr Dehghani is confident about the results of the KTP. "The prestige of Criminal's product range will be increased internationally," he concludes.





The AHRC continued to work closely with other Research Councils in 2005-06 on a number of projects and policies, including the Science in Society programme.



# Science in Society

A specialist RCUK unit takes overall responsibility for coordinating the Councils' respective (and collective) science in society activities, and led on the drafting of a strategy for the programme, which aims to increase public confidence in the independence of Research Councils and to encourage greater public engagement on the part of Research Council award holders.

The definition of 'science' in this context has been a broad one; although the arts and humanities research community does not face all of the same challenges in terms of numbers of people taking up research careers as the science community does, there are still core issues around demonstrating some of the benefits of research to the wider community beyond the academy, which all of the councils face.

The AHRC has contributed actively to the science in society programme in 2005-06 in various ways; by offering (for the first time) public engagement training for postgraduate award holders; by organising several open public lectures (with the National Archives and the British Library) with speakers including former Minister and MP Tony Benn, Lord Puttnam, Professor Lisa Jardine, Anita Roddick and Baroness Greenfield; by continuing to support and participate in the Researchers in Residence scheme (which places researchers into secondary schools to work with young people and encourage them in taking up research careers).

The AHRC has also continued to encourage a broader conceptualisation of 'Science in Society' by looking at both the tangible benefits of the arts and humanities (through



*Horse with gasmask  
"Farmer &  
Stockbreeder  
archive, Museum  
of English Rural  
Life, The University  
of Reading" who  
received AHRC  
Core Funding.*

The AHRC will continue in 2006-07 to develop a challenging programme looking at both specific 'science' topics and at the wider benefits that research brings to society.

design, creative industries, policy development, the ethics of medical research) to 'society' as well as the more explicit relationship to the sciences – through arts and medicine, the historical contexts for scientific research or the philosophical construction behind concepts of scientific breakthroughs or discoveries.

The AHRC will continue in 2006-07 to develop a challenging programme looking at both specific

'science' topics and at the wider benefits that research brings to society. The main focus of the programme will be to turn the RCUK's strategy for science in society into a series of activities and events that will help to boost the profile of both individual researchers and underscore the value of research to society, public policy and the economy.



Concept view of the Great North Museum. Terry Farrell and Partners 2005



## Core Funding for the Great North Museum

LYNDSEY ALLASON-JONES, UNIVERSITY OF NEWCASTLE



CASE STUDY

SCHEDULED FOR COMPLETION in 2009, the £26.25 million Great North Museum project is a key element in the University of Newcastle's mission to play a leading role in the economic, social, and cultural expansion of the North East of England. A major development for Newcastle and the North-East, it is likely to become a key tourist attraction for the region. Dr Eric Cross, the Dean of Cultural Affairs at the University of Newcastle believes the Museum 'will greatly enhance the facilities it can offer to the national and international academic community for teaching and research, and to the general public. The target, which we believe to be entirely achievable, is 300,000 visitors per annum'.

The project will unite the four teaching and research museums of the University of Newcastle into one organisation. The Museum of Antiquities, the Shefton Museum of Greek Art and Archaeology, the Hancock Museum, and the Hatton Gallery will now work on aligning themselves in order to prepare for the opening of the Great North Museum. Core Funding has been granted from the AHRC in order to support the new appointments of curatorial, catalogue and administrative staff. A priority during the project is the linking of the museums' electronic catalogues, and

reassessment of material in anticipation of it being displayed for the first time. The increased demand on resources makes cataloguing and documentation all the more urgent, and funding from the AHRC will aid the museums in maximising and developing the opportunities of the Great North Museum.

Acting as the primary gallery for Hadrian's Wall, the Museum of Antiquities has notable collections in Roman sculpture and inscriptions, along with the most significant collection of prehistoric rock art in Britain. The Shefton Museum consists of a collection of Egyptian, Greek, Etruscan and Graeco-Roman antiquities, while the Hancock Museum has natural history collections of immense historical significance. The Hatton Gallery's collection consists of 3,500 paintings, prints and sculptures. The museums support both undergraduate and postgraduate teaching at the Universities of Newcastle, Northumbria and Durham, with courses such as the BA in Classical Studies and the MA in Art Gallery and Museum Studies. The Great North Museum demonstrates the seriousness with which the University of Newcastle views the role of the four collections, and their research and outreach activities can only be enhanced by a project which will fill a major gap in the North East's heritage industry.



CASE STUDY

## "A Model Family"

BOBBY BAKER, QUEEN MARY,  
UNIVERSITY OF LONDON

FROM TV SHOWS such as 'Who do you think you are?' to family history societies and genealogy websites, tracing our roots is turning into a national craze. This interest in the past of family lives is a noteworthy trend, especially when structures of the family are changing fast in ways that can sometimes become unsettling.

Bobby Baker from Queen Mary, University of London, decided to build her research on this national fashion. "I want to enable people to make their own evaluations of their pasts and allow them the opportunity to reflect, through an artistic filter, on their experience of family," she explains.

The implementation of this exciting project has been made possible thanks to an AHRC Fellowship in Performing and Creative Arts. "I am hoping to develop artistic performances, which would stimulate new ways of understanding and representing families," explains Ms Baker. "I am using art work to explore the meanings of a 'model family'." Audiences and participants will be encouraged to respond in imaginative and interactive ways to her performance events.

Through this project, Baker seeks to bring together the insights of both arts and sciences. Eventually, this multidisciplinary research aims to encourage medical professionals and the general public to learn from and value each others' experiences.

The research is actively engaging a range of socially and culturally diverse families from London's East End. Baker hopes that such participation will highlight the differing and rapidly changing family 'models' in society, and especially in this area.

The outcomes of the research will be disseminated throughout the duration of the award. Part of the research will also involve the creation of a website mapping the area around Queen Mary. The end of the Fellowship will culminate on Baker's new major project, the performance/installation entitled 'A Model Family'.

*A family dining in their  
London home, c1950s.  
Copyright Museum of  
London/The Henry  
Grant Collection*









CASE STUDY

## The past, present and future of flexible housing.

PROFESSOR JEREMY TILL, UNIVERSITY OF SHEFFIELD

If you have ever been frustrated over the design or structure of your house and how it limits your use of it, 'flexible housing' may be the answer to your prayers. The concept of 'flexible housing' has been mooted by designers and researchers for some time, and concerns the design of housing that can adapt to the user's needs as they change over time. But there has been a lack of research into the benefits of, and need for, flexibility in housing design.

Funded by an AHRC Research Grant, this project, led by Professor Jeremy Till, of the University of Sheffield, seeks to develop a manual for flexible housing, which will be accessible to designers, housing providers and the general public alike. "We will be using two central humanities research methodologies - historiographical analysis and design synthesis - with a view to establishing which models of flexible housing work, how they work, and under what conditions", explains Professor Till.

This project develops work previously conducted by the team and they are pursuing a number of different research strands. A database has been set up and various examples of twentieth-century

flexible housing have been entered. These case studies will be analysed to test the limits and opportunities of existing flexible housing, and specifically, to investigate generic principles that can be learnt from the particular case studies. The team is also undertaking a series of interviews with leading housing providers, managers and designers in order to gain a greater understanding of current house design policy and practice.

The project has already attracted interest from a wide range of people. A conference in September 2005 was attended by experts including Government Executives, local authorities, housing associations and architects. The conference tackled various questions such as; what is meant by flexibility? How does flexibility reduce ongoing management and maintenance costs? What design solutions enable flexibility? Such discussions will help to inform future research on the project. As well as the manual, which will be directly useful for designers and housing providers, the team will also produce a book and a number of journal articles.

*Photograph by Peter Bennett. Reproduced with kind permission of Proctor and Matthews Architects*



2005/06 represented another period of development for AHRC's international engagement.



In particular, AHRC continued to engage with international partners in Europe – both at the bi-lateral and multilateral level – whilst designing

future partnerships with counterpart organisations around the world.

# International Affairs

Furthermore, AHRC has continued to represent the arts and humanities research community in international research policy debates, including developments surrounding the design of the European Union's Framework Programme 7 and its provisions related to the establishment of a European Research Council.

2005 was a special year for our subject domain in Europe. Indeed, the establishment of 'Humanities in the European Research Area' (HERA) – a project funded by the European Commission and its Sixth Framework Programme – marks the recognition of the humanities as being of fundamental importance for the creation of a European knowledge-based society, and could be considered as a development that parallels the establishment of a dedicated Research Council in the UK. Such analogy was explicit in the opening statement of the UK Science and Innovation Minister, Lord Sainsbury of Turville, at the first HERA Annual Conference, which was held in December 2005 at the British Library.



As part of ongoing HERA activities, AHRC continues to lead on a specific project on impact and quality assessment aimed at producing a common European benchmark for evolution techniques in the humanities. To this effect, a first workshop was held in March 2006, whilst the results of the activity will be outlined towards the end of the current year, when formal proposals for the adoption of a European benchmark will be presented to relevant stakeholders (including the European Commission). Moreover, AHRC continues to facilitate UK input into the European Reference Index for the Humanities (ERIH) project, which is being managed by the European Science Foundation on behalf of the European Commission and the partners in HERA. ERIH seeks to create a tool for research communities across Europe by developing lists of relevant journals in specific disciplines across the continent. Finally, HERA-related activities have also contributed to a mapping exercise of existing UK digital resources for the arts and humanities. It is envisaged that a complete map of existing and planned resources in the

*Pocket Terrestrial Globe, by J. & W. Cary, London 1791 Image no. 151585. Image copyright Museum of the History of Science which receives AHRC Core Funding.*

## HERA marks the recognition of the humanities as being of fundamental importance for the creation of a European knowledge-based society.

field across Europe will be produced within 2006, and it is hoped that this tool will be of assistance to the relevant research communities.

AHRC continues its commitment to the European Science Foundation (ESF) through the support of specific programmes and the incorporation of UK research teams in broader European projects. In particular, AHRC is contributing to a ESF research programme entitled *Consciousness in a Natural and Cultural Context (CNCC)*. As part of its ongoing commitment to ESF, AHRC has equally agreed to fund a project entitled *Associated Regional Chronologies for the Ancient Near East and the Eastern Mediterranean (ARCANE)*.

AHRC began its first bilateral activity with counterpart organisations in France. This collaboration took the form of a Workshops and Networks Scheme covering areas and strategic priorities that are particularly well suited to comparative and international endeavors (the study of diasporas, migration and identities in France and the UK is but one example).

AHRC continued to be involved in research policy issues surrounding the launch of the next Framework Programme (FP7). In particular, AHRC has provided comment on various proposals directly to the European Commission's Directorate General for Research and through the UK's Office of Science and Innovation (OSI). Furthermore, AHRC supports UK communities in different European research programme through the UK Research Office in Brussels (UKRO), which has counted AHRC as a sponsoring partner since April 2005. AHRC also represents OSI in the Technical Committee for the Social Sciences and Humanities within the Cooperation in the Fields of Science and Technology (COST) programme. In order to better capture the current landscape of UK research collaboration with partners overseas, AHRC has launched a web-based survey exercise. The results of such survey will provide the basis for a future AHRC evidence-based approach to international collaboration.

AHRC has been responsible for Chairing the Research Councils UK (RCUK) International Group since September 2005. This role involves coordinating RCUK's overall strategy for international engagement in areas in which all Research Councils have common interests (specific features of the next European Framework Programme, for example).

In June 2005, the AHRC Council approved the creation of an International Advisory Group. This group has been involved in providing a strategic steer to AHRC's international engagement. AHRC has now adopted a specific plan for international engagement covering the period 2006-2009. The plan takes into consideration feedback received from the community and developments within other AHRC activities (such as the establishment of new strategic initiatives).

In addition to ongoing activities related to multilateral programmes in Europe, AHRC has established new contacts with counterpart organisations both in Europe and across the world including the USA. The ultimate objective of such endeavors is to create opportunities in research fields both in relation to ongoing AHRC activities and in relation to new strategic initiatives. Moreover, AHRC continues to interact with counterpart organisations in the context of research management issues, covering items ranging from best practice in application procedures and peer review to the issue of internationalising such peer review processes. For instance, discussions related with research management processes involve agencies in Australia, Canada, Germany, France, the United States and Japan.

As the 2005 report from the AHRC's Doctoral Working Group remarked, "the higher education market is now globalised at all levels. The issue of internationalisation is, however, more than a matter of competition for students, important as that is in intellectual and economic terms. It also relates to regulatory issues and more positively to new opportunities". This means that AHRC needs to engage internationally in order to satisfy the needs of its postgraduate community which is increasingly attracted to doctoral programmes that involve study overseas. AHRC has been active in discussions surrounding the 'Bologna Process' and will continue to engage with relevant institutions abroad in order to enhance the internationalisation of the UK Doctorate. Finally, AHRC has launched a fellowship programme allowing post-graduate award-holders to make use of the resources at the Library of Congress in the United States. It is envisaged that this fruitful collaboration with relevant stakeholders in the United States will enable our research communities to further develop links with their American counterparts in the near future.

Improving efficiency in all of our operational activities is central to the AHRC

*The Royal Charter of the Arts and Humanities Research Council, sealed on 11th March 2005.*



# Corporate Activities

## **New ways of working**

Following the establishment of the AHRC on 1 April 2005, it was necessary for the organisation to adopt a raft of new policies and procedures which were relevant for NDPBs and, some specifically, for research councils. These ranged from new financial strategies, regulations and procedures, across an estates strategy, a staff code, whistle-blowing and anti-fraud policies, to the adoption of cross-research council terms and conditions of awards for grants. The AHRC participated in the cross-council project to support the introduction of full-economic costs and also joined the joint electronic submission (Je-S) system in September 2005. We also submitted our first pay remit to DTI during the year which determined the overall envelop of the pay award made to staff in 2005.

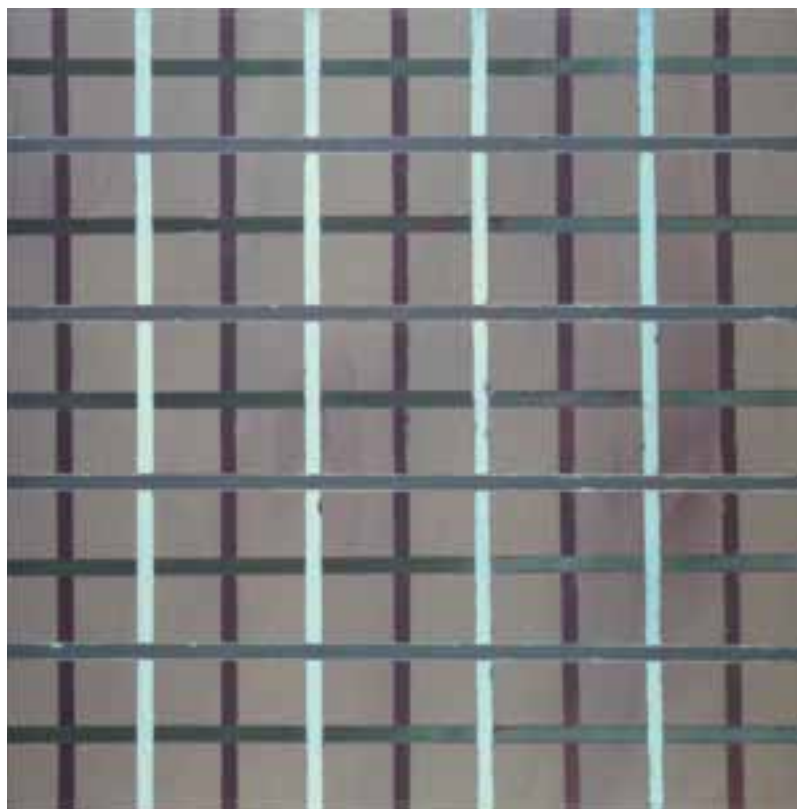
## **Improving organisational effectiveness**

Over the past year the AHRC – individually and with other Research Councils in the RCUK partnership – has developed and implemented a number of new operational initiatives aimed at improving organisational efficiency and effectiveness in line with the outcomes of Sir Peter Gershon's 2003 review. These include:

- Participating fully in the development and implementation of a common electronic system for the on-line submission of research grant proposals and on-line support for peer review, under the Research Administration Programme.
- Working with the other Research Councils to develop and implement a model to evaluate the financial impact of full economic costing.
- Contributing to the achievement of exceeding the efficiency target for all Research Councils for 2005 - 06

The AHRC has established a Risk Management Committee charged with overseeing the development, implementation and embedding of a risk management approach to how we work. This planned and systematic approach will allow for the effective assessment and exploitation of opportunities while also identifying what will prevent us from achieving our strategic objectives, and ensuring we have in place procedures to minimise, or manage, those risks. Through regular reviews of risk management across the organisation and monitoring ways of working, we expect actively to manage down the risks to which we are exposed across the full range of our activities.

## An efficiency culture of continuous improvement is created and becomes visible in each of the Research Councils.



The AHRC is currently working towards achieving Investors in People (IiP) status. IiP is a national quality standard which sets a level of good practice for improving an organisation's performance through its people. To be awarded with IiP status, AHRC will need to show evidence of how it meets the 10 IiP indicators. The Organisational Development Programme (ODP), which we embarked on in 2004 is helping us to address areas highlighted by the IiP pre-assessment. The ODP programme focuses on four specific areas identified for improvement:

- **Internal Communications:** The project was designed to remove barriers to genuine two-way communication across all levels of the AHRC, to encourage cross-team working where appropriate, and to enhance understanding and awareness of the work and pressures of colleagues in other teams and divisions.
- **Planning and Prioritisation:** This project group has developed a framework for the whole organisation to use, which will enable us to plan for, and assign priorities to, existing and new activities, and ensure that consideration is given to the appropriate allocation of resources to those activities.
- **Building Effective Leadership:** This project group is working to embed an AHRC-defined culture of leadership and effective delegation. Leadership and delegation models have been developed and a training programme for staff in early 2006 as a first step in embedding new ways of working.

- **Managing External Stakeholders:** This project is developing a framework for managing our relationships with key stakeholder groups, both academic and non-academic.

More recently the Director General Science and Innovation has asked the Research Councils to move with speed and purpose on shared service delivery in the areas of Research Administration, HR, Information Technology and Communications and Finance. The vision is that Research Councils will have incorporated a Shared Service Centre to deliver services to all eight Councils by 2009. This initiative is in direct response to the government's 'Transformational Government – Enabled by Technology' strategy and guidance on the 2007 Comprehensive Spending Review that expects all public sector organisations to look hard at the opportunities for sharing services and making further efficiency savings. This is clearly going to mean some changes for AHRC in some shape or form in the future.

### Delivery Plan and Score Card

During 2004-05, the AHRB had worked alongside the other research councils in the development of draft Delivery Plans which informed the funding allocation to the AHRC following the outcome of the Spending Review 2004 (SR2004). The Delivery Plan was published in May 2005 together with a Score Card and these are at the heart of the new performance management framework introduced by OSI. The Delivery Plan sets out not only the AHRC's key

26.7.74 No.1/4 (1974), Sean Scully. Part of the CNAA Art Collection currently hanging in the AHRC office. Image courtesy Sean Scully/Timothy Taylor Gallery. Photographed by John Jones Fine Art Photography.



strategic priorities but also how these contribute to the Public Service Agreement Targets (PSA) set out in the Science and Innovation Investment Framework 2004-2014. The Delivery Plan also outlines the activities on which the Council will spend its money. The Scorecard charts the progress in delivering the objectives outlined in the Delivery Plan through the tracking of milestones and targets.

The key strategic objectives in the Delivery Plan are :

- To sustain and support high quality and innovative research across the arts and humanities domain
- To develop sustainable research capacity and capability
- To extend and enhance interdisciplinary work in the arts and humanities and with other disciplines
- To enhance interactions with the creative, cultural and heritage sectors

The plan identifies six priority areas which will deliver these strategic objectives:

- Sustaining momentum established in developing world-class team-based and collaborative research
- Establishing an integrated strategy for research support in museums and galleries
- Developing and supporting linkages between our research community and the creative industries
- Establishing a programme to support research capacity and capability in language-based studies in strategic areas (in conjunction with ESRC and the Higher Education Funding Councils)
- Developing capacity in multi-disciplinary research on identities and cultures
- Building capacity for exploiting the potential of the grid technologies

The Score Card contained 17 key deliverables against which progress in meeting the objectives in the Delivery Plan is measured. We had identified 26 separate milestones to have been reached by the end of 2005-06. Of these, the majority have met their targets with only a few experiencing slight delays. Many of these targets represent significant new ventures for AHRC such as the award of academic analogue status to 8 national research-intensive institutions outside the HEI sector,

the launch of a new strategic programme on *Landscapes and Environment* and the decision to support the development of new strategic programmes in *Religion and Society* and *Beyond Text*. Other notable achievements include the launch of a consultation on a research strategy for national museums and galleries, new collaborative activity on the Historic Environment, the further development of the Collaborative Doctoral Awards Scheme, a step change in the development of Knowledge Transfer (KT) activity with the launch of a new programme on the *Nature of Creativity* and the development of a new KT partnership scheme. Significant progress has also been made in the development of the international strategy and the implementation of Science and Society activities. Steady progress has also been made in the latter part of 2005-06 on developing a plan to improve the way in which we manage our engagement with external stakeholders.

## The AHRC's financial position at the year end reflected our proactive approach to the management of the funds at our disposal.

### Financial Performance

The financial statements for the year ended 31 March 2006 record a deficit of £79,000 compared with a surplus of £922,000 in 2004-05. Total reserves as at the 31 March 2006 showed an accumulated surplus of £2,698,000 compared with a surplus of £2,537,000 in 2004-05. Total Grant-in-Aid drawn down was £65,377,610 of which £65,255,537 was deployed on revenue expenditure and £122,073 deployed on capital expenditure. Comparisons of budget against outturn for 2005-06 show an underspend of 3%.

The AHRC's financial position at the year end reflected our proactive approach to the management of the funds at our disposal. The AHRC received an enhanced baseline allocation in Spending Review 2004, and we have made payments of at least the sum provided to us by OSI. In addition, we have sought to ensure that expenditure on support activities is minimised, thus providing the

maximum amounts to be distributed in research and postgraduate awards.

### **Creditor Payment Policy**

The AHRC observes the CBI's Code of Practice. The Council adheres to the Principles of the Prompt Payers' Code, and makes every effort to ensure compliance with the agreed terms of payment of creditor's invoices and endeavours to pay them within 30 days of receipt of goods and services – 98% of payments were made within 30 days during 2005-06.

### **Auditors**

The accounts have been audited by the Comptroller and Auditor General, who has been appointed under statute and is responsible to Parliament. The cost of the audit was £39,000. No remuneration was paid to the external auditors in respect of non-audit work during 2005-06.

Internal audit is provided independently by KPMG, who report annually to the Audit Committee. The cost of internal audits undertaken during 2005-06 was £31,725. No remuneration was paid to the internal auditors in respect of non-audit work during 2005-06.

The Accounting Officer has taken all reasonable steps to ensure that he is aware of any relevant audit information and to ensure that the Council's auditors are aware of that information. As far as the Accounting Officer is aware, there is no relevant audit information of which the Council's auditors are unaware.

### **Freedom of Information**

Since its formation the AHRC has been subject to the Freedom of Information Act. The AHRC has responded positively by training all staff, agreeing with the other Research Councils a Framework for disclosure of information relating to the peer review process and providing information in response to 23 requests in 2005/06.

### **HR Strategy**

The HR Strategy provides a framework for the delivery of HR services within AHRC. It specifies a number of strategic aims and significant progress has been achieved on several of these including the implementation of initiatives designed to make the AHRC an employer of choice with the development of a reward strategy and implementation of a range of non-pay benefits; development of

an internal communications policy; ensuring that equal opportunities principles underpin all policies and practices and that diversity is valued; maintaining effective performance management for all staff, promoting effective training and development to support organisational aims; collaborating effectively with other Research Councils in a number of cross-council HR initiatives including projects on pay harmonisation, the development of shared services, harmonisation of HR policies, equal opportunities and diversity; and working towards the achievement of LiP status. We believe that the Organisational Development programme will contribute significantly to the evidence base which will form our submission for LiP status.

### **Employee Consultation**

AHRC recognises the Public and Commercial Services Union (PCS) and consults and negotiates with PCS on matters associated with pay and terms and conditions of employment of staff employed by AHRC. There are regular meetings of the Joint Negotiating Committee.

### **Equality and Diversity**

The AHRC is committed to promoting equality of opportunity in all its practices. This is already demonstrated through the award of the 'two ticks' disability symbol showing a real commitment to recruiting and retaining disabled staff. We seek to address equality and diversity in all policies and practices. Equality data is collected and analysed, diversity training has been provided to all staff and an annual equal pay audit is carried out. The AHRC also works closely with other Research Councils, and is a member of the Research Councils Equality and Diversity Advisory Group. This group has recently developed a diversity training pack, and has been researching necessary changes to comply with the forthcoming and far-reaching age discrimination legislation.

### **Health and Safety**

The AHRC has a robust health and safety policy with particular emphasis on staff welfare. We take a proactive approach to the health and safety of our staff preferring to promote wellness rather than manage sickness. This approach is underpinned by a range of benefits such as flexible working hours, homeworking, an Employee Assistance Programme and membership of the Benedon

Healthcare scheme for people working in the public sector. We are proud that to date we have had no notifiable accidents to report.

#### **Protecting the Environment**

The AHRC recognises that, in pursuing its educational and research objectives, it shares with all organisations a responsibility to protect and nurture the environment. An Environmental Action Group was set up to develop an Environmental policy which AHRC has adopted. AHRC promotes the use of sustainable resources and discourages practices that are wasteful or damaging to the environment. The policy provides guidance on the use of materials, electrical and waste conservation, purchasing, the disposal of materials, use of chemicals and the raising of employees' awareness of the impact of their actions on the environment.

#### **Engaging with the local community**

Based in Bristol, the AHRC tries to support its neighbourhood by using local suppliers who meet the requirements of our procurement policy. In addition, every year employees choose a local charity working to benefit the people of Bristol to support through a variety of fund raising activities. The AHRC has also employed a number of modern apprentices from the Bristol area who study for an NVQ or similar qualification whilst gaining working experience at AHRC. This has proved to be beneficial for both the apprentices and the AHRC, and most have been employed on a permanent basis after finishing their qualifications. The AHRC has also taken students on short-term work experience placements, giving the students an opportunity to experience a number of different job roles and departments in their time here.

The working environment at the AHRC is a very pleasant one and we are privileged to have the CNAA Art Collection on loan in our offices. Our offices will be involved in the Bristol Open Doors Day in September 2006. Interested members of the public will be shown around the collection by AHRC employees where they will see work by artists such as David Hockney, Bridget Riley and Sean Scully.

#### **Future Developments**

In the forthcoming year, the pace of work being undertaken in preparation for the Comprehensive Spending Review (CSR) 2007 will increase as the AHRC starts to draft its new Delivery Plan to inform the OSI bid to

## The AHRC recognises that it shares with all organisations a responsibility to protect and nurture the environment.

HM Treasury. There is increasing pressure to demonstrate the contribution and impact of research in arts and humanities not only in terms of increased economic competitiveness of the UK but also in the wider public policy arena and in enhancing civil society. Raising the profile and broadening awareness of AHRC and its research community are key activities and it will be important to build on the progress achieved in 2005-06 in this respect.

The development of a new strategic vision and Plan in 2006 -07 will be significant in informing not only our bid to CSR 2007 but also prioritising resources in future years. The intention is to ensure that the new Strategic Plan, which will cover the period 2007-2012, will enable a much closer articulation with the new Delivery Plan and the Operating Plan which is used internally within the AHRC.

The importance of seeking ways to speed up the implementation of new programmes and other initiatives has been recognised during this year and work will continue on this in 2006-07 with the aim of launching both new strategic programmes in Religion and Society and Beyond Text next year. A number of new activities in the KT area are also due to be launched including the KT Fellowships and pre-cursor KTP schemes, Research Exchange Networks and Collaborative Research Awards.

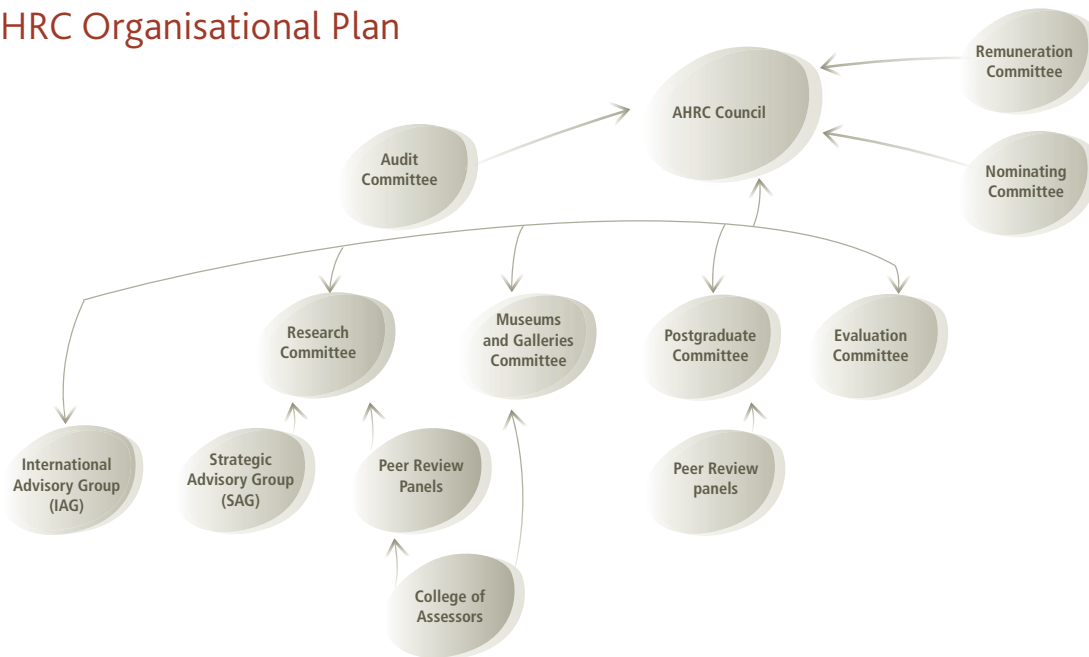
Enhanced international activity will continue following the adoption of a new International Strategy which widens the scope of activity from focusing primarily on Europe to include USA, China, India, Brazil and Turkey.

We are also committed to improving our operational effectiveness across a number of areas including the review of Postgraduate funding arrangements, the cross Council review of peer review processes and a subsequent review of the AHRC's peer review structure, including the peer review panels. The impact of the development and implementation of a Shared Services Centre will have a significant impact on the AHRC and the future shape of the organisation.

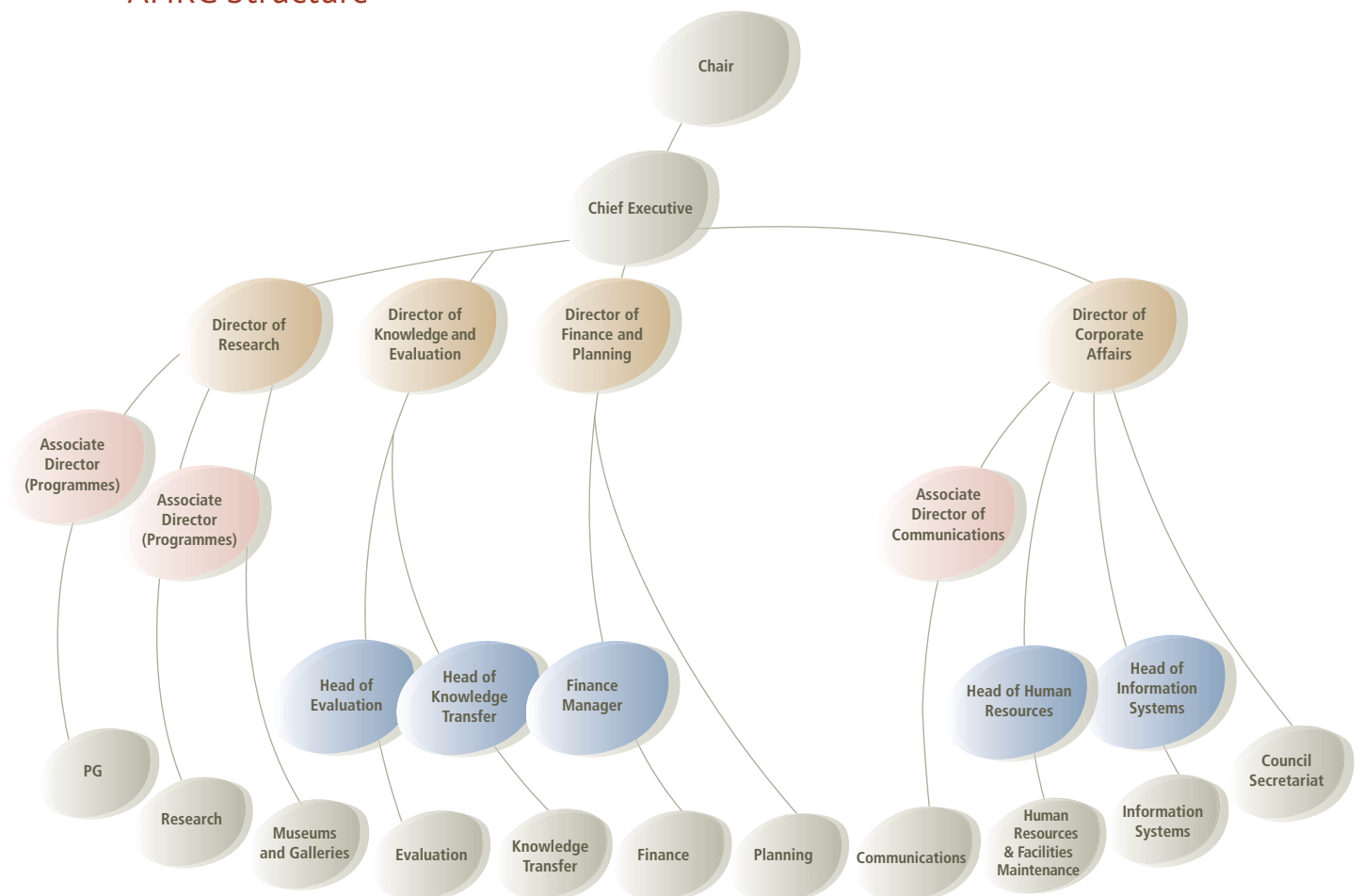
# AHRC Structure



## AHRC Organisational Plan



## AHRC Structure



## Council Members



Dr Ivon Asquith,  
formerly Oxford  
University Press



Professor  
Graeme Barker,  
FBA, University  
of Cambridge



Mr Bahram  
Bekhradnia,  
Higher Education  
Policy Institute



Professor  
John Caughie,  
University of  
Glasgow



Professor  
Rachel Cooper,  
University of  
Salford



Professor  
Philip Esler,  
AHRC  
Chief Executive



Professor Sir Brian  
Follett, FRS, AHRC  
Chairman



Ms Felicity  
Goodey,  
CBE, Broadcaster  
and Business  
Woman



Professor Lisa  
Jardine, CBE,  
FRHistS, FRSA,  
Queen Mary,  
University of  
London



Mr Nicholas  
Kenyon, CBE,  
BBC Proms  
(photographer  
Eamonn McCabe)



Mr Neil  
MacGregor,  
British Museum



Professor April  
McMahon, FBA,  
FRSE, University  
of Edinburgh



Professor Felicity  
Riddy, FRSE,  
University of York



Professor Martin  
White, University  
of Bristol



Professor  
Michael Worton,  
University  
College London

The Council must ensure that the AHRC operates in accordance with the objects enshrined in its Royal Charter.

It is also responsible for ensuring that the AHRC complies with requirements contained in the Management Statement and Financial Memorandum which set out the relationship between the Research Council and the OSI. In relation to the Financial Memorandum, Council has responsibility for the overall financial management of the AHRC. The Chief Executive of the AHRC is the Accounting Officer and as such is accountable to the Permanent Secretary and Secretary of State for DTI.

Members of Council – including the Chair and Chief Executive are appointed by the DTI. The current Chair is Sir Brian Follett and Philip Esler is the Chief Executive. Further information about them and other members of Council is to be found on page 48 and in the Remuneration Report. Appointments are made in accordance with Code of Practice for Public Appointments.

Council is advised by its Committees, peer review panels and working groups, see pages 44 - 45 for membership of the main committees. Council has formally delegated responsibility for decisions on granting awards to the relevant programme committees which operate through a system of rigorous peer review.

Members of Council and these advisory committees follow a code of practice which is issued to members on appointment. Council members have to be reviewed annually, and following a successful pilot scheme in 2005, we shall be introducing a formal review system from 2006. We are also developing a frame work for reviewing the effectiveness of Council itself which will be rolled out during 2006-07.

Members of Council and Senior Staff in AHRC are required to declare any potential conflicts of interest in the Register of Interests, which is available on request. Council members details can be reviewed on the AHRC website: [www.ahrc.ac.uk/about/personnel/council/register\\_of\\_interests.asp](http://www.ahrc.ac.uk/about/personnel/council/register_of_interests.asp)

## AHRC's Committees

### Audit Committee

**Dr Ivon Asquith**

Chair of Audit Committee

**Professor Malcolm Andrew**

Queen's University Belfast

**Ms Paulina Lubacz**

Durham University

**Professor Graeme Barker FBA**

University of Cambridge

The Audit Committee is a mandatory part of the Council structure with responsibility for supporting the Council in undertaking its responsibilities for issues of risk, control and governance and associated assurance.

Its responsibilities include satisfying itself and the Council of the adequacy of strategic processes for risk, control and governance and the Statement on Internal Control. The Committee also recommends to Council for approval the accounting policies, the accounts, and the annual report of the organisation, including the process for review of the accounts prior to submission for audit, levels of error identified, and management's letter of representation to the external auditors.

### Remuneration Committee

**Sir Brian Follett, FRS**

Chair of the AHRC

Chair of the Remuneration Committee

**Ms Felicity Goodey, CBE**

Broadcaster and Business Woman

**Professor Felicity Riddy**

University of York

It also approves plans for audit activity and considers the results of both internal and external audits and the adequacy of management response to issues identified by audit activity, including external audit's management letter.

It also undertakes a range of other tasks including providing the Council with assurances of effective corporate governance of the organisation, recommending for Council approval Internal Audit services and the purchase of non-audit services from contractors who provide audit services and commenting on questions of value for money and the general efficiency and effectiveness with which the Council's activities are undertaken, and recommending appropriate action as necessary.

### Research Committee

**Professor John Caughie**  
University of Glasgow  
Chair of Research Committee

**Professor Gillian Clark**  
University of Bristol

**Professor Stephen Partridge**  
University of Dundee

**Professor Joyce Hill**  
University of Leeds

**Professor Harry Dickinson**  
University of Edinburgh

**Professor Alex Hughes**  
University of Birmingham

**Professor David Ellis**  
University of Wales, Aberystwyth

**Professor Alexandra Carter**  
Middlesex University

**Professor Ian Netton**  
University of Leeds

### Postgraduate Committee

**Professor Felicity Riddy**  
University of York  
Chair of the Postgraduate Committee

**Professor Christopher Carey**  
University College London

**Professor Shearer West**  
University of Birmingham

**Professor Lyn Pykett**  
University of Wales, Aberystwyth

**Professor Anne Curry**  
University of Reading

**Professor Trevor Dadson**  
Queen Mary, University of London

**Professor Peter Brophy**  
Manchester Metropolitan University

**Professor Andrew Wathey**  
Royal Holloway, University of London

**Professor Patrick Birkinshaw**  
University of Hull

### Museums and Galleries Committee

**Professor Lisa Jardine CBE**  
Queen Mary, University of London  
Chair of the Museums and  
Galleries Committee

**Professor Stephen Bann**  
University of Bristol

**Ms Nichola Johnson,**  
Sainsbury Centre for Visual Arts

**Professor Richard Fortey**  
Natural History Museum, (until Oct 05)

**Mr Michael Tooby**  
National Museum and Gallery, Wales

**Dr Evelyn Silber**  
Hungarian Museum and Art Gallery,  
Glasgow

**Professor John Local**  
University of York

**Dr Charles Saumarez Smith**  
The National Gallery

**Dr Maurice Davies**  
Museums Association

### Knowledge and Evaluation Committee

**Professor Michael Worton**  
University College London  
Chair of the Knowledge and  
Evaluation Committee

**Professor Susan Marks**  
University of Cambridge

**Professor Paul Slack**  
University of Oxford

**Professor Martin White**  
University of Bristol

**Ms Clare Matterson**  
Wellcome Trust

**Professor Sara Selwood**  
City University

**Ms Sheena McDonald**  
Presenter

**Mr Richard Fisher**  
Cambridge University Press

**Mr Andy Lovett**  
North West Regional  
Development Agency

**Ms Carolyn Sargentson**  
Victoria and Albert Museum

### Nominating Committee

**Professor Sir Brian Follett FRS**  
AHRC Chair  
Chair of the Nominating Committee

**Professor Joyce Hill**  
University of Leeds

**Professor Chris Carey**  
University College London

**Rev Professor John Morrill**  
University of Cambridge

**Dame Janet Ritterman**  
formerly Royal College of Music

**Professor Seona Reid**  
Glasgow School of Art

**Professor Naomi Segal**  
School of Advanced Study

**Professor Celia Wells**  
Cardiff University

**Professor John Feather**  
Loughborough University



## Research Peer Review Panels

### Research Panel 1 Classics, Ancient History and Archaeology

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Professor Gillian Clark, Convener  
University of Bristol

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Professor Martin Jones  
University of Cambridge

Professor Simon Hillson  
University College London

Professor Simon Keay  
University of Southampton

Professor Alison Sharrock  
University of Manchester

Professor Simon Swain  
University of Warwick

Professor Robert Parker  
University of Oxford

### Research Panel 2 Visual Arts and Media

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Professor Stephen Partridge, Convener  
Dundee University

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Professor Margaret Bruce  
Manchester Business School

Professor Mark Jancovich  
University of Nottingham

Professor William Furlong  
Wimbledon School of Art

Professor Dana Arnold  
University of Southampton

Professor Deborah Cherry  
Central St Martins College  
of Art and Design (left Feb 06)

Professor Sandra Kemp  
Royal College of Art

Professor Brian Winston  
University of Lincoln

Professor Roger Palmer  
University of Leeds

Professor Richard Coyne  
University of Edinburgh

Dr Naren Barfield  
Glasgow School of Art

### Research Panel 3 English Language and Literature

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Professor Joyce Hill, Convener  
University of Leeds

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Professor Mary Jacobus  
University of Cambridge

Dr John Pitcher  
University of Oxford

Dr Susheila Nasta  
Open University

Professor Hilary Fraser  
Birkbeck, University of London

Professor Regenia Gagnier  
University of Exeter

Professor Graham Caie  
University of Glasgow

Professor Judie Newman  
University of Nottingham

### Research Panel 4 Medieval and Modern History

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Professor Harry Dickinson, Convener  
University of Edinburgh

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Professor Richard King  
University of Nottingham

Professor David Arnold  
School of Oriental and African Studies,  
University of London

Professor Mary Fulbrook  
University College London

Professor John Spurr  
University of Wales, Swansea

Professor Colin Jones  
University of Warwick

Professor Mark Ormrod  
University of York

Professor Anne Hughes  
Keele University

Professor Michael Bentley  
University of St Andrews

### Research Panel 5 Modern languages and Linguistics

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Professor Alex Hughes, Convener  
University of Birmingham

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Professor Christopher Pountain  
University of Cambridge

Professor Richard Towell  
University of Salford

Professor Sioned Davies  
Cardiff University

Professor Bonnie McDougall  
University of Edinburgh (left Dec 05)

Professor Robert Gleave  
University of Exeter (joined Jan 06)

Professor Jane Everson,  
Royal Holloway, University of London

Professor Stephen Pulman  
University of Oxford

Professor John King  
University of Warwick

Professor David Cowlings  
Durham University

Professor Daniel Steuer  
University of Sussex

Professor Paul Garner  
University of Leeds (left Feb 06)

Professor Lindsay Hughes  
University College London

### Research Panel 6 Librarianship, Information and Museum Studies

---

Professor David Ellis, Convener  
University of Wales, Aberystwyth

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Professor Rita Marcella  
Robert Gordon University

Professor Cliff McKnight  
Loughborough University

Professor David Nicholas  
University College London

Dr Julie McLeod  
Northumbria University

**Research Panel 7****Music and Performing Arts**

---

Professor Alexandra Carter, Convener  
Middlesex University

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Professor Christopher Baugh  
University of Kent

Professor Michael Clarke  
University of Huddersfield

Dr Geraldine Harris  
Lancaster University

Professor Douglas Jarman  
Royal Northern College of Music

Professor Jonathan Stock  
University of Sheffield

Professor Maria Delgado  
Queen Mary, University of London

**Research Panel 8****Philosophy, Religious Studies and Law**

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Professor Ian Netton, Convener  
University of Leeds

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Professor Evelyn Ellis  
University of Birmingham

Dr Indira Carr  
University of Kent

Professor Francis Watson  
University of Aberdeen

Professor Graham Ward  
University of Manchester

Professor Greg Currie  
University of Nottingham

Dr Catherine Osborne  
University of East Anglia

## Postgraduate Peer Review Panels

### PG Panel 1

#### Classics, Ancient History and Archaeology

Professor Christopher Carey, Convener  
University College London

Professor Stephen Mithen  
University of Reading

Dr Marie Louise Sørensen  
University of Cambridge

Professor Greg Woolf  
University of St Andrews

Professor Martin Carver  
University of York

Professor Andrew Poulter  
University of Nottingham  
(joined March 06)

### PG Panel 2

#### Visual Arts and Media

Professor Shearer West, Convener  
University of Birmingham

Professor Jim McGuigan  
Loughborough University

Mr Al Rees  
Royal College of Art

Professor Darren Newbury  
University of Central England

Professor Judith Mottram  
Nottingham Trent University

Professor Anne Douglas  
Robert Gordon University

Professor Andrew Higson  
University of East Anglia

Professor Ed Allington  
Slade School of Fine Art

Professor Georgina Follett  
University of Dundee  
(joined March 06)

Professor Michael Punt  
University of Plymouth  
(joined March 06)

Professor Simon Pepper  
University of Liverpool  
(joined March 06)

### PG Panel 3

#### English Language and Literature

Professor Lyn Pykett, Convener  
University of Wales, Aberystwyth

Dr Ros Ballaster  
University of Oxford

Professor Julia Boffey  
Queen Mary, University of London

Professor Cairns Craig  
University of Edinburgh

Professor Neil Lazarus  
University of Warwick

Professor Elaine Hobby  
Loughborough University

Dr Jan Montefiore  
University of Kent

Professor David Seed  
University of Liverpool

Professor Nicholas Roe  
University of St Andrews

### PG Panel 4

#### Medieval and Modern History

Professor Anne Curry, Convener  
University of Reading

Professor Peter Gatrell  
University of Manchester

Professor Tim Hitchcock  
University of Hertfordshire

Professor Jay Kleinberg  
Brunel University

Professor Geoffrey Cantor  
University of Leeds

Professor Mary Chamberlain  
Oxford Brookes University

Professor Julia Smith  
University of Glasgow  
(joined March 06)

Professor Sean Connolly  
Queen's University of Belfast

### PG Panel 5

#### Modern languages and Linguistics

Professor Trevor Dadson, Convener  
Queen Mary, University of London

Professor Gordon Burgess  
University of Aberdeen

Professor Moira Yip  
University College London

Professor John Joseph  
University of Edinburgh

Professor Brian Richardson  
University of Leeds

Professor Leslie Hill  
University of Warwick

Professor Charles Forsdick  
University of Liverpool

### PG Panel 6

#### Librarianship, Information and Museum Studies

Professor Peter Brophy, Convener  
University of Manchester

Professor Rita Marcella  
Robert Gordon University

Professor Cliff McKnight  
Loughborough University

Professor David Nicholas  
University College London

Professor Peter Cole  
University of Sheffield

Dr Julie McLeod  
Northumbria University

Professor Ian Carradice  
University of St Andrews

Professor David Ellis  
University of Wales, Aberystwyth

### PG Panel 7

#### Music and Performing Arts

Professor Andrew Wathey, Convener  
Royal Holloway, University of London

Dr Rachel Duerden  
University of Manchester

Professor Max Paddison  
Durham University

Professor Stephen Pratt  
Liverpool Hope University

Professor Vivien Gardner  
University of Manchester

Professor Jan Smaczny  
Queen's University Belfast  
(joined March 06)

### PG Panel 8

#### Philosophy, Religious Studies and Law

Professor Patrick Birkinshaw,  
Convener, University of Hull

Dr Nur Masalha  
University of Surrey

Professor Brad Hooker  
University of Reading

Professor Robert Hale  
University of Glasgow

Professor Christopher Tuckett  
University of Oxford

Professor Jo Shaw  
University of Edinburgh

Annual Report signed by



**Professor Philip F. Esler**

Accounting Officer

28 June 2006

# Remuneration Report



## Remuneration Report

### Remuneration Policy

#### Council Chair and Council Members

Remuneration rates for Council Chair and Council Members are the same across Research Councils. The Office of Science and Innovation (OSI) advise Research Councils of the rates they are required to pay and these are reviewed annually by OSI.

#### Chief Executive

The Remuneration Committee established and chaired by the Director General Science and Innovation (DGSI) reviews the performance of the Chief Executive and recommends any changes to his salary. These recommendations are subject to ratification by the Permanent Secretary of the Department of Trade and Industry (DTI). The Chief Executive is eligible to be considered for an annual performance pay award of up to 5% of basic pay. The actual level of bonus is assessed by the Remuneration Committee and approved by the Permanent Secretary of the DTI and is based on the progress made by AHRC towards the achievement of its mission, the personal contribution of the Chief Executive towards this mission and achievement of any further objectives agreed with the DGSI.

The Chief Executive is also eligible for an appointment term bonus of up to 10% of basic salary earned in the period of employment subject to remaining in post for the whole appointment term. Any appointment term bonus is agreed by the Remuneration Committee and the Permanent Secretary of the DTI.

#### Directors

The AHRC Remuneration Committee is responsible for advising the Council on matters relating to the remuneration of Directors and other pay-related matters for senior staff. The Chair of AHRC is the Chair of the Remuneration Committee and the Chief Executive of AHRC and two members of the Council form the membership of the Committee. With effect from 1 April 2005 Professor Felicity Riddy and Ms Felicity Goodey were the two Council members, along with the Chair and Chief Executive of AHRC, who formed the Remuneration Committee.

The Committee's responsibilities are to:

- Consider and make recommendations to the Council on pay and other terms and conditions of employment of senior staff (Directors and Associate Directors);
- Agree arrangement for individual performance management, and review performance against objectives for individual members of senior staff;
- Review annually the salaries (and any other payments) paid to senior staff, and recommend changes to the Council as an outcome of this review; and
- Consider and recommend to the Council other payments to senior staff, including severance payments, and any terms associated with such payments.

In making its recommendations the Committee considers that remuneration is sufficient to attract, retain and motivate

the suitably qualified and able directors it needs to run the organisation successfully but that it should avoid paying more than is necessary for this purpose.

### Contracts of Employment

#### Council Chair and Council Members

Council Chair and Council Member appointments are Ministerial Appointments made by the Secretary of State for Trade and Industry. The process for new appointments to the Council Chair and Council Members is conducted under the Code of the Commissioner for Public Appointments. This is available at [www.ocpa.gov.uk](http://www.ocpa.gov.uk). In accordance with the Code vacancies are advertised nationally and a panel, including independent members, oversee the process. The panel reviews all applications, shortlists and interviews then makes a recommendation to the Secretary of State. Once the Secretary of State has made a final decision, an offer of appointment is issued by OSI on his behalf to the successful candidate.

Council Chair and Council Members are defined as Office Holders. They are neither employees nor civil servants. Appointments are normally made for three years initially with the possibility of reappointment for a further period. Appointments are non-pensionable and there is no compensation for loss of office.

#### Chief Executive

The appointment of the Chief Executive of AHRC is made by the Secretary of State for Trade and Industry on the recommendation of the DGSI as Head of OSI. The Chief Executive is employed on a contract of employment whose terms are agreed with the OSI. Professor Philip Esler was appointed as Chief Executive for a four year contract commencing on 1 September 2005. The Chief Executive is required to give 3 months notice should he wish to leave AHRC.

#### Directors

All other senior appointments are made in accordance with AHRC's Recruitment and Selection policy, the aim of which is to 'select the most suitable person available for the job on the basis of merit and ability to do the job'.

Unless otherwise stated below, the Directors covered by this report hold appointments, which are open-ended until they reach the normal retiring age of 60. Early termination, other than for misconduct, would result in the individual receiving compensation as set out in the Civil Service Compensation Scheme or statutory redundancy payments, according to eligibility. Directors are required to give 3 months notice should they wish to leave AHRC.

### Salary and pension entitlements

The following sections provide details of the remuneration of the Council Chair, Council Members, Chief Executive and Directors of AHRC and the pension benefits of the Chief Executive and Directors of AHRC. No senior staff at AHRC is in receipt of benefits in kind.

## Remuneration

Council Chair, Council Members Chief Executive and Directors of AHRC	AHRC 2005-06 Salary <sup>1</sup> £'000	AHRB 2004-05 Salary £'000
<b>Professor Philip Esler</b> <i>Chief Executive (from 01/09/05)</i>	50 – 55	–
Full year equivalent	85 – 90	–
<b>Ms Frances Marsden<sup>2</sup></b> <i>Director of Corporate Affairs</i>	65 – 70 <sup>3</sup>	55 – 60
<b>Ms Yvonne Hawkins</b> <i>Director of Knowledge &amp; Evaluation</i>	60 – 65 <sup>4</sup>	5 – 10 <sup>5</sup>
Full year equivalent	–	50 – 55
<b>Ms Judith Hooper</b> <i>Director of Finance &amp; Planning</i>	60 – 65 <sup>6</sup>	5 – 10 <sup>7</sup>
Full year equivalent	–	50 – 55
<b>Professor Tony McEnergy</b> <i>Director of Research (from 19/09/05)</i>	30 – 35	–
Full year equivalent	55 – 60	–
<b>Sir Brian Follett</b> <i>Council Chair</i>	20 – 25 <sup>8</sup>	–
<b>Individual Council Members<sup>9</sup></b>	5 – 10	–
<b>Individual Council Members with Chair responsibilities for major Committees<sup>10</sup></b>	5 – 10	–

## Pension Benefits

Chief Executive and Directors of AHRC	Accrued pension at age 60 as at 31/3/06 £'000	Real increase in pension at age 60 £'000	CETV at 31/3/06 £'000	CETV at 31/3/05 £'000	Real increase in CETV £'000
<b>Professor Philip Esler</b> <i>Chief Executive (from 01/09/05)</i>	0 – 5	0 – 2.5	14	-	13
<b>Ms Frances Marsden</b> <i>Director of Corporate Affairs</i>	25 – 30 plus lump sum of 75 – 80	5 – 7.5 plus lump sum of 15 – 17.5	514	327	95
<b>Ms Yvonne Hawkins</b> <i>Director of Knowledge &amp; Evaluation</i>	10 – 15 plus lump sum of 25 – 30	2.5 – 5 plus lump sum of 2.5 – 5	155	87	31
<b>Ms Judith Hooper</b> <i>Director of Finance &amp; Planning</i>	5 – 10 plus lump sum of 20 – 25	0 – 2.5 plus lump sum of 2.5 – 5	152	99	27
	<b>Accrued pension at age 65 as at 31/3/06</b>	<b>CETV at 31/3/06</b>	<b>CETV at 19/9/05</b>		
<b>Professor Tony McEnergy</b> <i>Director of Research (from 19/09/05)</i>	10 – 15 plus lump sum of 30 – 35	116	97		

<sup>1</sup> Salary is defined as: gross salary, including any performance pay and bonuses, but not including employer's pension contribution.

<sup>2</sup> Ms Frances Marsden appointed Director of Corporate Affairs to AHRB on 3 July 2000

<sup>3</sup> Salary includes Acting Chief Executive enhancement for period 1 April 2005 to 31 August 2005

<sup>4</sup> Salary includes an additional duties allowance for the interregnum period 1 April 2005 to 31 August 2005.

<sup>5</sup> Ms Yvonne Hawkins appointed to Director of Knowledge and Evaluation on 1 February 2005

<sup>6</sup> Salary includes an additional duties allowance for the interregnum period 1 April 2005 to 31 August 2005

<sup>7</sup> Ms Judith Hooper appointed to Director of Finance & Planning on 1 February 2005

<sup>8</sup> Salary includes an additional duties allowance for the interregnum period 1 April 2005 to 31 August 2005.

<sup>9</sup> Dr Ivon Asquith, Professor Graeme Barker, Mr Bahram Bekhardnia, Professor Rachel Cooper, Ms Felicity Goodey CBE, Mr Nicholas Kenyon, Mr Neil MacGregor, Professor April McMahon, Professor Martin White. All appointments made with effect from 1 April 2005.

<sup>10</sup> Professor John Caughie, Professor Lisa Jardine, Professor Felicity Riddy, Professor Michael Worton. All appointments made with effect from 1 April 2005.

## Cash Equivalent Transfer Values

A Cash Equivalent Transfer Value (CETV) is the actuarially assessed capitalised value of the pension scheme benefits accrued by a member at a particular point in time. The benefits valued are the member's accrued benefits and any contingent spouse's/civil partner's pension payable from the scheme. A CETV is a payment made by a pension scheme or arrangement to secure pension benefits in another pension scheme or arrangement when the member leaves a scheme and chooses to transfer the benefits accrued in their former scheme. The pension figures shown relate to the benefits that the individual has accrued as a consequence of their total membership of the pension scheme, not just their service in a senior capacity to which disclosure applies. The CETV figures, and from 2003-04 the other pension details, include the value of any pension benefit in another scheme or arrangement which the individual has transferred to the Civil Service pension arrangements and for which the CS Vote has received a transfer payment commensurate with the additional pension liabilities being assumed. They also include any additional pension benefit accrued to the member as a result of their purchasing additional years of pension service in the scheme at their own cost. CETVs are calculated within the guidelines and framework prescribed by the Institute and Faculty of Actuaries.

Please note that the factors used to calculate the CETV were revised on 1 April 2005 on the advice of the Scheme Actuary. The CETV figure for 31 March 2005 has been restated using the new factors so that it is calculated on the same basis as the CETV figure for 31 March 2006.

### Real increase in CETV

This reflects the increase in CETV effectively funded by the employer. It takes account of the increase in accrued pension due to inflation, contributions paid by the employee (including the value of any benefits transferred from another pension scheme or arrangement) and uses common market valuation factors for the start and end of the period.<sup>1</sup>

**Note: No pension is provided for the Chair or members of Council**

### Pensions

Pension benefits are provided through the Civil Service Pension Scheme for all new staff except those eligible for membership of the Universities Superannuation Scheme. Further details are given in Note 22 of the financial statements.

### Civil Service Pension Scheme

From 1 October 2002, AHRC employees may be in one of three statutory based 'final salary' defined benefit schemes (classic, premium, and classic plus). The schemes are unfunded with the cost of benefits met by monies voted by Parliament each year. Pensions payable under classic, premium, and classic plus are increased annually in line with changes in the Retail Prices Index. New entrants after 1 October 2002 may choose between membership of premium or joining a good quality

'money purchase' stakeholder arrangement with a significant employer contribution (partnership pension account).

Employee contributions are set at the rate of 1.5% of pensionable earnings for classic and 3.5% for premium and classic plus. Benefits in classic accrue at the rate of 1/80th of pensionable salary for each year of service. In addition, a lump sum equivalent to three years' pension is payable on retirement. For premium, benefits accrue at the rate of 1/60th of final pensionable earnings for each year of service. Unlike classic, there is no automatic lump sum (but members may give up (commute) some of their pension to provide a lump sum). Classic plus is essentially a variation of premium, but with benefits in respect of service before 1 October 2002 calculated broadly in the same way as in classic.

The partnership pension account is a stakeholder pension arrangement. The employer makes a basic contribution of between 3% and 12.5% (depending on the age of the member) into a stakeholder pension product chosen by the employee from a selection of approved products. The employee does not have to contribute but where they do make contributions, the employer will match these up to a limit of 3% of pensionable salary (in addition to the employer's basic contribution). Employers also contribute a further 0.8% of pensionable salary to cover the cost of centrally-provided risk benefit cover (death in service and ill health retirement).

Further details about the Civil Service pension arrangements can be found at the website [www.civilservice-pensions.gov.uk](http://www.civilservice-pensions.gov.uk)

### Universities Superannuation Scheme

From September 2005, staff who join AHRC and have an existing pension with Universities Superannuation Scheme (USS) are offered continued membership of this scheme. The USS is a defined benefit scheme which is externally funded and contracted out of the State Second Pension. Employee contributions are set at 6.35% of salary until age 65 or 40 years pensionable service is completed, whichever is earlier. Benefits accrue at the rate of 1/80th of pensionable salary for each year of service. In addition a lump sum of 3/80ths of pensionable salary for each year of pensionable service is paid tax-free on retirement. Pensions payable are increased in the same manner and subject to the same conditions as are official pensions under the Pensions (Increase) Act 1971 and subsequent amendments. The increases are currently in line with changes in the Retail Price Index.

Further details about the Universities Superannuation Scheme arrangements can be found at [www.ussq.co.uk](http://www.ussq.co.uk)



**Professor Philip F. Esler** Accounting Officer  
28 June 2006

# Accounts

## 2005-06 Accounts

The AHRC is incorporated by Royal Charter and came into existence on 1 April 2005 under the terms of the Higher Education Act 2004. It took over the responsibilities of the Arts and Humanities Research Board. On that date all of the AHRB's activities, assets and liabilities transferred to the AHRC.

These accounts have been prepared in accordance with the Accounts Direction, issued by the Secretary of State for Trade and Industry pursuant to Part 1 Section 4 of the Higher Education Act 2004. The accounts follow best commercial practice having due regard to the Council's status.



## Statement of Council's and Chief Executive's Responsibilities

Under the Higher Education Act 2004, the Secretary of State for Trade and Industry, with the consent of the Treasury has directed the Arts and Humanities Research Council to prepare for each financial year a statement of accounts in the form and on the basis set out in the Accounts Direction. The accounts are prepared on an accruals basis and must give a true and fair view of the state of affairs of the Arts and Humanities Research Council and of its income and expenditure, recognised gains and losses and cash flows for the financial year.

In preparing the accounts, the Accounting Officer is required to comply with the requirements of the *Government Financial Reporting Manual* and in particular to:

- Observe the Accounts Direction issued by the Treasury, including the relevant accounting and disclosure requirements, and apply suitable accounting policies on a consistent basis;
- Make judgements and estimates on a reasonable basis

- State whether applicable accounting standards as set out in the *Government Financial Reporting Manual* have been followed, and disclose and explain any material departures in the financial statements; and
- Prepare the financial statements on a going concern basis.

The Accounting Officer for the Department of Trade and Industry has designated the Chief Executive as Accounting Officer of the Arts and Humanities Research Council. The responsibilities of an Accounting Officer, including responsibility for the propriety and regularity of the public finances for which the Accounting Officer is answerable, for keeping proper records and for safeguarding the Arts and Humanities Research Council's assets, are set out in the 'Non-Departmental Public Bodies' Accounting Officer's Memorandum issued by the Treasury and published in "Government Accounting" (HMSO).

## Accounting Officer's Statement on Internal Control

There were two accounting officers in post during 2005/06.

Frances Marsden was appointed as interim Chief Executive and accounting officer for the period 1 April 2005 to 31 August 2005. Professor Philip Esler was appointed Chief Executive and accounting officer from 1 September 2005

### Scope of responsibility

The AHRC is a Non Departmental Public Body, (NDPB) and as such is funded by, and responsible to, the Office of Science and Innovation (OSI). As Accounting Officer, I have responsibility for maintaining a sound system of internal control that supports the achievement of the AHRC's policies, aims and objectives, as approved by Council whilst safeguarding the public funds and assets for which I am personally responsible, in accordance with the responsibilities assigned to me in Government Accounting.

### The purpose of the system of internal control

The system of internal control is designed to manage risk to a reasonable level rather than to eliminate all risk of failure to achieve policies, aims and objectives; it can therefore only provide reasonable and not absolute assurance of effectiveness. The system of internal control is based on an ongoing process designed to identify and prioritise the risks to the achievement of AHRC's policies, aims and objectives, to evaluate the likelihood of those risks being realised and the impact should they be realised, and to manage them efficiently, effectively and economically. The system of internal control has been in place in the AHRC for the period from 1 April 2005 and up to the date of approval of the annual report and accounts, and accords with Treasury guidance.

### Capacity to handle risk

The Senior Management Group (SMG), comprising the Chief Executive, four Directors and three Associate Directors, is the executive body for the AHRC, providing top-level leadership and guidance on risk management issues. This body has agreed a corporate risk management policy. As part of its remit, SMG receives reports on organisational activities and considers the effectiveness of identification and management of associated risks. All business critical projects are managed using PRINCE2 methodology, which includes a template for the evaluation and management of risks. Any significant issues are raised at SMG for discussion of corrective action to be taken. Follow up reviews take place as necessary.

All staff undergo an induction process which includes a risk awareness element, and aims to provide basic information on assessing, monitoring and controlling risks in their area of activity. Additionally, guidance is being developed on risk management best practice in conjunction with our internal auditors, and a formal training programme is being developed for 2006/07, which all staff will attend.

The internal audit review programme, developed annually in consultation with the Audit Committee and the internal auditors, aims to include in each review, the effectiveness of management of associated risks. The outcomes of these reviews are discussed at Audit Committee, and quarterly updates on corrective action to be taken, if any, are considered subsequently.

### Risk and Control Framework

The AHRC operates in a low risk environment, operating within a control framework subject to public sector oversight. The

corporate risk register has been developed taking into account the organisation's risk appetite, based on the AHRC's strategies and operational priorities.<sup>1</sup>

The Council of the AHRC has a responsibility to ensure that high standards of corporate governance are observed at all times. The Council periodically receives papers on risk management, and also receives reports from the Audit Committee including its evaluation of the effectiveness of the risk management framework in place during the year. The AHRC has sought to embed a risk approach through:

- The Council, which approves the risk policy and oversees the framework and high level risks;
- The Audit Committee which assesses risks and risk management processes and reports to the Council;
- The Chief Executive and Directors of the major functions who are responsible for identifying and managing risks;
- The internal audit function, which carries out annual reviews of corporate governance and risk management.

Principal processes in place for identifying, evaluating, and managing risk are:

- maintenance of a Corporate Risk Register;
- regular review of corporate, functional and project specific risks by the Directors and Senior Management Team;
- all development project proposals incorporate risk evaluations, and implementation plans include mechanisms to manage those risks;
- monitoring of progress on key projects and reports to the Directors and Senior Management Team on actions taken to manage and mitigate risks if and when they occur;
- peer review processes covering the conduct of award making processes;
- annual validation procedures (within the Dipstick Testing Initiative) conducted on a Cross Council basis to oversee the regularity of Research expenditure at Higher Education Institutions.

An example of how we have addressed some of the key risks in our current corporate risk register (risks 1 and 4) is our expenditure of considerable effort to develop a sound working relationship with our sponsor Department the DTI through the newly renamed OSI. This has been facilitated through 6 monthly performance meetings, quarterly performance reports and feedback and quarterly meetings with OSI finance representatives. We have also developed positive working relationships with a wide range of new stakeholders and consolidated relationships with existing ones, particularly in academia. These actions will also form part of our new Managing External Stakeholders Strategy.

During the year, an internal audit review highlighted some shortcomings in the operation of the AHRC procurement policy and procedures. Actions put in place to address this issue included organisation wide awareness raising, specific targeted re-training and follow up and further internal audit reviews of performance. AHRC has received a positive report on our adherence to stated procedures, and will continue to monitor this area in the coming year.

Future plans to enhance corporate risk management include:

- Development of Directorate risk registers linking to the corporate register and continual assessment of the financial control environment;
- Development of explicit links to corporate and directorate strategies, planning and budget setting;
- Corporate project management guidance to include specific reference to risk management practices;
- Risk awareness training for all staff.

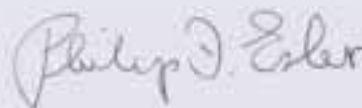
### Review of effectiveness

As Accounting Officer, I have responsibility for reviewing the effectiveness of the system of internal control. My review of the effectiveness of the system of internal control is informed by:

- regular reports by AHRC's internal auditors on the adequacy and effectiveness of systems of internal control;
- the executive managers within AHRC who have responsibility for the development and maintenance of the internal control framework, and who provide annual reports on their stewardship and management of risk;
- comments made by the external auditors in their management letter and other reports;
- Audit Committee review of internal controls and risk management processes.

I have been advised on the implications of the result of my review of the effectiveness of the system of internal control by the Council and the Audit Committee and we are developing a plan to address any identified weaknesses and provide an environment of continuous improvement.

I have confidence that the internal control system gives assurance that risk is managed to a reasonable level and that it supports the achievement of the Council's policies, aims and objectives.



**Professor Philip F. Esler** Accounting Officer  
28 June 2006

<sup>1</sup> The eight key risks identified are:

1. We fail to demonstrate the value of investment in arts and humanities research to government
2. Insufficient public funding is provided to enable us to deliver our core strategic aims and operate effectively
3. There is a loss of faith in AHRC by the arts and humanities research community
4. We fail to understand and engage with Government requirement concerning

accountability, reporting etc., undermining their confidence in our ability to manage ourselves effectively

5. We fail to derive adequate benefits from our engagement with RCUK
6. Our governance and management processes and system of internal control do not effectively support delivery of our strategic goals
7. That resources are not effectively deployed, utilised or controlled
8. We fail to recruit, develop and retain staff with appropriate skills to support achievement of our strategic goals

## The Certificate and Report of the Comptroller and Auditor General to the House of Commons

I certify that I have audited the financial statements of the Arts and Humanities Research Council for the year ended 31 March 2006 under the Higher Education Act 2004. These comprise the Income and Expenditure Account, the Balance Sheet, the Cashflow Statement and Statement of Recognised Gains and Losses and the related notes. These financial statements have been prepared under the accounting policies set out within them.

### Respective responsibilities of the Council, the Chief Executive and Auditor

The Council and the Chief Executive are responsible for preparing the Annual Report, the Remuneration Report and the financial statements in accordance with the Higher Education Act 2004 and Secretary of State for Trade and Industry directions made thereunder and for ensuring the regularity of financial transactions. These responsibilities are set out in the Statement of Council's and Chief Executive's Responsibilities.

My responsibility is to audit the financial statements in accordance with relevant legal and regulatory requirements, and with International Standards on Auditing (UK and Ireland).

I report to you my opinion as to whether the financial statements give a true and fair view and whether the financial statements and the part of the Remuneration Report to be audited have been properly prepared in accordance with the Higher Education Act 2004 and Secretary of State for Trade and Industry directions made thereunder. I also report whether in all material respects the expenditure and income have been applied to the purposes intended by Parliament and the financial transactions conform to the authorities which govern them. I also report to you if, in my opinion, the Annual Report is not consistent with the financial statements, if the Arts and Humanities Research Council has not kept proper accounting records, if I have not received all the information and explanations I require for my audit, or if information specified by relevant authorities regarding remuneration and other transactions is not disclosed.

I review whether the statement on page 54 reflects the Arts and Humanities Research Council's compliance with HM Treasury's guidance on the Statement on Internal Control, and I report if it does not. I am not required to consider whether the Accounting Officer's statements on internal control cover all risks and controls, or form an opinion on the effectiveness of the Arts and Humanities Research Council's corporate governance procedures or its risk and control procedures.

I read the other information contained in the Annual Report and consider whether it is consistent with the audited financial statements. This other information comprises only the Chairman's and Chief Executive's Statements, the Management Commentary, AHRC Structure sections, the unaudited part of the Remuneration Report and the Appendices. I consider the implications for my report if I become aware of any apparent misstatements or

material inconsistencies with the financial statements. My responsibilities do not extend to any other information.

### Basis of Audit Opinions

I conducted my audit in accordance with International Standards on Auditing (UK and Ireland) issued by the Auditing Practices Board. My audit includes examination, on a test basis, of evidence relevant to the amounts, disclosures and regularity of financial transactions included in the financial statements and the part of the Remuneration Report to be audited. It also includes an assessment of the significant estimates and judgments made by the Council and the Chief Executive in the preparation of the financial statements, and of whether the accounting policies are most appropriate to the Arts and Humanities Research Council's circumstances, consistently applied and adequately disclosed.

I planned and performed my audit so as to obtain all the information and explanations which I considered necessary in order to provide me with sufficient evidence to give reasonable assurance that the financial statements and the part of the Remuneration Report to be audited are free from material misstatement, whether caused by fraud or error and that in all material respects the expenditure and income have been applied to the purposes intended by Parliament and the financial transactions conform to the authorities which govern them. In forming my opinion I also evaluated the overall adequacy of the presentation of information in the financial statements and the part of the Remuneration Report to be audited.

### Opinions

#### In my opinion:

- the financial statements give a true and fair view, in accordance with the Higher Education Act 2004 and directions made thereunder by the Secretary of State for Trade and Industry, of the state of the Arts and Humanities Research Council's affairs as at 31 March 2006 and of its deficit for the year then ended;
- the financial statements and the part of the Remuneration Report to be audited have been properly prepared in accordance with the Higher Education Act 2004 and Secretary of State for Trade and Industry directions made thereunder; and
- in all material respects the expenditure and income have been applied to the purposes intended by Parliament and the financial transactions conform to the authorities which govern them.

I have no observations to make on these financial statements.

**John Bourn** *Comptroller and Auditor General*  
3 July 2006

National Audit Office  
157-197 Buckingham Palace Road, Victoria  
London SW1W 9SP

## Income and Expenditure Account for the Year Ended 31 March 2006

	Notes	AHRC 2005-06 £ 000	AHRB 2004-05 £ 000
<b>Income</b>			
Parliamentary Grant-In-Aid	2	65,266	-
Other Funding Income	3	18,250	77,084
Other Income	4	107	92
		<u>83,623</u>	<u>77,176</u>
<b>Expenditure</b>			
Staff and Council Members' Costs	5	3,041	-
Staff and Trustees' Costs	5	-	2,558
Research Awards	6	35,521	32,299
Postgraduate Awards	7	33,511	30,469
Museums & Galleries Awards	8	9,561	9,167
Other Operating Costs	9	2,068	1,861
		<u>83,702</u>	<u>76,354</u>
<b>Operating (Deficit)/Surplus</b>		(79)	822
Interest Receivable		-	100
Cost of Notional Capital	15	(252)	-
<b>(Deficit)/Surplus for the Year</b>		<u>(331)</u>	<u>922</u>
Reversal of Cost of Notional Capital	15	252	-
<b>(Deficit)/Surplus transferred to Income and Expenditure Reserve</b>		<u>(79)</u>	<u>922</u>

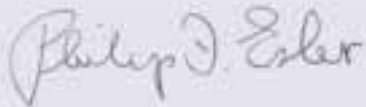
## Statement of recognised gains and losses for the year ended 31 March 2006

	Notes	AHRC 2005-06 £ 000	AHRB 2004-05 £ 000
Capital Grant-In-Aid Received	16	122	-
Grant-In-Aid released to Income and Expenditure Account	16	(10)	-
		<u>112</u>	<u>-</u>



## Balance Sheet as at 31 March 2006

	Notes	AHRC 2005-06		AHRB 2004-05	
		£ 000	£ 000	£ 000	£ 000
<b>Fixed Assets</b>					
Intangible Fixed Assets	10		8		-
Tangible Fixed Assets	10		593		506
			<u>601</u>		<u>506</u>
<b>Current Assets</b>					
Debtors and Prepayments	11	1,860		620	
Cash at Bank and in Hand	12	1,149		2,030	
		<u>3,009</u>		<u>2,650</u>	
<b>Creditors: Amounts falling due within one year</b>	13	(897)		(574)	
Provisions for Liabilities and Charges	14	(15)		(45)	
<b>Net Current Assets</b>			2,097		2,031
<b>Total Assets less Current Liabilities</b>			<u>2,698</u>		<u>2,537</u>
<b>Capital and Reserves</b>					
Income and Expenditure Reserve	16		2,458		-
Government Grant Reserve	16		112		-
Revaluation Reserve	16		128		-
Charitable Reserve	16		-		2,537
			<u>2,698</u>		<u>2,537</u>



**Professor Philip F. Esler** *Accounting Officer*  
28 June 2006

## Cash Flow Statement for the Year Ended 31 March 2006

	Notes	AHRC 2005-06 £ 000	AHRB 2004-05 £ 000
<b>Net cash (outflow)/inflow from operating activities</b>	17	(1,005)	818
<b>Returns on Investments and Servicing of Finance</b>			
Interest received		124	100
<b>Net cash (outflow)/inflow before Capital Expenditure</b>		(881)	918
<b>Capital Expenditure</b>			
Payments to acquire tangible and intangible fixed assets		(122)	(64)
<b>Net cash (outflow)/inflow before Financing</b>		(1,003)	854
<b>Financing</b>			
Capital Grant-In-Aid received		122	-
<b>(Decrease)/increase in cash in the year</b>	18	(881)	854

## Notes to the Accounts

### 1. Statement Of Accounting Policies

#### Basis Of Accounting

These financial statements have been prepared under the historical cost convention, in accordance with the 2005-06 Government Financial Reporting Manual (FReM) issued by HM Treasury. The accounting policies contained in the FReM follow generally accepted accounting practice for companies (UK GAAP) to the extent that it is meaningful and appropriate to the public sector.

Where the FReM permits a choice of accounting policy, the accounting policy which has been judged to be most appropriate to the particular circumstances of the Council for the purpose of giving a true and fair view has been selected. The Council's accounting policies have been applied consistently in dealing with items considered material in relation to the accounts.

#### Comparative Figures

The Arts and Humanities Research Council came into being on 1 April 2005, assuming all the powers and statutory functions of the Arts and Humanities Research Board.

The AHRB was a registered charity whereas the AHRC is a Non-Departmental Public Body. All of the AHRB's assets and liabilities transferred to the AHRC on the 1 April 2005. The AHRB's charitable funds transferred to the AHRC's income and expenditure reserve on that date.

Comparative amounts relate to the Arts and Humanities Research Board and have been restated where necessary to conform to current presentation.

#### Parliamentary Grant-in-Aid

Grant-in-Aid for revenue purposes is credited to income in the year in which it is received. Grant-in-Aid for the purchase of capital equipment is credited to the Government Grant Reserve when received and released to the Income and Expenditure Account over the estimated operational lives of the assets concerned.

#### Other Funding Income

Other funding income mainly includes income from the Higher Education Funding Council for England. During 2005-06 two strands of funding were received from HEFCE; £9,924k for the funding of the Museums and Galleries scheme and £8,112k for unspent AHRB funds. Other funding income was received from Arts Council England, Arts Council Scotland, the Economic & Social Research Council and the Engineering & Physical Sciences Research Council for the co-funding of strategic funding and knowledge transfer initiatives. All of the above income is accounted for on an accruals basis.

#### Other Income

Other income mainly includes income from the Department of Culture, Media and Sport and the Humanities in the European

Research Area project for funding or co-funding of staff posts and other operating expenses. This income is accounted for on an accruals basis.

#### Grants Payable

As a research funding organisation, the AHRC's research expenditure is charged to the income and expenditure account when it is incurred.

The AHRC's policy is to accrue for the costs of work undertaken at Higher Education Institutions at Balance Sheet date which remain unpaid by the AHRC at that date. Future commitments in respect of costs of work yet to be undertaken within approved cash limits at the Balance Sheet date are disclosed in Note 19. Prepayments are also recognised when they occur.

The AHRC provides research funding in three main areas:

##### a. Research Awards

The purpose of these awards are to assist both individual academics and groups of researchers in universities and colleges in improving the depth and breadth of our knowledge of human culture, both past and present. The awards also aim to assist the broad-based development of research by ensuring that funds are allocated with regard to a balance of academic subjects, kinds of activity and projected outcomes.

The Research Awards programme is split into two strands; responsive mode and strategic initiatives. Awards can last from one to five years.

##### b. Postgraduate Awards

The purpose of these awards are to provide support for students to enable them to pursue courses of postgraduate study in the arts and humanities and support programmes of doctoral research that will make significant contributions to the advancement of knowledge and understanding.

Postgraduate awards typically last for between one and three years.

##### c. Museums and Galleries Awards

The core funding scheme assists with the basic running costs of certain Higher Education Museums and Galleries (HEMGs) in England. The central purpose of the scheme is to offer a source of stable, medium-term operational funding that can assist with the costs of stewardship of existing collections. The latest round of core funding awards will last for three years from August 2006.

The project funding scheme supports well-defined projects that will enhance important university collections. These awards typically last for one year.

#### Fixed Assets & Depreciation

Capital expenditure includes the purchase of IT and office equipment and intangible assets such as software licences to the value of £1,000 or more.

Fixed assets are stated at cost, less accumulated depreciation and any impairment.

In the opinion of the Council there is no material difference between the historic and current cost values of the Council's fixed assets. Accordingly the fixed assets have not been revalued and this position will be kept under review.

Depreciation is provided on tangible fixed assets at rates calculated to write off the cost of each asset in equal instalments over its expected useful life, as follows:

Leasehold Fixtures and Fittings	Over the length of the lease
IT Equipment	3 – 5 years
Furniture and Office Equipment	5 years
Software Licences	7 years

A full month's depreciation is charged in the month of acquisition and none in the month of disposal.

Depreciation is not charged on assets under construction until the asset is brought fully into use. They are then depreciated at the same rate as the AHRC's other assets.

### Operating Leases

Rental costs under operating leases are charged to the Income and Expenditure Account in equal instalments over the periods of the leases.

### Foreign Currencies

Transactions in foreign currencies are translated at the rate ruling at the time of the transaction. All gains and losses arising from exchange differences are taken to the Income and Expenditure Account.

### Taxation

The AHRC is recognised by HM Revenue and Customs as a charity for tax purposes. Accordingly, the AHRC is exempt from taxation in respect of income or capital gains arising in the course of its charitable activities.

The AHRC receives no similar exemption in respect of Value Added Tax. As a result the major part of Value Added Tax paid by the AHRC is irrecoverable, since the provision of education is an 'exempt' activity for VAT purposes.

Expenditure and Fixed Asset purchases are shown inclusive of irrecoverable VAT.

The AHRC is a member of a VAT Group along with other Research Councils, of which the Particle Physics and Astronomy Research Council is the representative member.

### Pension Costs

Retirement benefits to employees of the Council are provided by the Principal Civil Service Pension Scheme (PCSPS), and the Universities Superannuation Scheme (USS). All schemes are multi-employer defined benefit schemes which are externally funded and contracted out of the State Earnings Related Pension Scheme. The expected costs of providing pensions are charged to the Income and Expenditure Account so as to spread the cost over the service lives of employees in the schemes operated, in such a way that the pension cost is a substantially level percentage of current and expected future pensionable payroll. More details on pensions can be found in Note 22.

### Notional Cost Of Capital

The financing structure of the AHRC does not include specific interest bearing debt but to ensure that the Income and Expenditure Account bears an appropriate charge for the use of capital in the business in the year, a notional interest charge is included. In accordance with HM Treasury Guidance, the calculation is based on a 3.5% rate of return on average net assets employed at cost, and the capital charge is written back to the Income and Expenditure Account.

### Bank Interest

From 1 April 2005 the AHRC is required to pay over to the Department of Trade and Industry any bank interest received on its commercial bank accounts. A creditor is recognised to match the cash receipt until it is paid over.



## 2. Parliamentary Grant-In-Aid

	AHRC 2005-06 £ 000	AHRB 2004-05 £ 000
Grant-in-Aid received from DTI	65,378	-
Grant-in-Aid received from DTI for Capital Expenditure (Notes 10,16)	(122)	-
Release of Deferred DTI Grant-In-Aid (Note 16)	10	-
	<u>65,266</u>	<u>-</u>

## 3. Other Funding Income

	AHRC 2005-06 £ 000	AHRB 2004-05 £ 000
Higher Education Funding Council for England	18,036	68,845
Arts Council England	143	145
Other Funding Income	71	8,094
	<u>18,250</u>	<u>77,084</u>

## 4. Other Income

	AHRC 2005-06 £ 000	AHRB 2004-05 £ 000
Income received for staff posts	67	73
Sundry income	40	19
	<u>107</u>	<u>92</u>

## 5. Staff Numbers and Related Costs

### a. Staff Costs comprise:

	Permanently Employed Staff £ 000	Temporary Staff £ 000	Council Members £ 000	AHRC Total 2005-06 £ 000	AHRB Total 2004-05 £ 000
Salaries and wages	2,275	70	102	2,447	2,103
Social security costs	182	2	5	189	164
Superannuation	403	2	-	405	278
Trustees' remuneration	-	-	-	-	13
	<u>2,860</u>	<u>74</u>	<u>107</u>	<u>3,041</u>	<u>2,558</u>

During 2005-06 a further £21,937 of staff costs were capitalised and charged to IT Assets Under Construction.

To allow for meaningful comparisons, for 2004-05 the Chairman's remuneration is included in Trustees' remuneration. For 2005-06 it is included in Council members' remuneration.

During 2005-06 four Council members received additional payments for their roles as heads of the Research, Postgraduate, Museums & Galleries and Knowledge & Evaluation Committees respectively. These costs are included in Operating Costs under Peer Review Costs.

### b. Staff Numbers

The average number of staff employed during the year was 93 full time equivalent.

	Permanently Employed Staff No	Temporary Staff No	AHRC Total 2005-06 No	AHRB Total 2004-05 No
Senior Management (Chief Executive and Band 1)	7	-	7	6
Managerial (Bands 2, 3 and 4)	48	1	49	45
Administrative Support (Bands 5 and 6)	36	1	37	34
	<u>91</u>	<u>2</u>	<u>93</u>	<u>85</u>

During 2005-06 there were 14 non-executive members of the Council.

**6. Research Awards**

	AHRC 2005-06 £ 000	AHRB 2004-05 £ 000
Research Grants	15,296	13,669
Resource Enhancement	6,567	6,293
Research Leave	5,211	4,540
Research Centres	2,487	2,842
Fellowships in the Creative & Performing Arts	2,332	1,811
Strategic Funding Initiatives	2,219	809
Collaborative Programmes	585	1,054
Small Grants	301	329
Knowledge Transfer	228	49
International Engagement	188	369
Innovation Awards	107	544
Research Exchanges	-	(9)
	<u>35,521</u>	<u>32,299</u>

**7. Postgraduate Awards**

	AHRC 2005-06 £ 000	AHRB 2004-05 £ 000
Maintenance	22,697	20,312
Tuition and College Fees	8,572	8,598
Research Training	798	457
Collaborative Research Training Scheme	457	328
Study Visits	433	368
Graduate Schools	262	232
Disability Payments	149	139
Other Funding Initiatives	143	35
	<u>33,511</u>	<u>30,469</u>

**8. Museums & Galleries Awards**

	AHRC 2005-06 £ 000	AHRB 2004-05 £ 000
Core Funding	9,066	8,937
Project Funding	495	230
	<u>9,561</u>	<u>9,167</u>

**9. Operating Costs**

	AHRC 2005-06 £ 000	AHRB 2004-05 £ 000
Operating Expenses	633	519
Peer Review Costs	318	362
Accommodation Operating Lease Rentals	297	287
IT Costs	266	162
Depreciation	155	124
Staff Expenses	152	140
Professional & Consultancy Fees	141	146
Other Accommodation Costs	67	96
Auditors' Remuneration	39	25
	<u>2,068</u>	<u>1,861</u>

## 10. Fixed Assets

	Tangible Fixtures and Fittings £ 000	Tangible IT Equipment Under Construction £ 000	Tangible IT Equipment £ 000	Tangible Furniture and Equipment £ 000	Intangible Software Licences £ 000	Total £ 000
<b>Cost</b>						
At 1 April 2005	229	170	267	206	-	872
Additions	58	22	33	-	9	122
Revaluation	-	128	-	-	-	128
Transfer of asset on completion	-	(320)	320	-	-	-
Disposal	-	-	(22)	-	-	(22)
<b>At 31 March 2006</b>	<b>287</b>	<b>-</b>	<b>598</b>	<b>206</b>	<b>9</b>	<b>1,100</b>
<b>Depreciation</b>						
At 1 April 2005	62	-	184	120	-	366
Charge for year	30	-	83	41	1	155
Disposal	-	-	(22)	-	-	(22)
<b>At 31 March 2006</b>	<b>92</b>	<b>-</b>	<b>245</b>	<b>161</b>	<b>1</b>	<b>499</b>
<b>Net Book Value</b>						
<b>At 31 March 2006</b>	<b>195</b>	<b>-</b>	<b>353</b>	<b>45</b>	<b>8</b>	<b>601</b>
At 31 March 2005	167	170	83	86	-	506

Tangible IT Equipment Under Construction refers to the development of an inhouse awards database (AHEAD). This was transferred to IT Equipment in October 2005 when the database was substantially complete. The AHEAD database was revalued during the year.

## 11. Debtors and Prepayments

### a. Analysis by type

	AHRC 2005-06 £ 000	AHRB 2004-05 £ 000
Programme debtors	187	100
Other debtors	34	34
Prepayments and accrued income	1,639	486
	<u>1,860</u>	<u>620</u>

### b. Intra-Government Balances

Balances with other central government bodies	33	36
Balances with bodies external to government	1,827	584
	<u>1,860</u>	<u>620</u>

All debtors are due within one year.

## 12. Analysis of Cash Balances

	AHRC 2005-06 £ 000	AHRB 2004-05 £ 000
Paymaster General Account Balance	481	-
Commercial Account Balance	668	2,030
	<u>1,149</u>	<u>2,030</u>

## 13. Creditors: Amounts falling due within one year

### a. Analysis by type

	AHRC 2005-06 £ 000	AHRB 2004-05 £ 000
Trade creditors	260	97
Other creditors	76	76
Accruals and deferred income	437	401
	<u>773</u>	<u>574</u>
DTI Creditor - Bank Interest	124	-
	<u>897</u>	<u>574</u>

### b. Intra-Government Balances

Balances with other central government bodies	462	318
Balances with local authorities	-	2
Balances with NHS Trusts	1	-
	<u>463</u>	<u>320</u>
Balances with bodies external to government	434	254
	<u>897</u>	<u>574</u>

#### 14. Provisions for Liabilities and Charges

A provision of £45k was recognised in the final financial statements of the AHRB for the costs of winding up the company upon transfer of its assets and liabilities to the AHRC, under the requirements of the Higher Education Act 2004. During 2005-06 £30k of these costs crystallised leaving a residual balance of £15k. These costs are expected to be incurred in the year ending 31 March 2007. The provision was estimated based on the potential amounts to be billed by the various professional advisers required to complete the work and has not been discounted.

#### 15. Notional Costs

	AHRC 31 March 2006 £ 000	AHRB 31 March 2005 £ 000
Cost of Capital	252	-
	<u>252</u>	<u>-</u>

In accordance with Treasury Guidance the cost of capital has been written back to the Income and Expenditure Account to arrive at the surplus for the year.

#### 16. Reserves and Reconciliation of Movement in Government Funds

	Government Grant Reserve £ 000	Revaluation Reserve £ 000	Income & Expenditure Reserve £ 000	Total Government Funds £ 000
At 1 April 2005	-	-	2,537	2,537
Revaluation	-	128	-	128
Capital Grant-In-Aid Received	122	-	-	122
Grant-In-Aid released to Income and Expenditure Account	(10)	-	-	(10)
Deficit for the year	-	-	(79)	(79)
<b>At 31 March 2006</b>	<u>112</u>	<u>128</u>	<u>2,458</u>	<u>2,698</u>

#### 17. Reconciliation of the operating (deficit)/surplus to net cash (outflow)/inflow from operating activities

	AHRC 2005-06 £ 000	AHRB 2004-05 £ 000
Operating (Deficit)/Surplus	(79)	822
Depreciation	155	124
Transfer from Government grant reserve	(10)	-
(Increase) in Debtors	(1,240)	(447)
(Decrease)/Increase in Provisions	(30)	45
Increase in Creditors	199	274
Net cash (outflow)/inflow from operating activities	<u>(1,005)</u>	<u>818</u>

#### 18. Reconciliation of Movement in Net Funds

	AHRC 2005-06 £ 000	AHRC 2004-05 £ 000
Cash at 1 April	2,030	1,176
(Decrease)/Increase in cash	(881)	854
<b>Cash at 31 March</b>	<u>1,149</u>	<u>2,030</u>



## 19. Financial Commitments

		AHRC 2005-06 £ 000	AHRB 2004-05 £ 000
<b>a. Research Awards</b>			
Future commitments on approved research awards to Higher Education Institutions and other approved Research bodies:	Within one year	32,833	26,516
	Within one to two years	21,063	17,038
	Within two to five years	16,780	13,784
	After five years	-	-
		<hr/> 70,676	<hr/> 57,338
<b>b. Postgraduate Awards</b>			
Future commitments on approved postgraduate awards:	Within one year	26,498	23,062
	Within one to two years	12,815	10,757
	Within two to five years	3,498	2,640
	After five years	-	-
		<hr/> 42,811	<hr/> 36,459
<b>c. Museums &amp; Galleries Awards</b>			
Future commitments on approved museums & galleries awards to Higher Education Institutions:	Within one year	9,808	9,271
	Within one to two years	9,918	3,097
	Within two to five years	13,640	-
	After five years	-	-
		<hr/> 33,366	<hr/> 12,368

### d. Operating Lease Commitments

The AHRC is committed to pay £299,043 (2005: £298,311) during 2006-07 in respect of rent for premises. This lease is due to expire in October 2011. A rent review is due in October 2006.

## 20. Contingent Liabilities

The Council has no known material contingent liabilities.

## 21. Related Party Transactions

The Arts & Humanities Research Council (AHRC) is a Non-Departmental Public Body (NDPB) sponsored by the Department of Trade and Industry (DTI).

The DTI is regarded as a related party. During the year, the AHRC has had various material transactions with the DTI and with other entities for which the DTI is regarded as the parent department, as follows: Biotechnology & Biological Sciences Research Council; Council for the Central Laboratory of the Research Councils; Economic & Social Research Council; Engineering & Physical Sciences Research Council; Natural Environment Research Council; Office of Science & Technology. In addition, the AHRC has had various material transactions with other Central Government Bodies, as follows: Higher Education Funding Council for England; Arts Council England.

These Accounts provide disclosure of all material financial transactions with senior executive staff and all Council members. In addition disclosure is provided in respect of members of the AHRC's peer review panels and college, which are used to make recommendations on research and postgraduate awards.

During the year, the AHRC did not enter into any transactions with any senior executive staff. However it did enter into a number of material transactions with Institutions employing Council/Panel/College members who had a direct interest in the award concerned (**Table A**). None of the Council/Panel/College members were involved in the recommendation of awards to the Institution where they are a senior member of staff or member of the Governing body.

Information is disclosed on material financial transactions with any related party of these senior staff and Council members (**Table B**).

In addition, the AHRC made a number of payments in respect of AHRC funded awards to Institutions where Council members are also members of staff or members of Governing bodies. None of the disclosed Council members were involved in the recommendation of awards to the Institution where they are a member of staff or member of the Governing body (**Table C**). The figures stated are for Research and Museums and Galleries awards.

**Table A**

Council/Panel/College Members	Institution	No of Awards	Amount £ 000
Professor G Barker	University of Cambridge	2	138
Professor G Burgess	University of Aberdeen	1	14
Professor J Cottingham	University of Reading	1	24
Professor M Everist	University of Southampton	1	14
Professor L Jardine	Queen Mary, University of London	2	133
Professor L Hill	University of Warwick	1	11
Professor T Hitchcock	University of Hertfordshire	1	60
Professor A McMahon	University of Edinburgh	1	27
Professor S Scrivener	University of the Arts, London	1	5
Professor M White	University of Bristol	1	26

**Table B**

Council Members	Related Party	No of Awards	Amount £ 000
Professor B Follett	Son	1	13

**Table C**

Council Members	Institution	Aggregate Amount £ 000
Professor G Barker	University of Cambridge	3,433
Professor J Caughie	University of Glasgow	685
Professor R Cooper	University of Salford	148
Ms F Goodey	University of Salford	148
Professor L Jardine	Queen Mary, University of London	600
Mr N MacGregor	Courtauld Institute of Art	748
Professor A McMahon	University of Edinburgh	1,139
Professor F Riddy	University of York	427
Professor M White	University of Bristol	446
Professor M Worton	University College London	1,327

## 22. Pension Schemes

The AHRC belongs to one of two multi-employer defined benefit pension schemes. The assets of all schemes are held separately from those of the AHRC in independently administered funds. It is not possible to identify the AHRC's share of the underlying assets and liabilities of any of the pension schemes and hence contributions to the scheme are accounted for as if they were defined contribution schemes. The pension cost charge represents contributions payable by the AHRC to the funds. Amounts paid to the schemes during the year were as follows: PCSPS - £395,683 (2004-05 £262,194), Partnership Pension Providers - £6,041 (2004-05 £4,002), and USS - £3,505 (2004-05 £11,374).

No contributions were outstanding to any scheme at the year end.

### The Principal Civil Service Pension Scheme (PCSPS)

The PCSPS is an unfunded multi-employer defined benefit scheme. The scheme actuary (Hewitt Bacon Woodrow) valued the scheme as at 31 March 2003. Details can be found in the resource accounts of the Cabinet Office: Civil Superannuation ([www.civilservice-pensions.gov.uk](http://www.civilservice-pensions.gov.uk)).

For 2005-06, employers' contributions were payable to the PCSPS at one of four rates in the range 16.2% to 24.6% of pensionable pay, based on salary bands (the rates in 2004-05 were between 12% and 18.5%). The scheme's Actuary reviews employer contributions every four years following a full scheme valuation. From 2006-07, the salary bands will be revised and the rates will be in a range between 17.1% and 25.5%.

The contribution rates are set to meet the cost of the benefits accruing during 2005-06 to be paid when the member retires, and not the benefits paid during this period to existing pensioners.

Employees can opt to open a partnership pension account, a stakeholder pension with an employer contribution. Employers' contributions were paid to one or more of a panel of three appointed stakeholder pension providers. Employer contributions are age-related and range from 3% to 12.5% of pensionable pay. Employers also match employee contributions up to 3% of pensionable pay. In addition, employer contributions of 0.8% of pensionable pay were payable to the PCSPS to cover the cost of the future provision of lump sum benefits on death in service and ill health retirement of these employees.

### The Universities Superannuation Scheme (USS)

The latest actuarial valuation of the scheme, for which data was available, was as at 31 March 2002. The next formal actuarial valuation was as at 31 March 2005 where the

following rates were reviewed. The assumptions which have the most significant effect on the result of the valuation are those relating to the rate of return on investments (i.e. the valuation rate of interest) and the rates of increase in salary and pensions. In relation to the past service liabilities, the financial assumptions were derived from market yields prevailing at the valuation date. It was assumed that the valuation rate of interest would be 5.0% per annum, salary increases would be 3.7% per annum and pensions would increase by 2.7% per annum. In relation to the future service liabilities it was assumed that the valuation rate of interest would be 6.0% per annum, including an additional investment return assumption of 1% per annum, salary increases would be 3.7% per annum and pensions would increase by 2.7% per annum. The valuation was carried out using the projected unit method.

At the valuation date, the market value of the assets of the scheme was £19,938 million and the value of the past service liabilities was £19,776 million leaving a surplus of assets of £162 million. The assets therefore were sufficient to cover 101% of the benefits which had accrued to members after allowing for expected future increases in earnings.

The institution contribution rate required for future service benefits alone at the date of the valuation was 14.25% of salaries but it was agreed that the institution contribution rate will be maintained at 14% of salaries. To fund this reduction of 0.25% for the period of 12 years from the date of the valuation (the average outstanding working lifetime of the current members of the scheme) required the use of £82.5 million of the surplus. This left a past service surplus of £79.5 million (including the supplementary section) to be carried forward.

Surpluses or deficits which arise at future valuations may impact on the institution's future contribution commitment.

## 23. Financial Instruments

The AHRC has no borrowings and relies primarily on departmental grants for its cash requirements, and is therefore not exposed to liquidity risks. It also has no material deposits, and all material assets and liabilities are denominated in sterling, so it is not exposed to interest rate risk or currency risk.

The disclosures exclude short term debtors and creditors.

As at the 31 March 2006 there is no material difference between the fair value and the book value of financial assets and liabilities

## 24. Post Balance Sheet Events

There have been no events since the end of the financial year which impact materially on these financial statements.

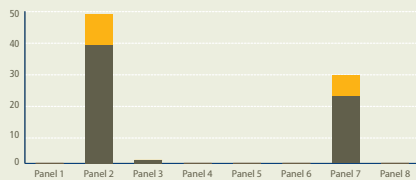
# Appendices



## Appendix 1 Research programme: applications and awards 2005 - 2006 by subject area

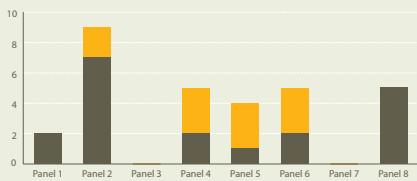
During 2005-2006 the Council made awards in six responsive mode schemes and three strategic initiatives within the research programme. In the financial year ending 31 March 2006 payments totalled £35,520,591. A list of all awards made during the financial year under each scheme can be found on the AHRC website.

**Key** Successful applications ■ Unfunded applications ■



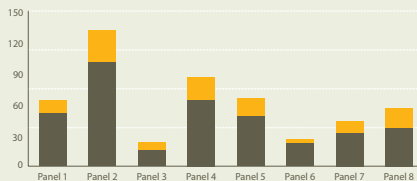
### Fellowships in the Creative and Performing Arts

Total No. of applications **79**  
Total No. of successful applications **17**  
Includes all awards made between April 2005 and March 2006.



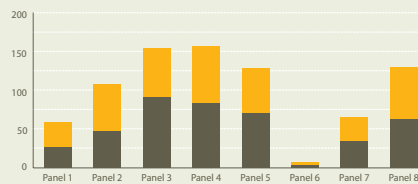
### Research Grants (Speculative)

Total No. of applications **30**  
Total No. of successful applications **11**  
Includes all awards made between April 2005 and March 2006.



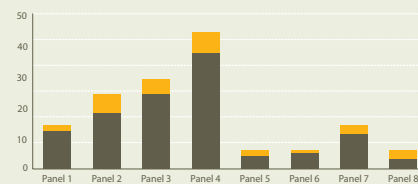
### Research Grants (Standard)

Total No. of applications **495**  
Total No. of successful applications **126**  
Includes all awards made between April 2005 and March 2006.



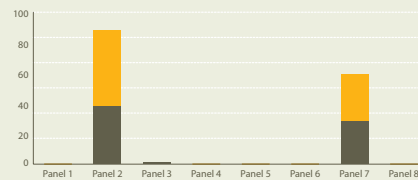
### Research Leave

Total No. of applications **807**  
Total No. of successful applications **390**  
Includes all awards made between April 2005 and March 2006.



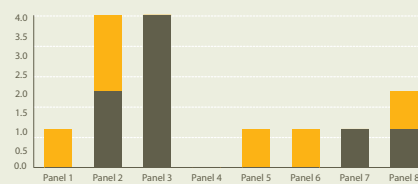
### Resource Enhancement

Total No. of applications **143**  
Total No. of successful applications **29**  
Includes all awards made between April 2005 and March 2006.



### Small Grants in the Creative and Performing Arts

Total No. of applications **148**  
Total No. of successful applications **81**  
Includes all awards made between April 2005 and March 2006.



### Research Networks and Workshops

Total No. of applications **14**  
Total No. of successful applications **6**  
Includes all awards made between April 2005 and March 2006.

**Notes:** (1) - Data covers applications with outcomes between 1 April 2005 and 31 March 2006 (2) - Inter-panel applications figure within the lead panel only

## Appendix 2 Research Programme: applications and awards 2005 - 2006 — England, Scotland, Wales and Northern Ireland

### UK

Responsive Mode	No of Applications	Amount Requested	No of Successful Applications	% Success Rate (Nos)	Amount Awarded	% Success Rate (£)
Small Grants in the Creative and Performing Arts	148	700,003	81	55	366,042	52
Fellowships in the Creative and Performing Arts	79	11,195,500	17	22	2,493,900	22
Research Grants (Standard)	495	102,131,623	126	26	23,718,725	23
Research Grants (Speculative)	30	1,147,070	11	37	445,616	39
Resource Enhancement	143	27,965,888	29	20	6,389,268	23
Research Leave	807	12,704,213	390	48	6,261,526	49
Research Networks and Workshops	14	218,358	6	43	82,289	38
<b>Strategic Initiatives</b>						
Arts and Science Research Fellowships	24	876,668	11	46	422,275	48
ICT Strategy Projects*	79	6,744,118	12	15	979,364	15
Diasporas, Migration and Identities: Small Grants	70	559,907	20	29	146,120	26
Diasporas, Migration and Identities: Networks and Workshops	53	816,722	14	26	231,252	28
<b>Total</b>	<b>1,942</b>	<b>165,060,070</b>	<b>717</b>	<b>37</b>	<b>41,536,377</b>	<b>25</b>

### England

Responsive Mode	No of Applications	Amount Requested	No of Successful Applications	% Success Rate (Nos)	Amount Awarded	% Success Rate (£)
Small Grants in the Creative and Performing Arts	126	594,966	69	55	309,081	52
Fellowships in the Creative and Performing Arts	62	8,852,100	14	23	2,068,500	23
Research Grants (Standard)	398	81,716,645	106	27	19,558,461	24
Research Grants (Speculative)	22	871,047	9	41	351,481	40
Resource Enhancement	123	23,859,803	28	23	6,178,263	26
Research Leave	657	10,302,234	313	48	4,984,736	48
Research Networks and Workshops	9	134,304	4	44	61,988	46
<b>Strategic Initiatives</b>						
Arts and Science Research Fellowships	20	728,069	8	40	308,243	42
ICT Strategy Projects*	70	6,024,330	11	16	912,188	15
Diasporas, Migration and Identities: Small Grants	62	496,561	19	31	139,864	28
Diasporas, Migration and Identities: Networks and Workshops	41	608,415	10	24	171,007	28
<b>Total</b>	<b>1,590</b>	<b>134,188,475</b>	<b>591</b>	<b>37</b>	<b>35,043,812</b>	<b>26</b>

### Scotland

Responsive Mode	No of Applications	Amount Requested	No of Successful Applications	% Success Rate (Nos)	Amount Awarded	% Success Rate (£)
Small Grants in the Creative and Performing Arts	14	70,218	6	43	31,542	45
Fellowships in the Creative and Performing Arts	13	1,795,400	3	23	425,400	24
Research Grants (Standard)	68	14,354,516	16	24	3,373,941	24
Research Grants (Speculative)	7	254,860	2	29	94,135	37
Resource Enhancement	13	2,509,477	1	8	211,005	8
Research Leave	97	1,624,320	52	54	911,930	56
Research Networks and Workshops	4	60,292	2	50	20,301	34

## Appendix 2 Research Programme: applications and awards 2005 - 2006 — England, Scotland, Wales and Northern Ireland

### Scotland continued

Scheme	No of Applications	Amount Requested	No of Successful Applications	% Success Rate (Nos <sup>1</sup> )	Amount Awarded	% Success Rate (£)
<b>Strategic Initiatives</b>						
Arts and Science Research Fellowships	2	74,831	2	100	77,026	103
ICT Strategy Projects*	6	406,273	1	17	67,176	17
Diasporas, Migration and Identities: Small Grants	6	50,381	1	17	6,256	12
Diasporas, Migration and Identities: Networks and Workshops	5	99,766	0	0	0	0
<b>Total</b>	<b>235</b>	<b>21,300,334</b>	<b>86</b>	<b>37</b>	<b>5,218,712</b>	<b>25</b>

### Wales

Scheme	No of Applications	Amount Requested	No of Successful Applications	% Success Rate (Nos <sup>1</sup> )	Amount Awarded	% Success Rate (£)
<b>Responsive Mode</b>						
Small Grants in the Creative and Performing Arts	7	30,174	6	86	25,419	84
Fellowships in the Creative and Performing Arts	2	274,000	0	0	0	0
Research Grants (Standard)	21	4,155,645	3	14	688,437	17
Research Grants (Speculative)	1	21,163	0	0	0	0
Resource Enhancement	4	814,481	0	0	0	0
Research Leave	40	583,625	18	45	266,769	46
Research Networks and Workshops	0	0	0	0	0	0
<b>Strategic Initiatives</b>						
Arts and Science Research Fellowships	1	35,904	1	100	37,006	103
ICT Strategy Projects*	0	0	0	0	0	0
Diasporas, Migration and Identities: Small Grants	0	0	0	0	0	0
Diasporas, Migration and Identities: Networks and Workshops	4	59,029	2	50	30,097	51
<b>Total</b>	<b>80</b>	<b>5,974,021</b>	<b>30</b>	<b>38</b>	<b>1,047,728</b>	<b>18</b>

### Northern Ireland

Scheme	No of Applications	Amount Requested	No of Successful Applications	% Success Rate (Nos <sup>1</sup> )	Amount Awarded	% Success Rate (£)
<b>Responsive Mode</b>						
Small Grants in the Creative and Performing Arts	1	4,645	0	0	0	0
Fellowships in the Creative and Performing Arts	2	274,000	0	0	0	0
Research Grants (Standard)	8	1,904,816	1	13	97,886	5
Research Grants (Speculative)	0	0	0	0	0	0
Resource Enhancement	3	782,127	0	0	0	0
Research Leave	13	194,034	7	54	98,091	51
Research Networks and Workshops	1	23,762	0	0	0	0
<b>Strategic Initiatives</b>						
Arts and Science Research Fellowships	1	37,864	0	0	0	0
ICT Strategy Projects*	3	313,515	0	0	0	0
Diasporas, Migration and Identities: Small Grants	2	12,965	0	0	0	0
Diasporas, Migration and Identities: Networks and Workshops	3	49,512	2	67	30,148	61
<b>Total</b>	<b>37</b>	<b>3,597,240</b>	<b>10</b>	<b>27</b>	<b>226,125</b>	<b>6</b>

Notes: (1) \* An outline stage operated for this scheme (2) Data covers applications with outcomes between 1 April 2005 and 31 March 2006




## Appendix 3 Research programme: location of applicants and awardholders 2005-2006 Responsive Mode















Key No. of applications No. of awards made Value of awards (£)

England	Small Grants in the Creative & Performing Arts			Fellowships in the Creative & Performing Arts			Research Grants (Standard)			Research Grants (Speculative)			Resource Enhancement			Research Leave			Research Networks and Workshops		
			£			£			£			£			£			£			£
Anglia Ruskin University**	0	0	0	1	0	0	2	0	0	0	0	0	1	0	0	2	1	18,439	0	0	0
Arts Institute At Bournemouth	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Aston University	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	1	14,013	0	0	0
Bath Spa University	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
University of Bath	1	1	340	0	0	0	3	1	99,468	0	0	0	1	0	0	3	3	42,039	0	0	0
Birkbeck, University of London*	0	0	0	0	0	0	3	1	176,213	0	0	0	1	1	312,420	14	7	119,622	0	0	0
University of Birmingham	2	2	5,765	0	0	0	8	2	400,928	0	0	0	8	4	973,529	23	11	147,137	0	0	0
University of Bolton	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	21,400	0	0	0
Bournemouth University	0	0	0	0	0	0	3	1	74,848	0	0	0	1	0	0	1	0	0	0	0	0
University of Bradford	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
University of Brighton	1	0	0	0	0	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0
University of Bristol	1	1	5,000	2	0	0	13	3	577,091	0	0	0	2	0	0	20	10	168,836	0	0	0
Brunel University	3	1	4,966	1	0	0	2	1	108,393	0	0	0	0	0	0	5	1	27,110	0	0	0
Buckinghamshire Chilterns University College	0	0	0	0	0	0	0	0	0	0	0	0	1	1	301,568	0	0	0	0	0	0
University of Cambridge	0	0	0	1	0	0	18	8	2,109,058	2	2	91,519	12	6	1,501,350	16	9	114,986	0	0	0
Canterbury Christ Church University	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	6,306	0	0	0
University of Central England	3	0	0	1	0	0	0	0	0	1	0	0	0	0	0	5	1	14,013	0	0	0
University of Central Lancashire	1	1	4,937	0	0	0	0	0	0	0	0	0	0	0	0	3	1	14,013	0	0	0
Central School of Speech and Drama*	1	1	4,250	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
University of Chester	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	2	24,523	0	0	0
University of Chichester #	1	1	7,979	0	0	0	0	0	0	0	0	0	0	0	0	1	1	6,358	0	0	0
City University	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Courtauld Institute of Art*	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	2	2	31,954	0	0	0
Coventry University	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0
Dartington College of Arts	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	3	1	14,013	0	0	0
De Montfort University	1	1	5,000	0	0	0	3	1	127,935	1	1	47,009	0	0	0	9	3	52,065	1	0	0
University of Derby	3	1	4,900	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0
University of Durham	1	1	8,049	0	0	0	13	3	475,575	0	0	0	1	0	0	26	16	220,987	0	0	0
University of East Anglia	0	0	0	0	0	0	2	1	370,889	1	0	0	2	1	257,143	13	4	66,564	0	0	0
University of East London	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	5	0	0	0	0	0
Edge Hill College of Higher Education	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0
University of Essex	0	0	0	1	0	0	1	1	258,851	1	1	43,458	0	0	0	11	4	56,052	0	0	0
University of Exeter	3	2	5,047	0	0	0	21	5	683,031	0	0	0	2	0	0	22	12	201,105	0	0	0
University of Gloucestershire	1	1	5,000	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Goldsmiths College, University of London*	3	2	9,210	3	2	307,400	3	1	31,901	0	0	0	1	1	56,452	10	8	111,113	0	0	0
University of Greenwich	0	0	0	0	0	0	1	0	0	1	0	0	1	0	0	1	0	0	0	0	0
University of Hertfordshire	4	3	17,286	1	0	0	1	0	0	1	0	0	1	1	317,114	3	2	28,026	0	0	0
University of Huddersfield	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	3	3	62,668	0	0	0
University of Hull	1	0	0	0	0	0	4	1	12,940	0	0	0	1	0	0	6	3	54,238	0	0	0
Imperial College London*	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Institute of Education*	0	0	0	0	0	0	2	1	205,229	0	0	0	0	0	0	0	0	0	0	0	0
Keele University	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	3	1	25,682	0	0	0

\*Part of the University of London \*\*Formerly Anglia Polytechnic University #Formerly University College Chichester

## Appendix 3 Research programme: location of applicants and awardholders 2005-2006 Responsive Mode

Key  No. of applications  No. of awards made  Value of awards (£)

	Small Grants in the Creative & Performing Arts			Fellowships in the Creative & Performing Arts			Research Grants (Standard)			Research Grants (Speculative)			Resource Enhancement			Research Leave			Research Networks and Workshops		
			£			£			£			£			£			£			£
University of Kent †	4	3	17,149	1	0	0	4	1	220,672	0	0	0	1	0	0	16	5	75,235	0	0	0
King's College London*	0	0	0	0	0	0	6	2	397,256	0	0	0	2	0	0	18	13	195,110	0	0	0
Kingston University	3	2	6,420	0	0	0	1	0	0	1	0	0	2	0	0	4	3	58,985	0	0	0
Lancaster University	1	1	4,990	1	0	0	7	2	291,444	1	0	0	1	0	0	14	3	51,981	0	0	0
Leeds Metropolitan University	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
University of Leeds	5	5	21,230	1	0	0	13	2	307,837	1	0	0	1	1	140,452	27	16	278,542	0	0	0
University of Leicester	0	0	0	0	0	0	3	1	95,438	0	0	0	1	0	0	6	2	35,138	0	0	0
University of Lincoln	1	0	0	0	0	0	1	1	234,064	0	0	0	0	0	0	1	0	0	0	0	0
University of Liverpool	1	0	0	0	0	0	10	4	547,961	0	0	0	4	1	319,918	18	3	42,039	0	0	0
Liverpool Hope University College	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	1	14,013	0	0	0
Liverpool John Moores University	1	1	4,968	0	0	0	1	0	0	0	0	0	1	0	0	2	0	0	0	0	0
London Metropolitan University	0	0	0	0	0	0	1	1	6,534	0	0	0	1	0	0	4	0	0	0	0	0
London School of Economics and Political Science*	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	6	1	11,476	0	0	0
London South Bank University	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Loughborough University	3	1	2,000	2	1	141,800	10	0	0	1	0	0	1	0	0	5	0	0	1	0	0
University of Luton	0	0	0	0	0	0	3	1	202,536	0	0	0	2	1	148,290	0	0	0	0	0	0
University of Manchester	4	3	13,048	0	0	0	10	3	395,925	1	0	0	1	0	0	43	23	463,299	0	0	0
Manchester Metropolitan University	3	2	9,147	1	1	141,800	1	0	0	0	0	0	1	0	0	5	2	24,523	1	0	0
Middlesex University	1	0	0	1	1	153,700	2	0	0	0	0	0	1	0	0	3	2	26,777	0	0	0
University of Newcastle upon Tyne	0	0	0	0	0	0	5	2	431,225	1	0	0	2	1	89,412	15	10	181,253	0	0	0
University of Northampton ‡	2	1	4,960	0	0	0	2	0	0	0	0	0	0	0	0	3	2	31,179	0	0	0
Northumbria University Δ	1	0	0	0	0	0	1	1	29,088	0	0	0	0	0	0	1	0	0	0	0	0
Norwich School of Art and Design	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
University of Nottingham	0	0	0	0	0	0	12	4	1,081,270	0	0	0	3	0	0	21	9	133,796	0	0	0
Nottingham Trent University	1	0	0	2	0	0	0	0	0	0	0	0	1	0	0	4	2	33,826	0	0	0
Open University	0	0	0	0	0	0	9	3	195,826	0	0	0	4	2	600,389	4	3	50,593	0	0	0
University of Oxford	2	0	0	1	0	0	13	5	1,291,655	1	1	30,748	15	4	495,817	16	7	106,248	2	2	32,015
Oxford Brookes University	1	1	3,861	1	1	141,800	5	1	65,918	1	1	17,971	1	0	0	10	6	84,078	0	0	0
University of Plymouth	2	1	4,525	0	0	0	3	1	94,514	0	0	0	0	0	0	1	0	0	0	0	0
University of Portsmouth	0	0	0	0	0	0	5	1	69,431	0	0	0	1	0	0	5	2	34,734	0	0	0
Queen Mary, University of London*	2	1	3,190	3	1	153,700	7	1	280,415	1	1	26,795	0	0	0	19	9	158,819	0	0	0
University of Reading	1	1	4,964	1	0	0	13	5	1,266,655	1	0	0	1	0	0	9	6	69,530	0	0	0
Roehampton University	2	1	3,906	1	0	0	0	0	0	0	0	0	0	0	0	11	8	159,597	0	0	0
Rose Bruford College	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Royal Academy of Music*	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	13,771	0	0	0
Royal College of Art	0	0	0	3	0	0	2	2	283,017	0	0	0	0	0	0	3	1	19,323	0	0	0
Royal College of Music	2	1	4,976	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0
Royal Holloway, University of London*	5	4	11,406	1	0	0	10	3	618,500	0	0	0	4	1	235,957	11	3	65,947	0	0	0
Royal Northern College of Music	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
University of Salford	1	1	5,000	0	0	0	2	0	0	0	0	0	0	0	0	3	0	0	0	0	0
School of Advanced Studies*	0	0	0	0	0	0	1	1	243,354	0	0	0	3	0	0	2	1	16,252	0	0	0
School of Oriental and African Studies*	0	0	0	0	0	0	7	0	0	1	1	42,535	0	0	0	11	6	68,856	0	0	0

\* Part of the University of London † Formerly University of Kent at Canterbury ‡ Formerly University College Northampton Δ Formerly University of Northumbria at Newcastle



## Appendix 3 Research programme: location of applicants and awardholders 2005-2006 Responsive Mode




Key No. of applications No. of awards made Value of awards (£)






















	Small Grants in the Creative & Performing Arts			Fellowships in the Creative & Performing Arts			Research Grants (Standard)			Research Grants (Speculative)			Resource Enhancement			Research Leave			Research Networks and Workshops		
			£			£			£			£			£			£			£
University of Sheffield	2	1	5,000	2	1	141,800	25	7	1,600,787	0	0	0	5	0	0	14	7	153,879	0	0	0
Sheffield Hallam University	3	3	17,953	1	0	0	4	0	0	1	0	0	1	0	0	3	1	14,013	0	0	0
Slade School of Fine Art, University College London*	0	0	0	4	1	153,700	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Southampton Solent University	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
University of Southampton	2	2	9,985	3	2	283,600	6	1	274,890	0	0	0	2	0	0	15	7	101,345	1	1	9,423
Staffordshire University	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0
University of Sunderland	2	1	3,906	1	0	0	0	0	0	0	0	0	0	0	0	2	0	0	0	0	0
University of Surrey	3	0	0	1	0	0	3	1	44,741	0	0	0	1	0	0	4	0	0	0	0	0
University of Sussex	3	2	7,518	1	0	0	6	1	24,973	0	0	0	1	0	0	15	10	119,112	0	0	0
Thames Valley University	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
University College for the Creative Arts †	2	2	9,994	1	0	0	1	0	0	0	0	0	0	0	0	1	1	10,510	0	0	0
University College London*	0	0	0	1	0	0	16	7	1,812,850	1	0	0	3	0	0	18	10	156,840	1	1	20,550
University of the Arts London	11	4	19,173	2	0	0	12	4	458,910	1	1	51,446	5	0	0	1	0	0	1	0	0
University of the West of England, Bristol	7	2	10,118	2	0	0	4	0	0	0	0	0	3	0	0	13	5	70,065	0	0	0
University of Warwick	2	0	0	1	0	0	7	3	375,562	0	0	0	1	0	0	10	6	81,048	0	0	0
University of Westminster	2	1	4,625	3	2	307,400	4	0	0	0	0	0	1	1	304,207	4	2	30,602	0	0	0
Wimbledon School of Art	2	0	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
University of Winchester	2	1	4,940	1	1	141,800	0	0	0	0	0	0	1	0	0	5	1	27,225	0	0	0
University of Wolverhampton	1	1	2,400	1	0	0	4	2	144,463	0	0	0	0	0	0	0	0	0	0	0	0
University of York	0	0	0	1	0	0	12	1	458,400	0	0	0	4	1	124,245	9	4	51,917	0	0	0
<b>Totals</b>	<b>126</b>	<b>69</b>	<b>309,081</b>	<b>62</b>	<b>14</b>	<b>2,068,500</b>	<b>398</b>	<b>106</b>	<b>19,558,461</b>	<b>22</b>	<b>9</b>	<b>351,481</b>	<b>123</b>	<b>28</b>	<b>6,178,263</b>	<b>657</b>	<b>313</b>	<b>4,984,736</b>	<b>8</b>	<b>4</b>	<b>61,988</b>
Percentage of grand total	85%	85%	84%	78%	82%	83%	80%	84%	82%	73%	82%	79%	86%	97%	97%	81%	80%	80%	57%	67%	75%
<b>Scotland</b>																					
University of Aberdeen	1	1	3,850	2	1	141,800	5	1	139,063	0	0	0	2	0	0	4	2	28,026	0	0	0
University of Dundee	3	2	9,990	3	0	0	14	3	647,371	1	0	0	1	0	0	5	1	32,176	3	2	20,301
University of Edinburgh	2	1	4,505	0	0	0	10	3	502,992	1	1	51,781	1	0	0	23	19	343,461	0	0	0
Edinburgh College of Art	3	0	0	2	0	0	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Glasgow Caledonian University	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Glasgow School of Art	0	0	0	3	1	141,800	3	1	146,963	0	0	0	1	0	0	1	0	0	0	0	0
University of Glasgow	3	1	5,000	1	0	0	5	3	911,754	1	1	42,354	4	1	211,005	19	8	108,601	1	0	0
Heriot-Watt University	0	0	0	0	0	0	2	0	0	0	0	0	0	0	0	1	1	8,853	0	0	0
Napier University	0	0	0	0	0	0	1	0	0	2	0	0	0	0	0	3	1	23,960	0	0	0
Queen Margaret University College	0	0	0	1	0	0	1	0	0	0	0	0	0	0	0	1	1	26,960	1	0	0
The Robert Gordon University	0	0	0	0	0	0	3	0	0	0	0	0	1	0	0	0	0	0	0	0	0
Royal Scottish Academy of Music and Drama	1	0	0	1	1	141,800	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
University of St Andrews	0	0	0	0	0	0	7	1	536,089	0	0	0	2	0	0	21	12	217,850	0	0	0
University of Stirling	1	1	8,197	0	0	0	8	3	382,295	2	0	0	1	0	0	13	5	80,773	0	0	0
University of Strathclyde	0	0	0	0	0	0	6	1	107,414	0	0	0	0	0	0	6	2	41,270	0	0	0
<b>Totals</b>	<b>14</b>	<b>6</b>	<b>31,542</b>	<b>13</b>	<b>3</b>	<b>425,400</b>	<b>68</b>	<b>16</b>	<b>3,373,941</b>	<b>7</b>	<b>2</b>	<b>94,135</b>	<b>13</b>	<b>1</b>	<b>211,005</b>	<b>97</b>	<b>52</b>	<b>911,930</b>	<b>5</b>	<b>2</b>	<b>20,301</b>
Percentage of grand total	9%	7%	9%	16%	18%	17%	14%	13%	14%	23%	18%	21%	9%	3%	3%	12%	13%	15%	36%	33%	25%

\*Part of the University of London  
 † merger of Kent Institute of Art and Design and Surrey Institute of Art and Design.

(1) Applications and awards made to Kent Institute of Art & Design and Surrey Institute of Art & Design prior to the merger to create University College for the Creative Arts.

### Appendix 3 Research programme: location of applicants and awardholders 2005-2006 Responsive Mode

Key  No. of applications  No. of awards made  Value of awards (£)

Wales	Small Grants in the Creative & Performing Arts			Fellowships in the Creative & Performing Arts			Research Grants (Standard)			Research Grants (Speculative)			Resource Enhancement			Research Leave			Research Networks and Workshops		
																					
Cardiff University	0	0	0	0	0	0	9	0	0	0	0	0	0	0	0	9	4	56,052	0	0	0
University of Glamorgan	3	3	7,912	0	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0
Swansea Institute of Higher Education	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
University of Wales, Aberystwyth	1	1	8,126	0	0	0	1	1	48,998	0	0	0	2	0	0	9	3	60,654	0	0	0
University of Wales, Bangor	0	0	0	0	0	0	4	1	315,922	1	0	0	2	0	0	9	4	62,481	0	0	0
University of Wales Institute Cardiff	2	1	4,965	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
University of Wales, Lampeter	0	0	0	0	0	0	1	1	323,517	0	0	0	0	0	0	2	2	21,020	0	0	0
University of Wales, Newport	1	1	4,416	1	0	0	1	0	0	0	0	0	0	0	0	2	1	10,510	0	0	0
University of Wales, Swansea	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	8	4	56,052	0	0	0
<b>Totals</b>	<b>7</b>	<b>6</b>	<b>25,419</b>	<b>2</b>	<b>0</b>	<b>0</b>	<b>21</b>	<b>3</b>	<b>688,437</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>40</b>	<b>18</b>	<b>266,769</b>	<b>0</b>	<b>0</b>	<b>0</b>
Percentage of grand total	5%	7%	7%	3%	0%	0%	4%	2%	3%	3%	0%	0%	3%	0%	0%	5%	5%	4%	0%	0%	0%
<b>Northern Ireland</b>																					
Queen's University of Belfast	0	0	0	2	0	0	6	1	97,886	0	0	0	2	0	0	7	5	70,065	1	0	0
University of Ulster	1	0	0	0	0	0	2	0	0	0	0	0	1	0	0	6	2	28,026	0	0	0
<b>Totals</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>2</b>	<b>0</b>	<b>0</b>	<b>8</b>	<b>1</b>	<b>97,886</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>3</b>	<b>0</b>	<b>0</b>	<b>13</b>	<b>7</b>	<b>98,091</b>	<b>1</b>	<b>0</b>	<b>0</b>
Percentage of grand total	1%	0%	0%	3%	0%	0%	2%	1%	0%	0%	0%	0%	2%	0%	0%	2%	2%	2%	7%	0%	0%
<b>GRAND TOTAL</b>	<b>148</b>	<b>81</b>	<b>366,042</b>	<b>79</b>	<b>17</b>	<b>2,493,900</b>	<b>495</b>	<b>126</b>	<b>23,718,725</b>	<b>30</b>	<b>11</b>	<b>445,616</b>	<b>143</b>	<b>29</b>	<b>6,389,268</b>	<b>807</b>	<b>390</b>	<b>6,261,525</b>	<b>14</b>	<b>6</b>	<b>82,289</b>




## Appendix 3 Research programme: location of applicants and awardholders 2005-2006 Strategic Initiatives
















Key No. of applications No. of awards made Value of awards (£)

England	Arts and Science Research Fellowships			ICT Strategy Projects			Diasporas, Migration and Identities: Small Grants			Diasporas, Migration and Identities: Networks and Workshops			TOTAL (Responsive mode & Strategic Initiatives)		
Anglia Ruskin University**	0	0	0	0	0	0	0	0	0	0	0	0	6	1	18,439
Arts Institute At Bournemouth	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
Aston University	0	0	0	0	0	0	0	0	0	0	0	0	2	1	14,013
Bath Spa University	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
University of Bath	0	0	0	2	0	0	0	0	0	0	0	0	10	5	141,847
Birkbeck, University of London*	0	0	0	0	0	0	1	1	3,440	0	0	0	19	10	611,695
University of Birmingham	0	0	0	1	0	0	1	0	0	2	0	0	45	19	1,527,359
University of Bolton	0	0	0	0	0	0	0	0	0	0	0	0	1	1	21,400
Bournemouth University	0	0	0	0	0	0	1	0	0	0	0	0	6	1	74,848
University of Bradford	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
University of Brighton	0	0	0	1	0	0	0	0	0	0	0	0	6	0	0
University of Bristol	0	0	0	2	1	39,148	2	0	0	1	0	0	43	15	790,075
Brunel University	0	0	0	1	0	0	1	0	0	0	0	0	13	3	140,469
Buckinghamshire Chilterns University College	0	0	0	0	0	0	0	0	0	0	0	0	1	1	301,568
University of Cambridge	0	0	0	1	0	0	0	0	16,913	0	0	0	50	25	3,816,913
Canterbury Christ Church University	0	0	0	0	0	0	0	0	0	0	0	0	1	1	6,306
University of Central England	0	0	0	1	0	0	0	0	0	0	0	0	11	1	14,013
University of Central Lancashire	0	0	0	0	0	0	0	0	0	1	0	0	5	2	18,950
Central School of Speech and Drama*	0	0	0	0	0	0	0	0	0	0	0	0	1	1	4,250
University of Chester	0	0	0	0	0	0	0	0	0	0	0	0	3	2	24,523
University of Chichester #	0	0	0	0	0	0	0	0	0	0	0	0	2	2	14,337
City University	0	0	0	2	0	0	0	0	0	0	0	0	3	0	0
Courtauld Institute of Art*	0	0	0	0	0	0	0	0	0	0	0	0	3	2	31,954
Coventry University	0	0	0	0	0	0	1	0	0	0	0	0	3	0	0
Dartington College of Arts	0	0	0	0	0	0	1	0	0	0	0	0	6	1	14,013
De Montfort University	1	1	39,332	4	0	0	1	0	0	1	0	0	22	7	271,341
University of Derby	0	0	0	0	0	0	0	0	0	0	0	0	4	1	4,900
University of Durham	0	0	0	0	0	0	0	0	0	0	0	0	41	20	704,611
University of East Anglia	0	0	0	2	0	0	1	0	0	1	0	0	22	6	694,596
University of East London	0	0	0	0	0	0	0	0	0	1	0	0	8	0	0
Edge Hill College of Higher Education	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
University of Essex	0	0	0	2	0	0	1	0	0	0	0	0	17	6	358,361
University of Exeter	1	0	0	0	0	0	2	0	0	1	0	0	52	19	889,183
University of Gloucestershire	0	0	0	0	0	0	0	0	0	0	0	0	1	1	5,000
Goldsmiths College, University of London*	1	1	37,972	2	1	119,398	3	2	16,495	1	0	0	27	18	689,941
University of Greenwich	0	0	0	0	0	0	3	0	0	0	0	0	7	0	0
University of Hertfordshire	0	0	0	0	0	0	0	0	0	0	0	0	11	6	362,426
University of Huddersfield	0	0	0	0	0	0	0	0	0	0	0	0	4	3	62,668
University of Hull	0	0	0	1	0	0	0	0	0	1	0	0	14	4	67,178
Imperial College London*	0	0	0	1	0	0	0	0	0	0	0	0	2	0	0
Institute of Education*	0	0	0	0	0	0	0	0	0	0	0	0	2	1	205,229

\* Part of the University of London \*\* Formerly Anglia Polytechnic University # Formerly University College Chichester

## Appendix 3 Research programme: location of applicants and awardholders 2005-2006 Strategic Initiatives

Key  No. of applications  No. of awards made  Value of awards (£)

	Arts and Science Research Fellowships			ICT Strategy Projects			Diasporas, Migration and Identities: Small Grants			Diasporas, Migration and Identities: Networks and Workshops			TOTAL (Responsive mode & Strategic Initiatives)		
															
Keele University	0	0	0	0	0	0	0	0	0	0	0	0	5	1	25,682
University of Kent †	1	0	0	1	0	0	0	0	0	0	0	0	28	9	313,056
King's College London*	1	1	39,337	1	1	68,404	1	0	0	1	0	0	30	17	700,107
Kingston University	0	0	0	0	0	0	0	0	0	0	0	0	11	5	65,405
Lancaster University	1	0	0	1	1	89,227	2	1	5,560	0	0	0	29	8	443,202
Leeds Metropolitan University	0	0	0	0	0	0	1	1	6,598	0	0	0	1	1	6,598
University of Leeds	0	0	0	1	0	0	3	0	0	2	1	20,628	54	25	768,689
University of Leicester	0	0	0	0	0	0	3	1	6,033	1	0	0	14	4	136,609
University of Lincoln	0	0	0	0	0	0	1	0	0	0	0	0	4	1	234,064
University of Liverpool	0	0	0	1	0	0	1	0	0	0	0	0	35	8	909,918
Liverpool Hope University College	0	0	0	0	0	0	0	0	0	0	0	0	3	1	14,013
Liverpool John Moores University	0	0	0	0	0	0	1	0	0	1	0	0	7	1	4,968
London Metropolitan University	0	0	0	1	0	0	0	0	0	1	0	0	8	1	6,534
London School of Economics and Political Science*	0	0	0	0	0	0	1	0	0	0	0	0	9	1	11,476
London South Bank University	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
Loughborough University	1	0	0	1	0	0	2	0	0	2	1	20,529	29	3	164,329
University of Luton	0	0	0	0	0	0	0	0	0	0	0	0	5	2	350,826
Manchester Metropolitan University	0	0	0	3	0	0	0	0	0	0	0	0	15	5	175,470
University of Manchester	0	0	0	0	0	0	1	0	0	2	1	19,231	62	30	891,503
Middlesex University	0	0	0	0	0	0	2	1	10,000	0	0	0	10	4	190,477
University of Newcastle upon Tyne	0	0	0	0	0	0	1	1	9,055	0	0	0	24	14	710,945
University of Northampton ‡	0	0	0	0	0	0	1	0	0	0	0	0	8	3	36,139
Northumbria University Δ	0	0	0	3	0	0	1	0	0	0	0	0	7	1	29,088
Norwich School of Art and Design	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
University of Nottingham	0	0	0	4	0	0	2	0	0	2	1	19,905	44	14	1,234,971
Nottingham Trent University	0	0	0	0	0	0	1	1	9,882	2	0	0	11	3	43,708
Open University	1	0	0	2	0	0	3	2	5,736	0	0	0	23	10	852,544
University of Oxford	0	0	0	5	0	0	1	0	0	2	1	9,879	58	20	1,966,362
Oxford Brookes University	0	0	0	0	0	0	0	0	0	1	1	20,368	20	11	333,996
University of Plymouth	0	0	0	0	0	0	0	0	0	0	0	0	6	2	99,039
University of Portsmouth	0	0	0	0	0	0	0	0	0	0	0	0	11	3	104,165
Queen Mary, University of London*	1	0	0	0	0	0	0	0	0	0	0	0	33	13	622,919
University of Reading	1	1	35,249	1	0	0	0	0	0	0	0	0	28	13	1,376,398
Roehampton University	0	0	0	0	0	0	0	0	0	1	0	0	15	9	163,503
Rose Bruford College	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
Royal Academy of Music*	0	0	0	0	0	0	0	0	0	0	0	0	2	1	13,771
Royal College of Art	1	0	0	0	0	0	0	0	0	0	0	0	9	3	302,340
Royal College of Music	0	0	0	0	0	0	0	0	0	0	0	0	3	1	4,976
Royal Holloway, University of London*	1	0	0	0	0	0	0	0	0	2	2	30,577	34	13	962,387
Royal Northern College of Music	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
University of Salford	2	0	0	1	0	0	0	0	0	0	0	0	9	1	5,000
School of Advanced Studies*	0	0	0	2	1	38,860	0	0	0	0	0	0	8	3	298,466

\*Part of the University of London † Formerly University of Kent at Canterbury ‡ Formerly University College Northampton Δ Formerly University of Northumbria at Newcastle

## Appendix 3 Research programme: location of applicants and awardholders 2005-2006 Strategic Initiatives

Key No. of applications No. of awards made Value of awards (£)



	Arts and Science Research Fellowships			ICT Strategy Projects			Diasporas, Migration and Identities: Small Grants			Diasporas, Migration and Identities: Networks and Workshops			TOTAL (Responsive mode & Strategic Initiatives)		
School of Oriental and African Studies*	0	0	0	0	0	0	2	2	19,994	2	0	0	23	9	131,385
University of Sheffield	0	0	0	5	2	249,683	1	1	9,692	0	0	0	54	19	2,160,841
Sheffield Hallam University	0	0	0	1	0	0	0	0	0	0	0	0	14	4	31,966
Slade School of Fine Art, University College London*	0	0	0	0	0	0	0	0	0	0	0	0	4	1	153,700
Southampton Solent University	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
University of Southampton	0	0	0	3	0	0	2	1	3,314	2	0	0	36	14	682,557
Staffordshire University	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
University of Sunderland	0	0	0	0	0	0	0	0	0	0	0	0	5	1	3,906
University of Surrey	1	0	0	0	0	0	0	0	0	1	0	0	14	1	44,741
University of Sussex	0	0	0	0	0	0	2	0	0	1	0	0	29	13	151,603
Thames Valley University	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
University College for the Creative Arts 0	0	0	0	1	1	61,829	0	0	0	0	0	0	6	4	82,333
University College London*	4	3	117,046	1	1	69,315	0	0	0	0	0	0	45	22	2,176,601
University of the Arts London	0	0	0	1	0	0	0	0	0	1	1	19,974	35	10	549,503
University of the West of England, Bristol	1	1	39,307	2	0	0	1	1	5,806	0	0	0	33	9	125,296
University of Warwick	0	0	0	2	1	103,128	1	1	9,124	4	1	9,916	28	12	578,778
University of Westminster	0	0	0	0	0	0	1	1	9,945	0	0	0	15	7	656,779
Wimbledon School of Art	0	0	0	0	0	0	0	0	0	0	0	0	4	0	0
University of Winchester	0	0	0	0	0	0	0	0	0	0	0	0	9	3	173,965
University of Wolverhampton	0	0	0	2	0	0	0	0	0	0	0	0	8	3	146,863
University of York	0	0	0	1	1	73,196	4	1	9,190	0	0	0	31	8	716,948
<b>Totals</b>	<b>20</b>	<b>8</b>	<b>308,243</b>	<b>70</b>	<b>11</b>	<b>912,188</b>	<b>62</b>	<b>19</b>	<b>139,864</b>	<b>41</b>	<b>10</b>	<b>171,007</b>	<b>1589</b>	<b>591</b>	<b>35,043,812</b>
Percentage of grand total	83%	73%	73%	89%	92%	93%	89%	95%	96%	77%	71%	74%	82%	82%	84%
<b>Scotland</b>															
University of Aberdeen	0	0	0	0	0	0	1	0	0	1	0	0	16	5	312,739
University of Dundee	0	0	0	0	0	0	0	0	0	0	0	0	30	8	709,838
University of Edinburgh	0	0	0	3	0	0	3	1	6,256	1	0	0	44	25	908,995
Edinburgh College of Art	0	0	0	0	0	0	0	0	0	0	0	0	7	0	343,461
Glasgow Caledonian University	0	0	0	0	0	0	1	0	0	0	0	0	2	0	0
Glasgow School of Art	0	0	0	0	0	0	0	0	0	0	0	0	8	2	288,763
University of Glasgow	1	1	37,786	1	1	67,176	1	0	0	2	0	0	39	16	1,383,676
Heriot-Watt University	0	0	0	0	0	0	0	0	0	0	0	0	3	1	8,853
Napier University	1	1	39,240	0	0	0	0	0	0	0	0	0	7	2	63,200
Queen Margaret University College	0	0	0	0	0	0	0	0	0	0	0	0	4	1	26,960
The Robert Gordon University	0	0	0	0	0	0	0	0	0	0	0	0	4	0	0
Royal Scottish Academy of Music and Drama	0	0	0	0	0	0	0	0	0	0	0	0	2	1	141,800
University of St Andrews	0	0	0	1	0	0	0	0	0	0	0	0	31	13	753,939
University of Stirling	0	0	0	0	0	0	0	0	0	1	0	0	26	9	471,265
University of Strathclyde	0	0	0	1	0	0	0	0	0	0	0	0	13	3	148,684
<b>Totals</b>	<b>2</b>	<b>2</b>	<b>77,026</b>	<b>6</b>	<b>1</b>	<b>67,176</b>	<b>6</b>	<b>1</b>	<b>6,256</b>	<b>5</b>	<b>0</b>	<b>0</b>	<b>236</b>	<b>86</b>	<b>5,218,712</b>
Percentage of grand total	8%	18%	18%	8%	8%	7%	9%	5%	4%	9%	0%	0%	12%	12%	13%
















\*Part of the University of London  
0 merger of Kent Institute of Art and Design and Surrey Institute of Art and Design.

(1) Applications and awards made to Kent Institute of Art & Design and Surrey Institute of Art & Design prior to the merger to create University College for the Creative Arts.



### Appendix 3 Research programme: location of applicants and awardholders 2005-2006 Strategic Initiatives

Key  No. of applications  No. of awards made  Value of awards (£)

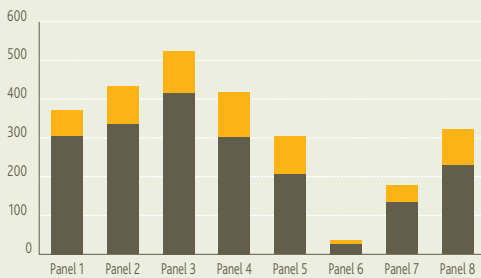
Wales	Arts and Science Research Fellowships			ICT Strategy Projects			Diasporas, Migration and Identities: Small Grants			Diasporas, Migration and Identities: Networks and Workshops			TOTAL (Responsive mode & Strategic Initiatives)		
															
Cardiff University	1	1	37,006	0	0	0	0	0	0	1	0	0	20	5	93,058
University of Glamorgan	0	0	0	0	0	0	0	0	0	1	0	0	6	3	7,912
Swansea Institute of Higher Education	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
University of Wales, Aberystwyth	0	0	0	0	0	0	0	0	0	0	0	0	13	5	117,778
University of Wales, Bangor	0	0	0	0	0	0	0	0	0	1	1	20,445	17	6	398,848
University of Wales Institute Cardiff	0	0	0	0	0	0	0	0	0	0	0	0	3	1	4,965
University of Wales, Lampeter	0	0	0	0	0	0	0	0	0	0	0	0	3	3	344,537
University of Wales, Newport	0	0	0	0	0	0	0	0	0	1	1	9,652	6	3	24,578
University of Wales, Swansea	0	0	0	0	0	0	0	0	0	0	0	0	11	4	56,052
<b>Totals</b>	<b>1</b>	<b>1</b>	<b>37,006</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>4</b>	<b>2</b>	<b>30,097</b>	<b>80</b>	<b>30</b>	<b>1,047,728</b>
Percentage of grand total	4%	9%	9%	0%	0%	0%	0%	0%	0%	8%	14%	13%	4%	4%	3%
<b>Northern Ireland</b>															
Queen's University of Belfast	1	0	0	2	0	0	1	0	0	2	2	30,148	24	8	198,099
University of Ulster	0	0	0	1	0	0	1	0	0	1	0	0	13	2	28,026
<b>Totals</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>3</b>	<b>0</b>	<b>0</b>	<b>2</b>	<b>0</b>	<b>0</b>	<b>3</b>	<b>2</b>	<b>30,148</b>	<b>37</b>	<b>10</b>	<b>226,125</b>
Percentage of grand total	4%	0%	0%	4%	0%	0%	3%	0%	0%	6%	14%	13%	2%	1%	1%
<b>GRAND TOTAL</b>	<b>24</b>	<b>11</b>	<b>422,275</b>	<b>79</b>	<b>12</b>	<b>979,364</b>	<b>70</b>	<b>20</b>	<b>146,120</b>	<b>53</b>	<b>14</b>	<b>231,252</b>	<b>1942</b>	<b>717</b>	<b>41,536,377</b>

## Appendix 4 Postgraduate programme: applications and awards 2005 - 2006 by subject area

Key Successful applications ■ Unfunded applications ■

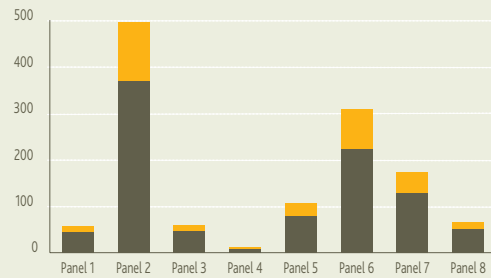
### Number of Applications and Awards in Doctoral Competition 2005

Eligible applications 2,588  
Awards taken up 632



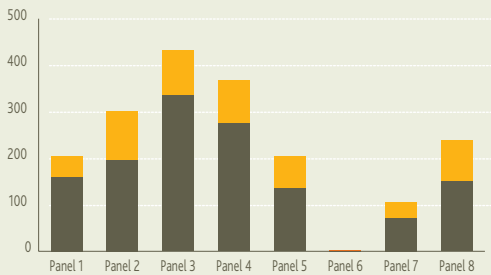
### Number of Applications and Awards in Professional Preparation Master's Scheme 2005

Eligible applications 1,272  
Awards taken up 324



### Number of Applications and Awards in Research Preparation Master's Scheme 2005

Eligible applications 1,858  
Awards taken up 534



## Competition outcomes in 2005 - 2006













### Postgraduate programme

During 2005-2006 the Board ran three schemes for postgraduate awards through its annual student-driven competition, with applications submitted by institutions on behalf of individual students. In the financial year ending 31 March 2006, payments totalled £33,511,480.

- The **Professional Preparation Master's Scheme** provides awards, normally of one year, to support students undertaking Master's or Postgraduate Diploma courses that focus on developing high-level skills and competencies for professional practice.
- The **Research Preparation Master's Scheme** provides awards, normally of one year, to support students undertaking Master's courses that focus on advanced study and research training explicitly intended to provide a foundation of further research at doctoral level.
- The **Doctoral Awards Scheme** provides awards of up to three years for full-time study, or up to five years part-time study, to enable students to undertake and complete a doctoral degree.

## Appendix 5 Postgraduate Competition 2005 – Distribution of Applicants and Awards by Institution













Key  Applications  Offers  Awards accepted

Institution	Doctoral Scheme			Research Preparation Master's Scheme			Professional Preparation Master's Scheme			TOTAL		
												
<b>England</b>												
Anglia Ruskin University**	5	0	0	0	0	0	0	0	0	5	0	0
Architectural Association School of Architecture	1	0	0	1	0	0	2	0	0	4	0	0
University of the Arts London	9	1	1	12	5	4	89	17	17	110	23	22
Aston University	0	0	0	1	0	0	1	0	0	2	0	0
University of Bath	6	1	1	0	0	0	44	13	13	50	14	14
Bath Spa University	2	0	0	3	0	0	4	1	1	9	1	1
Birkbeck, University of London*	71	10	10	20	6	6	13	5	4	104	21	20
University of Birmingham	68	12	12	45	10	10	15	5	5	128	27	27
Bournemouth University	5	0	0	0	0	0	16	6	6	21	6	6
University of Bradford	8	1	1	5	2	2	4	0	0	17	3	3
University of Brighton	6	1	1	0	0	0	4	0	0	10	1	1
University of Bristol	37	8	6	20	8	8	14	2	2	71	18	16
Bristol Old Vic Theatre School	0	0	0	0	0	0	2	2	2	2	2	2
Brunel University	13	0	0	0	0	0	3	0	0	16	0	0
Buckinghamshire Chilterns University College	0	0	0	0	0	0	8	2	2	8	2	2
University of Cambridge	259	99	92	198	71	67	10	2	0	467	172	159
University of Central England	1	0	0	6	2	2	22	3	3	29	5	5
University of Central Lancashire	6	1	1	4	1	1	5	2	2	15	4	4
Central School of Speech and Drama	0	0	0	4	0	0	24	6	6	28	6	6
University of Chester	0	0	0	1	0	0	0	0	0	1	0	0
University of Chichester †	2	0	0	0	0	0	1	0	0	3	0	0
Christie's Education	0	0	0	0	0	0	1	1	1	1	1	1
City and Guilds of London Art School	0	0	0	0	0	0	4	1	1	4	1	1
City University	5	0	0	1	1	1	64	22	21	70	23	22
Conservatoire for Dance and Drama	1	0	0	0	0	0	0	0	0	1	0	0
Courtauld Institute of Art*	18	10	10	25	11	11	8	2	2	51	23	23
Coventry University	1	0	0	0	0	0	0	0	0	1	0	0
Dartington College of Arts	5	0	0	1	0	0	3	0	0	9	0	0
De Montfort University	3	0	0	2	0	0	2	2	2	7	2	2
University of Derby	0	0	0	0	0	0	5	1	1	5	1	1
University of Durham	54	15	13	33	11	11	8	2	2	95	28	26
University of East Anglia	52	13	13	24	9	9	24	10	8	100	32	30
University of East London	7	1	1	1	1	1	4	0	0	12	2	2
University of Essex	16	3	3	12	0	0	7	2	1	35	5	4
University of Exeter	55	13	13	35	12	11	2	1	1	92	26	25
University College Falmouth	0	0	0	0	0	0	20	5	4	20	5	4
Farnborough College of Technology	0	0	0	0	0	0	1	0	0	1	0	0

\* part of the University of London. \*\* formerly Anglia Polytechnic University † formerly University College Chichester

## Appendix 5 Cont













Key  Applications  Offers  Awards accepted

Institution	Doctoral Scheme			Research Preparation Master's Scheme			Professional Preparation Master's Scheme			TOTAL		
												
University of Gloucestershire	4	0	0	0	0	0	1	1	1	5	1	1
Goldsmiths College, University of London*	50	4	4	36	17	17	77	28	26	163	49	47
Guildhall School of Music and Drama	0	0	0	0	0	0	3	1	1	3	1	1
University of Hertfordshire	6	0	0	1	0	0	5	3	3	12	3	3
Heythrop College*	1	0	0	1	0	0	0	0	0	2	0	0
University of Huddersfield	4	0	0	1	0	0	0	0	0	5	0	0
University of Hull	9	2	2	5	2	2	0	0	0	14	4	4
Imperial College London*	9	4	4	3	0	0	11	5	5	23	9	9
Institute for the Study of the Americas*	0	0	0	1	0	0	1	1	1	2	1	1
Institute of Commonwealth Studies*	1	0	0	0	0	0	2	1	1	3	1	1
Institute of Education*	0	0	0	0	0	0	1	0	0	1	0	0
Institute of Historical Research*	1	1	1	0	0	0	0	0	0	1	1	1
Keele University	12	3	3	9	2	2	0	0	0	21	5	5
University of Kent ‡	19	2	2	11	3	3	0	0	0	30	5	5
King's College London*	58	17	17	68	19	18	10	1	0	136	37	35
Kingston University	8	1	1	3	1	1	13	6	6	24	8	8
Laban	0	0	0	0	0	0	8	1	1	8	1	1
Lancaster University	34	7	7	27	3	3	6	0	0	67	10	10
University of Leeds	53	13	12	35	14	13	16	5	5	104	32	30
Leeds Metropolitan University	3	1	1	1	1	1	15	4	4	19	6	6
University of Leicester	16	3	3	8	2	2	3	2	2	27	7	7
University of Lincoln	1	0	0	0	0	0	4	0	0	5	0	0
University of Liverpool	42	10	9	29	11	11	4	1	1	75	22	21
Liverpool John Moores University	4	1	1	5	1	1	1	0	0	10	2	2
London School of Economics and Political Science*	16	3	2	12	2	1	13	3	3	41	8	6
London Metropolitan University	3	1	1	3	1	1	8	1	1	14	3	3
Loughborough University	11	0	0	2	1	1	13	4	4	26	5	5
University of Luton	1	0	0	0	0	0	1	0	0	2	0	0
University of Manchester	112	17	17	101	21	20	24	11	11	237	49	48
Manchester Metropolitan University	13	2	2	3	2	2	20	5	5	36	9	9
Middlesex University	3	0	0	0	0	0	2	1	1	5	1	1
Mountview Academy of Theatre Arts	0	0	0	0	0	0	1	0	0	1	0	0
National Film and Television School	0	0	0	0	0	0	11	3	3	11	3	3
University of Newcastle upon Tyne	53	7	7	29	6	5	41	7	7	123	20	19
University of Northampton #	1	0	0	0	0	0	5	0	0	6	0	0
Northumbria University Δ	7	2	2	2	1	1	24	3	2	33	6	5
Norwich School of Art and Design	0	0	0	0	0	0	8	3	3	8	3	3
University of Nottingham	50	16	16	49	17	16	3	0	0	102	33	32

\* part of the University of London. ‡ formerly University of Kent at Canterbury # formerly University College Northampton Δ University of Northumbria at Newcastle

## Appendix 5 Cont

Key  Applications  Offers  Awards accepted













Institution	Doctoral Scheme			Research Preparation Master's Scheme			Professional Preparation Master's Scheme			TOTAL		
												
Nottingham Trent University	7	1	1	4	1	1	5	0	0	16	2	2
Open University	3	0	0	0	0	0	0	0	0	3	0	0
University of Oxford	231	100	96	200	83	76	18	13	11	449	196	183
Oxford Brookes University	19	7	6	3	2	2	12	3	1	34	12	9
University of Plymouth	5	0	0	1	0	0	1	0	0	7	0	0
University of Portsmouth	3	1	1	1	0	0	1	0	0	5	1	1
Prince's Foundation	1	0	0	0	0	0	0	0	0	1	0	0
Queen Mary, University of London*	40	15	15	17	8	7	3	1	1	60	24	23
University of Reading	41	13	12	18	4	4	3	1	1	62	18	17
Roehampton University	6	0	0	3	1	1	2	1	1	11	2	2
Rose Bruford College	0	0	0	1	0	0	3	1	1	4	1	1
Royal Academy of Music*	3	2	2	2	2	2	19	9	9	24	13	13
Royal Academy Schools	0	0	0	0	0	0	7	2	2	7	2	2
Royal College of Art	11	2	2	0	0	0	0	0	0	11	2	2
Royal College of Music	6	2	2	0	0	0	17	8	6	23	10	8
Royal Holloway, University of London*	40	11	11	29	7	6	9	1	1	78	19	18
Royal Northern College of Music	0	0	0	0	0	0	2	0	0	2	0	0
University of Salford	6	0	0	2	1	1	16	2	2	24	3	3
School of Advanced Study*	0	0	0	3	2	2	2	0	0	5	2	2
School of Oriental and African Studies*	34	13	12	21	7	6	8	0	0	63	20	18
University of Sheffield	46	9	9	64	17	16	55	16	16	165	42	41
Sheffield Hallam University	6	2	2	2	1	1	6	2	2	14	5	5
Slade School of Fine Art, UCL*	1	1	1	31	4	4	18	5	5	50	10	10
Sotheby's Institute of Art	0	0	0	1	0	0	1	1	1	2	1	1
University of Southampton	43	10	10	37	10	10	29	8	8	109	28	28
St Martin's College	0	0	0	1	0	0	0	0	0	1	0	0
St Mary's College	1	0	0	0	0	0	0	0	0	1	0	0
Staffordshire University	0	0	0	0	0	0	3	1	1	3	1	1
University of Sunderland	0	0	0	1	0	0	1	0	0	2	0	0
University of Surrey	3	0	0	2	1	1	7	0	0	12	1	1
University of Sussex	62	11	11	42	7	6	4	0	0	108	18	17
University of Teesside	1	0	0	1	0	0	0	0	0	2	0	0
Thames Valley University	1	0	0	0	0	0	1	0	0	2	0	0
Trinity College of Music	0	0	0	0	0	0	14	1	1	14	1	1
University College for the Creative Arts $\emptyset$	0	0	0	1	0	0	3	0	0	4	0	0
University College London*	130	39	34	83	28	25	63	18	18	276	85	77
Warburg Institute*	4	1	1	3	2	1	0	0	0	7	3	2
University of Warwick	49	14	12	59	17	17	6	2	2	114	33	31

\* part of the University of London.  $\emptyset$  merger of Kent Institute of Art and Design and Surrey Institute of Art and Design.



## Appendix 5 Cont

Key  Applications  Offers  Awards accepted













Institution	Doctoral Scheme			Research Preparation Master's Scheme			Professional Preparation Master's Scheme			TOTAL		
												
University of the West of England, Bristol	5	2	2	2	1	1	6	0	0	13	3	3
University of Westminster	4	0	0	1	1	1	14	5	4	19	6	5
Wimbledon School of Art	5	0	0	3	0	0	20	1	1	28	1	1
University of Winchester	2	1	1	1	0	0	3	0	0	6	1	1
University of Wolverhampton	1	0	0	0	0	0	0	0	0	1	0	0
University of York	71	18	18	72	17	17	9	2	2	152	37	37
<b>Totals</b>	<b>2212</b>	<b>581</b>	<b>553</b>	<b>1611</b>	<b>501</b>	<b>473</b>	<b>1180</b>	<b>320</b>	<b>301</b>	<b>5003</b>	<b>1402</b>	<b>1327</b>
<b>Percentage of grand total</b>	<b>86%</b>	<b>87%</b>	<b>88%</b>	<b>87%</b>	<b>88%</b>	<b>89%</b>	<b>93%</b>	<b>93%</b>	<b>93%</b>	<b>88%</b>	<b>89%</b>	<b>89%</b>

### Scotland

University of Aberdeen	19	5	4	7	4	4	0	0	0	26	9	8
University of Dundee	5	1	1	6	2	2	2	1	1	13	4	4
University of Edinburgh	73	18	18	29	7	7	8	2	2	110	27	27
Edinburgh College of Art	4	1	1	0	0	0	2	0	0	6	1	1
University of Glasgow	81	22	20	72	20	18	17	4	4	170	46	42
Glasgow School of Art	3	0	0	2	2	2	0	0	0	5	2	2
Heriot-Watt University	0	0	0	1	0	0	2	1	1	3	1	1
Napier University	1	0	0	0	0	0	2	1	1	3	1	1
Queen Margaret University College	0	0	0	0	0	0	2	1	1	2	1	1
Robert Gordon University	1	0	0	1	0	0	5	1	1	7	1	1
University of St Andrews	31	8	8	23	6	5	8	3	3	62	17	16
University of Stirling	9	1	1	8	2	1	3	1	1	20	4	3
University of Strathclyde	6	0	0	7	3	2	3	1	1	16	4	3
<b>Totals</b>	<b>233</b>	<b>56</b>	<b>53</b>	<b>156</b>	<b>46</b>	<b>41</b>	<b>54</b>	<b>16</b>	<b>16</b>	<b>443</b>	<b>118</b>	<b>110</b>
<b>Percentage of grand total</b>	<b>9%</b>	<b>8%</b>	<b>8%</b>	<b>8%</b>	<b>8%</b>	<b>8%</b>	<b>4%</b>	<b>5%</b>	<b>5%</b>	<b>8%</b>	<b>7%</b>	<b>7%</b>

## Appendix 5 Cont

Key  Applications  Offers  Awards accepted

Institution	Doctoral Scheme			Research Preparation Master's Scheme			Professional Preparation Master's Scheme			TOTAL		
												
<b>Wales</b>												
Cardiff University	44	12	12	30	7	7	5	1	0	79	20	19
University of Glamorgan	4	1	1	3	0	0	1	0	0	8	1	1
Royal Welsh College of Music and Drama	0	0	0	0	0	0	1	1	1	1	1	1
Swansea Institute of Higher Education	0	0	0	0	0	0	1	0	0	1	0	0
University of Wales, Aberystwyth	27	2	1	13	3	3	20	5	5	60	10	9
University of Wales, Bangor	6	1	1	8	4	4	0	0	0	14	5	5
University of Wales Institute Cardiff	4	0	0	0	0	0	3	0	0	7	0	0
University of Wales, Lampeter	11	1	1	5	0	0	0	0	0	16	1	1
University of Wales, Newport	0	0	0	0	0	0	1	0	0	1	0	0
University of Wales, Swansea	17	1	1	8	1	1	1	1	1	26	3	3
<b>Totals</b>	<b>113</b>	<b>18</b>	<b>17</b>	<b>67</b>	<b>15</b>	<b>15</b>	<b>33</b>	<b>8</b>	<b>7</b>	<b>213</b>	<b>41</b>	<b>39</b>
Percentage of grand total	4%	3%	3%	4%	3%	3%	3%	2%	2%	4%	3%	3%
<b>Northern Ireland</b>												
Queen's University of Belfast	24	10	9	21	5	5	1	0	0	46	15	14
University of Ulster	3	0	0	1	0	0	2	0	0	6	0	0
<b>Totals</b>	<b>27</b>	<b>10</b>	<b>9</b>	<b>22</b>	<b>5</b>	<b>5</b>	<b>3</b>	<b>0</b>	<b>0</b>	<b>52</b>	<b>15</b>	<b>14</b>
Percentage of grand total	1%	2%	1%	1%	1%	1%	0%	0%	0%	1%	1%	1%
<b>GRAND TOTAL</b>	<b>2585</b>	<b>665</b>	<b>632</b>	<b>1856</b>	<b>567</b>	<b>534</b>	<b>1270</b>	<b>344</b>	<b>324</b>	<b>5711</b>	<b>1576</b>	<b>1490</b>

## Appendix 6 Collaborative Postgraduate Schemes

### Student Conferences

University of Liverpool	2	£3,500
University of Newcastle	1	£1,831
King's College London	1	£1,815
University of Sheffield	1	£1,943
Cardiff University	2	£3,950
University of Manchester	3	£5,545
University of East London	1	£1,921
University of St Andrews	1	£2,000
University of Edinburgh	1	£1,400
University of York	1	£2,000
University College London	1	£2,000
State school of Fine Art	1	£2,000
University of Glasgow	1	£2,000
University of Strathclyde	1	£2,000
Royal Holloway, University of London	1	£2,000
University of Birmingham	2	£3,980
University of Durham	3	£5,906
London School of Economics and Political Science	1	£2,000
University of Exeter	1	£2,000
University of Oxford	1	£2,000
Institute of Classical Studies, University of London	1	£2,000
<b>TOTAL</b>	<b>28</b>	<b>£59,791</b>

### Specialist Awards

University of Leeds	2	£20,000
Royal Holloway, University of London	1	£10,000
Middlesex University	1	£10,000
University of Central England	1	£9,569
University of Salford	1	£10,000
Goldsmiths college, University of London	1	£9,991
University of Edinburgh	1	£10,000
Wimbledon School of Art	1	£9,655
Royal College of Art	1	£9,585
University of Wales, Bangor	1	£9,598
University of Manchester	1	£9,950
Keele University	1	£9,882
University of St Andrews	1	£10,000
University of Wales, Aberystwyth	1	£9,842
<b>TOTAL</b>	<b>15</b>	<b>£142,066</b>

### National Awards

University of Bristol	1	£47,422
Institute of Germanic and Romance Studies, University of London	1	£49,990
<b>TOTAL</b>	<b>2</b>	<b>£97,412</b>

### Library of Congress awards

University of Nottingham	2	£10,000
University of Manchester	1	£3,500
Middlesex University	1	£2,000
University of Oxford	1	£3,500
University of Leeds	1	£4,500
<b>TOTAL</b>	<b>6</b>	<b>£23,500</b>

### Collaborative Research Training scheme

#### National awards:

Total number of applications **4**  
total number of awards **2**

#### Specialist awards:

Total number of applications **19**  
total number of awards **15**

#### Student conference awards:

Total number of applications **31**  
total number of awards **28**

The Collaborative Research Training scheme aims to support collaboration across institutions in delivering specialist research training provision for doctoral students in the arts and humanities, so that an enhanced quality of training and student experience can be provided. The scheme has three categories of provision:

- National awards up to £50,000 for collaborative research training on a national scale
- Specialist awards up to £10,000 for collaborative specialist research training on a smaller scale, typically local or regional
- Student conference or colloquia awards up to £2,000 for groups of doctoral students wishing to organise a conference for other research students in their field.

#### AHRC/ESRC Library of Congress Scholarship Scheme













The AHRC/ESRC Scholarship programme is a new, jointly funded scheme run in collaboration with the American Library of Congress (LoC). The scholarships provide the opportunity for doctoral students, postdoctoral fellows and research assistants funded by the AHRC or ESRC to travel to Washington DC and work for a sustained period at the Library of Congress, with access to the internationally renowned research collections held there. A pilot round of the scheme was held in the autumn of 2005 in which a total of 6 awards were made.

## Appendix 7 Results of the 2005 doctoral submission rate survey

Key  No. of award holders  No. of submissions  Percentage

Each year the AHRC monitors the time taken by doctoral award holders to submit a doctoral thesis. As with the Research Councils, the AHRC requires that a thesis be submitted within four years after an award has been made. Since each full-time award lasts for three years, the fourth year is regarded as a "year of grace". In line with the Research Councils, the AHRC has a policy whereby departments which fail to achieve the required number of submissions, within an agreed period, become ineligible for AHRC doctoral funding for a period of two years. The AHRC's 2005 submission rate survey shows an overall submission rate of 76%. The results of the 2005 survey are set out by institution in the table below.













- The first column shows the results of the survey of award holders due to submit their thesis in 2005 (chiefly full-time award holders whose award began in 2001 and part-time award holders whose award began in 1998)
- The second and third columns show the **updated** results for award holders who were due to submit in 2004 and 2003, presented as five- and six-year submission rates
- The final column shows the aggregate totals of the 2003, 2004 and 2005 surveys of award holders four years from the start of their full-time award (or seven years from the start of a part-time award).

Institution	Four Year Submission Rates (2001 Starters)			Five Year Submission Rates (2000 Starters)			Six Year Submission Rates (1999 Starters)			Overall Four Year Submission Rates (1999-2001 Starters)		
												
University of Aberdeen	4	3	75%	5	4	80%	0	0	0%	9	4	44%
University of Wales, Aberystwyth	7	6	86%	2	1	50%	6	5	83%	15	10	67%
University of Wales, Bangor	1	1	100%	1	1	100%	0	0	0%	2	2	100%
University of Bath	1	1	100%	0	0	0%	1	1	100%	2	2	100%
Bath Spa University *	0	0	0%	0	0	0%	1	1	100%	1	1	100%
Birkbeck, University of London**	18	17	94%	13	12	92%	10	10	100%	41	36	88%
University of Birmingham	14	12	86%	20	16	80%	18	16	89%	52	41	79%
Bournemouth University	1	0	0%	0	0	0%	0	0	0%	1	0	0%
University of Bradford	7	6	86%	4	3	75%	2	1	50%	13	10	77%
University of Brighton	1	1	100%	0	0	0%	0	0	0%	1	1	100%
University of Bristol	15	13	87%	9	6	67%	15	10	67%	39	30	77%
Camdenwell College of Arts †	1	1	100%	1	1	100%	0	0	0%	2	2	100%
University of Cambridge	93	74	80%	82	73	89%	72	68	94%	247	200	81%
Canterbury Christ Church University	0	0	0%	0	0	0%	1	1	100%	1	1	100%
Cardiff University	3	3	100%	7	6	86%	8	7	88%	18	16	89%
Central St Martins College of Art and Design †	3	3	100%	0	0	0%	0	0	0%	3	3	100%
Chelsea College of Art and Design †	0	0	0%	1	1	100%	0	0	0%	1	1	100%
City University	0	0	0%	3	3	100%	3	2	67%	6	4	67%
Courtauld Institute of Art**	9	8	89%	7	7	100%	6	6	100%	22	21	96%
Coventry University	0	0	0%	1	1	100%	0	0	0%	1	1	100%
Dartington College of Arts	0	0	0%	0	0	0%	1	0	0%	1	0	0%
De Montfort University	1	1	100%	0	0	0%	0	0	0%	1	1	100%
University of Derby	0	0	0%	0	0	0%	1	1	100%	1	1	100%
University of Dundee	4	4	100%	0	0	0%	0	0	0%	4	4	100%
Durham University	8	6	75%	10	10	100%	11	11	100%	29	23	79%
University of East Anglia	11	8	73%	10	10	100%	9	7	78%	30	25	83%
University of Edinburgh	13	8	62%	9	6	67%	5	4	80%	27	17	63%
Edinburgh College of Art	1	0	0%	0	0	0%	0	0	0%	1	0	0%
University of Essex	4	1	25%	11	9	82%	7	5	71%	22	15	68%

\*Formerly Bath Spa University College \*\*Part of the University of London † Part of University of the Arts, London

## Appendix 7 Cont













Key  No. of award holders  No. of submissions  Percentage

Institution	Four Year Submission Rates (2001 Starters)			Five Year Submission Rates (2000 Starters)			Six Year Submission Rates (1999 Starters)			Overall Four Year Submission Rates (1999-2001 Starters)		
												
University of Exeter	14	11	79%	6	6	100%	6	5	83%	26	22	85%
University of Glamorgan	1	1	100%	1	1	100%	0	0	0%	2	1	50%
University of Glasgow	12	8	67%	9	9	100%	3	3	100%	24	17	71%
Glasgow School of Art	1	0	0%	1	1	100%	0	0	0%	2	1	50%
Goldsmiths College**	10	4	40%	22	13	59%	2	1	50%	34	13	38%
University of Greenwich	1	0	0%	0	0	0%	0	0	0%	1	0	0%
University of Hull	1	0	0%	1	1	100%	1	1	100%	3	1	33%
Imperial College London**	0	0	0%	1	0	0%	0	0	0%	1	0	0%
Institute of Germanic and Romance Studies †	1	0	0%	2	2	100%	1	1	100%	4	1	25%
Institute for the Study of the Americas †	0	0	0%	0	0	0%	1	1	100%	1	0	0%
Keele University	2	1	50%	1	0	0%	1	1	100%	4	2	50%
University of Kent	6	5	83%	4	4	100%	5	5	100%	15	13	87%
King's College London**	17	15	88%	17	15	88%	11	9	82%	45	34	76%
University of Wales, Lampeter	0	0	0%	1	1	100%	0	0	0%	1	1	100%
Lancaster University	9	6	67%	7	5	71%	8	7	88%	24	17	71%
University of Leeds	17	16	94%	8	7	88%	16	15	94%	41	36	88%
University of Leicester	5	5	100%	0	0	0%	4	3	75%	9	8	89%
University of Liverpool	7	3	43%	4	4	100%	7	5	71%	18	10	56%
Liverpool Hope University	1	1	100%	1	1	100%	0	0	0%	2	2	100%
Liverpool John Moores University	1	0	0%	0	0	0%	0	0	0%	1	0	0%
London Metropolitan University	0	0	0%	2	2	100%	2	2	100%	4	3	75%
Loughborough University	0	0	0%	0	0	0%	1	1	100%	1	1	100%
London School of Economics and Political Science**	2	1	50%	5	5	100%	3	3	100%	10	8	80%
University of Manchester	20	16	80%	21	18	86%	18	14	78%	59	45	76%
Manchester Metropolitan University	3	1	33%	1	1	100%	0	0	0%	4	2	50%
Middlesex University	2	1	50%	1	1	100%	0	0	0%	3	1	33%
University of Newcastle upon Tyne	6	2	33%	10	6	60%	5	3	60%	21	11	52%
Northumbria University Δ	0	0	0%	1	1	100%	0	0	0%	1	1	100%
University of Nottingham	12	11	92%	11	10	91%	15	11	73%	38	29	76%
Nottingham Trent University	3	2	67%	0	0	0%	1	1	100%	4	3	75%
University of Oxford	77	60	78%	74	60	81%	71	62	87%	222	159	72%
Oxford Brookes University	1	0	0%	2	2	100%	0	0	0%	3	1	33%
University of Portsmouth	0	0	0%	1	1	100%	0	0	0%	1	1	100%
Queen Mary**	3	1	33%	8	6	75%	7	6	86%	18	10	56%
Queen's University of Belfast	4	4	100%	6	6	100%	2	2	100%	12	12	100%
University of Reading	4	4	100%	9	9	100%	7	5	71%	20	17	85%
Robert Gordon University	1	0	0%	0	0	0%	0	0	0%	1	0	0%
Roehampton University	0	0	0%	2	1	50%	2	2	100%	4	2	50%
Royal College of Art	2	2	100%	4	4	100%	1	1	100%	7	5	71%

\*\*Part of the University of London † Part of the University of London, School of Advanced Studies Δ Formerly University of Northumbria at Newcastle

## Appendix 7 Cont

Key  No. of award holders  No. of submissions  Percentage

Institution	Four Year Submission Rates (2001 Starters)			Five Year Submission Rates (2000 Starters)			Six Year Submission Rates (1999 Starters)			Overall Four Year Submission Rates (1999-2001 Starters)		
												
Royal College of Music	0	0	0%	1	1	100%	0	0	0%	1	1	100%
Royal Holloway**	14	5	36%	15	14	93%	22	17	77%	51	29	57%
University of Salford	0	0	0%	0	0	0%	1	1	100%	1	0	0%
University of Sheffield	12	10	83%	7	5	71%	14	13	93%	33	27	82%
Sheffield Hallam University	2	1	50%	0	0	0%	0	0	0%	2	1	50%
School of Oriental and African Studies**	11	8	73%	9	7	78%	6	5	83%	26	20	77%
University of Southampton	14	12	86%	11	9	82%	20	16	80%	45	36	80%
Staffordshire University	1	1	100%	0	0	0%	0	0	0%	1	1	100%
University of St Andrews	11	9	82%	6	6	100%	5	4	80%	22	15	68%
University of Stirling	6	4	67%	3	1	33%	1	1	100%	10	6	60%
University of Strathclyde	1	1	100%	3	2	67%	0	0	0%	4	2	50%
University of Surrey	0	0	0%	1	1	100%	1	1	100%	2	1	50%
University of Sussex	15	10	67%	12	11	92%	13	12	92%	40	31	78%
University of Teesside	0	0	0%	0	0	0%	1	0	0%	1	0	0%
University of Ulster	1	1	100%	0	0	0%	0	0	0%	1	1	100%
University of Wales Institute, Cardiff	0	0	0%	1	1	100%	0	0	0%	1	1	100%
University of Chichester	1	1	100%	0	0	0%	0	0	0%	1	1	100%
University College London**	38	27	71%	33	27	82%	32	28	88%	103	69	67%
The Warburg Institute †	0	0	0%	0	0	0%	1	1	100%	1	1	100%
University of Warwick	12	10	83%	20	18	90%	20	19	95%	52	42	81%
University of the West of England, Bristol	2	0	0%	1	1	100%	0	0	0%	3	1	33%
University of Westminster	1	1	100%	0	0	0%	0	0	0%	1	1	100%
Wimbledon School of Art	1	1	100%	0	0	0%	0	0	0%	1	1	100%
University of Winchester Δ	1	1	100%	0	0	0%	2	2	100%	3	3	100%
University of Wolverhampton	1	0	0%	1	1	100%	0	0	0%	2	1	50%
University of York	23	20	87%	18	18	100%	11	11	100%	52	48	92%
<b>TOTAL</b>	<b>634</b>	<b>481</b>	<b>76%</b>	<b>582</b>	<b>496</b>	<b>85%</b>	<b>528</b>	<b>457</b>	<b>87%</b>	<b>1744</b>	<b>1302</b>	<b>75%</b>

Please note during the 2005 survey, figures from previous years are reviewed and updated

\*\*Part of the University of London

† Part of the University of London, School of Advanced Studies

Δ Formerly University College, Winchester



## Appendix 8 Collaborative Doctoral Awards 2006

Institution	Awards	Collaborating Organisation
University of Birmingham	1	Birmingham Museums and Art Gallery
University of Central Lancashire	1	National Football Museum
Courtauld Institute of Art	1	The British Library
University of Edinburgh	2	Royal Commission on the Ancient & Historical Monuments of Scotland National Museums of Scotland
University of Essex	1	Tate Britain
University of Glasgow	1	Edinburgh International Festival
Keele University	1	National Aids Trust
King's College London	4	The British Museum Shakespeare's Globe Theatre Imperial War Museum Museum of London
Kingston University	2	Historic Royal Palaces London Remade
University of Leeds	1	Thackray Museum
Birkbeck College, University of London	1	The British Museum
IHR, School of Advanced Study, University of London	1	Museum of London
Queen Mary, University of London	2	Glyndebourne Productions Ltd Artangel
Royal Holloway, University of London	3	Punch and Judy College of Professors The British Museum The Jewish Museum
School of Oriental and African Studies, University of London	1	Science Museum
University College London	1	Victoria and Albert Museum
London School of Economics & Social Science	1	Tate Modern
University of Manchester	1	Chetham's Library
Manchester Metropolitan University	1	Manchester City Galleries
University of Newcastle Upon Tyne	4	Tyne and Wear Museum North Pennines LEADER+ Newcastle City Council Tyneside Cinema
University of Northampton	1	The Kelmarsh Trust
University of Nottingham	1	Paragon Law
Open University	1	NCCL Galleries of Justice
University of Plymouth	1	ArtsMatrix Ltd
University of Reading	1	Tate Britain
Royal College of Art	1	Victoria and Albert Museum
University of Sheffield	1	National Maritime Museum, Greenwich
University of Southampton	1	English Heritage
University of Strathclyde	1	Royal Commission on the Ancient & Historical Monuments of Scotland
University of Sunderland	1	Locus+
University of Sussex	3	Glyndebourne Opera Imperial War Museum (2 awards)
University of the West of England	1	Knowle West Media Centre
University of Ulster	1	Nerve Centre
University of Wales, Aberystwyth	1	CyMAL: Museums Archives and Libraries Wales
University of York	2	Harewood House Trust Castle Howard Estate Ltd
<b>Total</b>	<b>49</b>	

## Appendix 9 Support for Higher Education Museums, Galleries and Collections

The Higher Education Museum and Galleries programme includes two schemes, the Core Funding Scheme and the Project Fund Scheme. With funds provided by HEFCE, both schemes support university museums and galleries in England, in areas both within and outside the domain of the arts and humanities.

Under our Core Funding scheme we provide some £9 million each year to support the stewardship of collections of the highest

quality. The first awards were made in 2001 and end in July 2006. We made 31 awards in the second round in 2005, these awards begin in August 2006 and end July 2009.

In 2005 we made 20 Project Fund awards of up to £30,000 in the third round of the scheme. The scheme supports specific developmental projects, designed to enhance the use of, or access to collections. The next round of the Project Fund scheme will take place in 2006.

### Core funding for higher education museums and galleries – second round 2005

Amounts shown are for 2006 – 2007. The awards will be increased by inflation during the following two years.

Courtauld Institute of Art, Courtauld Gallery	£785,000
London Metropolitan University, Women's Library	£91,500
Middlesex University, Museum of Domestic Design and Architecture	£73,500
Royal Academy of Music, York Gate Collections	£167,000
School of African and Oriental Studies, Percival David Foundation of Chinese Art	£98,000
Surrey Institute of Art and Design, Crafts Study Centre	£73,500
University College London, Grant Museum of Zoology and Comparative Anatomy	£44,000
University College London, Petrie Museum of Egyptian Archaeology	£167,000
University College London, Art Collection	£29,500
University of Bath, Holburne Museum of Art	£73,500
University of Birmingham, Barber Institute of Fine Arts	£147,000
University of Birmingham, Lapworth Museum of Geology	£35,500
University of Cambridge, Museum of Archaeology and Anthropology	£166,500
University of Cambridge, Fitzwilliam Museum	£1,177,000
University of Cambridge, Kettle's Yard	£83,500
University of Cambridge, Sedgwick Museum of Earth Sciences	£156,000
University of Cambridge, Museum of Zoology	£68,500
University of Cambridge, Whipple Museum of the History of Science	£29,500
University of Central Lancashire, People's History Museum	£73,500
University of Durham, Old Fulling Mill of Archaeology	£12,500
University of Durham, Oriental Museum	£78,500
University of East Anglia, Sainsbury Centre for Visual Arts	£323,500
University of Kent, Centre for Cartoons and Caricature	£73,500
University of Manchester, Manchester Museum	£1,275,500
University of Manchester, Whitworth Art Gallery	£683,500
University of Newcastle Upon Tyne, The Great North Museum	£190,500
University of Oxford, Ashmolean Museum	£2,091,500
University of Oxford, Museum of the History of Science	£196,000
University of Oxford, Museum of Natural History	£312,000
University of Oxford, Pitt Rivers Museum	£686,500
University of Reading, Museum of English Rural Life	£294,000
<b>Total</b>	<b>£9,757,000</b>

## Appendix 10 Project Funding for Museums, Galleries and Collections 2005

<b>University of Bath, Holburne Museum of Art</b> MUSE – A Museum and Online Learning Resource	£30,000
<b>University of Cambridge, Scott Polar Institute</b> Canada, Alaska and Greenland: enhancing documentation and access	£30,000
<b>Canterbury Christ Church University College, Salomons Museum</b> The Salomons Museum Project	£30,000
<b>University of Essex, Collection of Latin American Art</b> Wider UECLAA: Extending Understanding of the Collection as a resource for learning and teaching	£30,000
<b>University of Kent, Centre for the Study of Cartoons and Caricature</b> A User-Cataloguing project for Museum Databases	£30,000
<b>Kingston University, Dorich House</b> Display of Architectural Drawings for Dorich House	£10,000
<b>University of Leeds, International Textile Archive (ULITA)</b> The development of a website-based resource to enhance textile design education and research in HE, FE and schools	£30,000
<b>Manchester Metropolitan University, Schmoller Collections</b> The Schmoller Collection of Decorated Papers	£30,000
<b>University of Manchester, Harwood Mineral Collection</b> The reunification of the Harwood Mineral Collection in a virtual world	£30,000
<b>Middlesex University, Museum of Domestic Design and Architecture</b> Completion of Cataloguing and online access to MODA's Silver Studio Textile Collection	£5,000
<b>University of Newcastle, RFID – Hancock, Shefton, Hatton</b> RFID Track and Trace Collections Management	£30,000
<b>University of Oxford, Portrait Collection</b> Towards a Digital Catalogue of Portraits in the University, College, City and County of Oxford: Phase 2	£30,000
<b>Queen Mary, University of London, Royal London and St Bartholomew's Pathology Museum</b> Presentation of Human Pathology in the 21st Century	£30,000
<b>University of Reading Herbarium</b> Developing an Herbarium online teaching environmental and research resource	£20,000
<b>Royal Holloway, University of London, Royal Holloway Collection</b> The Royal Holloway Collection Website	£15,000
<b>University of Sheffield, Zooarchaeology Reference Collection</b> The Sheffield Zooarchaeology Collection: cataloguing, display and web access	£30,000
<b>Surrey Institute of Art and Design, University College, Craft Study Centre</b> Bernard Leach Digitisation and Conservation Project	£25,000
<b>University of Sussex, Barlow Collection</b> Research and Digitisation for Improved Management and Access	£30,000
<b>University College London, Art Collection</b> Documentation and Access Project	£25,000
<b>University College London, Grant Museum of Zoology and Comparative Anatomy</b> Documentation of the Grant Museum's Entomology Collections	£30,000
<b>Total</b>	<b>£520,000</b>

## Appendix 11 What our awards deliver

### Outputs from End of Award Reports

Actually produced and firmly planned outputs	2004/05	2005/06
Paper	1527	811
Electronic	58	45
Performance & visual media	131	106
Conferences & seminars	106	123
Other	130	140
Total outputs	1952	1225
<b>Total reports</b>	<b>446</b>	<b>287</b>

Figures based on reports where evaluation process has been completed.  
2005/06 is a partial figure that will increase when more reports have passed through the evaluation process.

### Views of finished doctoral students in September 2005

Reports returned by doctoral students whose award finished between October 2004 and September 2005. 480 reports were returned providing a response rate of 92%.

Research Training provided by HEI	Responses	% of total
Very satisfactory	154	34
Satisfactory	212	47
Fairly satisfactory	65	14
Less than satisfactory	18	4
<b>Total</b>	<b>449</b>	

Supervision provided by HEI	Responses	% of total
Very good	375	81
Good	67	14
Fair	9	2
Problematic	13	3
<b>Total</b>	<b>464</b>	

Infrastructure/support facilities provided by HEI	Responses	% of total
Fully met	241	52
Mostly met	177	38
Partially met	38	8
Not at all met	5	1
<b>Total</b>	<b>461</b>	

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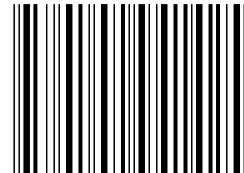
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