

## Project Proposal Application

To be completed by the lead proposed supervisor, with input from the non-HE Partner Organisation.



Arts and  
Humanities  
Research Council

### SECTION 1: PROJECT PROPOSAL AND CASE FOR SUPPORT

Proposed Project Title:	The Rokeby Collection: The Art and Architecture of the historic print as a catalyst for new visual art practice		
Project Summary: <i>(Maximum 100 words)</i>	This collaborative project focuses on the art and architecture of the Rokeby print collection at Armagh Robinson Library, a rare collection of c.4,500 original 16th-18th century prints amassed by Archbishop Robinson. It comprises important works by eminent artists including Dürer, Goltzius, Vouet, Mellan, Hogarth, Piranesi, Bartolozzi, and Woollett. The project will investigate the art and architecture subject matter of artists and printmakers, and their techniques and technologies within the context of collecting and connoisseurship. Dissemination of findings into the wider academic and public sphere will be through published articles, curated historic/new works, conference outputs, and other media.		
Host Academic Institution:	Ulster University		
Name of Non-HE Partner Organisation:	Armagh Robinson Library		
Name of Contact at non-HE Partner Organisation:	Dr Robert Whan	Email Address:	director@armaghrobinsonlibrary.co.uk
Name of Non-HE Partner Organisation <i>(if more than one)</i> :			
Name of Contact at non-HE Partner Organisation:		Email Address:	
Primary AHRC Subject Area:	Applied Arts: History, Theory and Practice		
Secondary AHRC Subject Area (if <b>Interdisciplinary</b> ):	Design: History, Theory and Practice		
Does the project include a creative practice component?	YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>		
If you have listed two subject areas above, do you consider the project to be interdisciplinary?	YES <input checked="" type="checkbox"/> NO <input type="checkbox"/> N/A <input type="checkbox"/>		
<b>If Yes, please briefly state why:</b> <i>(Maximum 100 words):</i>			
The Rokeby Collection of art/architecture prints will be used to interrogate notions of curatorship, collecting, and the wider social/technological aspects as a starting point for the development of a body of visual material (drawings, prints, photographs) as a means of interrogating the works, their purpose, and context. The method combines traditional text-based research alongside creative investigation/practice in the production of drawings, print-based experiments, digital production, and other forms of creative output in order to gain a greater understanding of the creative approaches and production methods. Outputs will be through traditional publication, exhibition, and web-based media.			

**Please provide full details of the proposal and make your case for support below:**

*(Maximum 750 words)*

This Collaborative (and interdisciplinary) Doctoral Award application focuses on the art and architecture subject matter of the largely undocumented but rare and culturally/historically important print collection amassed by Richard Robinson, Church of Ireland Archbishop of Armagh (1765-1794) and 1st Baron Rokeby. Known as the 'Rokeby Collection', it comprises 4,430 prints spanning the sixteenth to eighteenth centuries, held at Armagh Robinson Library, Northern Ireland's oldest public library, which was founded by Archbishop Robinson in 1771 to make his collection of books and fine art publicly accessible. Elenor Ling (Fitzwilliam Museum, Cambridge) and Nicholas Stogdon (Print Scholar) have identified the Rokeby Collection as 'a rare surviving example of an eighteenth-century print collection in institutional hands'.

Robinson's legacy also includes over two decades of architecture beyond the library including a gaol, observatory, Royal School, infirmary, and Archbishop's Palace. In that sense he envisaged Armagh as the first University in the north of Ireland to include these faculties of learning with the print collection offering an alternative to students going on the grand tour of Europe by bringing Europe to Ireland. His donation of the prints to the Library would have been a central component in seeking to educate students and citizens from Ireland about continental art and architecture. As a noted patron of architecture in Georgian Ireland, who never personally went on a Grand Tour of Europe, Robinson's print collection provided him with essential information about Classical and Renaissance sources and about contemporary architectural developments elsewhere. Useful comparisons could also be drawn with the early 18th-century print collection donated by the architect George Clarke to Christ Church College, Oxford, where Robinson was educated. The Rokeby Collection is mainly made up of intaglio prints including line engravings, etchings and mezzotints and as such represents particular techniques and visual styles all of which are processes still in use in the Belfast School of Art's Printmaking studio located on the Belfast campus of Ulster University.

The project is designed to use historical art, architecture, design, and production as a means of informing the development of creative practice. It will use the techniques, technologies and art and architecture subject matters as a starting point for interrogating the collection, its context, and the evolution of practice and subject matter. Using the prints as stimuli to develop a body of work that combined historical research alongside the development of creative practice will create a new body of work – in essence an extension of the Rokeby Collection – a means of drawing out notions of authenticity, curatorship, rendering/visualisation and text and image-based digital enquiry of art and architecture.

The collection offers valuable insights into an historical art and architecture print assemblage, in a format that was designed for mass (although often limited) production and was at its height during this period, prior to the advent of photography from the 1820s onwards. It is envisaged that as the project develops, the student will trace the various techniques and processes involved in printmaking and place them within their social, historical, and technological contexts. Importantly, the project will allow the student to research the link between Archbishop Robinson's architectural prints with his architectural book collection: The latter includes, for instance, Palladio's 'I quattro libri dell'architettura' (1570) and works by eminent architects such as Inigo Jones, William Chambers, Paul Decker, James Gibbs, Christopher Wren and the Halfpenny brothers.

The project will involve investigative and comparative research, utilising the material and visual evidence that the prints provide. Together the student's thesis and accompanying practical outputs are designed to draw out concepts of historic printmaking, mass production, art and architecture visualisation (pre-photography), collecting, curation, and connoisseurship. Importantly, it will also inform aspects of historical art/printmaking practice including the development and evolution of skills, styles, and visual taste as well as the technologies associated with printmaking, finishing, ink, paper, and the manufacturing process. It will help raise the profile of one of the country's most significant, but currently under-utilised, artistic treasures and in the process, the student and supervisory team will have the opportunity to develop knowledge, understanding and skills around curatorship, visual research, cataloguing and interpretation, and the relevance of historical visual material to contemporary practice. In the process, they will have the opportunity to develop curatorial skills, gain experience of cataloguing and interpretation, alongside insights into the collection's care.

**Provide details of any resources and facilities, including any high cost equipment, fieldwork, training, etc., that may be required to complete the project successfully, and where you will seek these resources (e.g. NCDTP; partner resources; departmental/school funds). Please include estimated costs:**

*(Maximum 200 words)*

The project will be based in Belfast School of Art located on Ulster University's Belfast campus with some travel to the Armagh Robinson Library (ARL). The University will support the purchase of a laptop and where necessary the student can draw down from their modest support grant (circa £450) to travel between the two sites and beyond where necessary. The project will require a rostrum camera/scanner for the recording/archiving of images. Photographic equipment can be taken on loan from the University. It is likely that the student will be required to visit other significant (and related) national collections and undertake field work in, for example, Dublin, Bristol, London (St Bride's, British Museum, British Library, V&A), Oxford and Cambridge print collections. The student will also link with other ARL collaborators including a local fine art paper conservator based in County Armagh.

The University has a comprehensive research training suite of modules and courses, some mandatory, and others tailored to the specific requirements each discipline - and in that regard the researcher will be well-supported in that they can access cross-disciplinary training support. The NI Museums Council (ARL is a member) also runs regular training and development sessions.

**Outline the arrangements for communication between the non-HE partner organisation and the academic host institution in regard to project management and monitoring academic progress:**

*(Maximum 200 words)*

The Oversight Team comprising two UlsterPhD supervisors (Montgomery and Ingman) and Dr Robert Whan, Director of Armagh Robinson Library will meet regularly to discuss project development. Regular recorded fortnightly PhD Researcher supervision meetings will take place in the University to ensure satisfactory progress is being made and meeting notes will be uploaded to the University's PhD Manager system for approval by the Supervisory Chair. Regular communication will be via email, site visits, project discussions, and through other collaborative opportunities/workshops/seminars as they arise.

After approximately three months and again at the end of year one the student will participate in a viva voce which will involve all supervisors, an internal examiner, and independent chair. For both of the events supervisors will prepare an agreed report for consideration by the panel. The external partner will be involved as an observer where appropriate and will be kept abreast of project deadlines and outputs as they arise.

**What benefits will there be for the student and the non-HE partner organisation as a result of your collaboration?**

*(Maximum 300 words)*

Above and beyond the normal supervision and research training the student will develop through an on-campus supervised PhD they will also gain a deep understanding of the library, museum, and curated gallery operating environment. They will have direct access to an important print collection and the opportunity to work with historians, archivists, curators, and a paper conservator as well as being able to benefit from existing ARL networks and partnerships. They will also benefit from establishing links with related national and international collections in galleries and museums. By the end of the project, the student will have produced an interdisciplinary body of work which will have built upon and extended the collection, creating new insights and a valuable contribution to knowledge above and beyond the collection itself.

Armagh Robinson Library has existing MoU's with Northern Ireland's universities but this project would be the first significant major university collaboration – this new partnership with Belfast School of Art making for a more direct and accessible partnership opportunity. The Library will have direct access to supervisory expertise at Ulster University and benefit from a broad array of research training initiatives, conferences, and access to specialist printmaking technical support. The project will also afford the Library direct access to the printmaking studio within the University - the largest of its type on the island of Ireland. Outputs will strengthen, develop, and increase the print collection's reach to the public and will be of specific interest to academics, through the museum and library network, and specialist institutions and collections worldwide. The Library also has plans to extend into the adjoining Library Residence in the mid-2020s, with one of the rooms to be dedicated to rotating temporary exhibitions of the prints. Academic staff will benefit from collaborative publications, exhibitions and impact beyond the institution.

**State what financial (if any) or in-kind contribution the non-HE partner organisation will be making over the duration of the award:**

*(Maximum 100 words)*

Armagh Robinson Library (ARL) will provide a hot-desk space within its offices and allocate set demonstration/mentorship/supervision times in collaboration with Ulster's supervisory team. At ARL there will also be ongoing supervisor support in person, via email/online and other support will be provided through library/curatorial support staff and the museum's archivist. The student can also present research to the public through conferences or seminars within and beyond the Library building. As the project unfolds opportunities to present work (curated, self-generated, or otherwise) to a public audience, as well as promotion of the work through digital channels, will also be provided.

**Describe the nature of the collaborative arrangement and the activities the student will be undertaking with the non-HE partner organisation:**

*(Maximum 300 words)*

The student will undertake work based primarily within Belfast School of Art and also at Armagh Robinson Library. Northern Bridge offers the opportunity to collaborate in a way that would not normally be possible without allocated funding. This will involve hands-on research, handling and examining the collection itself, as well as consulting a range of primary and secondary sources. The conclusions of the research will be captured in a written thesis with accompanying creative visual art outputs.

The doctoral student will have the opportunity to enhance the catalogue entries for this discrete collection of prints, making it more accessible. They will be encouraged to share their learning through producing content for the Library's website and social media, highlighting aspects of the collection and their research on it. They will contribute to the Library's public engagement and education programmes, giving and arranging talks on the collection. Public engagement activities will include print workshops demonstrating the various techniques and technologies used in the making of the prints, thus disseminating a deeper understanding of the printmaking processes used in the sixteenth-eighteenth centuries. This collaborative doctorate also offers an extraordinary and privileged opportunity for new artwork to be inspired by such a unique collection of historic prints.

A range of development opportunities will be offered by the partner organisation. These will allow the student to develop a range of curatorial skills and gain knowledge of collections management, collections care, object handling and storage. They will work with Library staff to identify items needing conservation, and liaise and work shadow a professional paper conservator carrying out work on the collection. Given that the majority of the prints within the Rokeby Collection are (uncommonly) loose, rather than pasted and bound into albums, the student will also be able to curate an exhibition.

## SECTION 2: SUPERVISION AND EXTERNAL ADVISORS

Primary (or Co-) Supervisor:	Prof Ian Montgomery	School or Department:	Belfast School of Art
		Email Address:	jai.montgomery@ulster.ac.uk
Secondary (or Co-) Supervisor:	Mr Bruce Ingman	School/Department:	Belfast School of Art
		Email Address:	b.ingman@ulster.ac.uk
Name of the Advisor based at the non-HE Partner Organisation:	Dr Robert Whan	Organisation/Institution:	Armagh Robinson Library
		Email Address:	director@armaghrobinsonlibrary.co.uk
Name of additional internal or external advisor or academic supervisor, if any:		Organisation/Institution:	
		Email Address:	

**Explain how the expertise of the supervisory team and external advisor(s) will allow them to support the proposed project and the selected student:**

*(Maximum 500 words)*

The supervisory team expertise spans design, printmaking, illustration, history/theory, and archive/conservation/ library and museum studies.

Montgomery specialised in graphic design during his first degree (Design) and subsequently worked within the design and print industry. He was previously PVC and a Faculty Dean of Art Design and the Built Environment, Head of Belfast School of Art (with responsibility for all programmes including architecture, printmaking, design, and fine art), and the first Research Director for Art and Design. He has supervised 14 PhD students to completion, examined a further 10, and is currently supervising 7 PhD students. He continues to publish on art, design, and environment and has successfully supervised PhD projects in photography, design, typography, creative industries, architecture/planning, creative technologies, and media. Beyond this, he has strong community networks, geographical and political knowledge of the subject. Montgomery is a Member of the International Society of Typographic Designers, a member of the Design Research Society, a Principal Fellow of the Higher Education Academy, and a Fellow of the Royal Society of Arts.

Bruce Ingman has over 25 years working in HE including: Loughborough University, Nottingham Trent University and Goldsmiths, University of London. Currently lecturer in Illustration at Ulster University from 2013 to present. Studied at Nottingham Trent University - BA (Hons) Fine Art and the Royal College of Art - MA(RCA) Illustration. He has exhibited his work internationally. Ingman has published over 25 children's picture books winning numerous awards including the Overall V&A Illustration Award in 1996. He co-wrote Dick Bruna for the biography series The Illustrators published by Thames & Hudson in 2020. The research began in 2016 when Ingman was approached by Sir Quentin Blake to be part of a group of creatives and academics (Sir Christopher Frayling and Sir Phillip Pullman) who devised the proposal for the series commission. The Dick Bruna book was part of the REF submission for Ulster University in 2021. Ingman is a founding Ambassador for the House of Illustration, London.

Dr Robert Whan has been director of Armagh Robinson Library since 2018. His previous posts include being Assistant Keeper of Down County Museum and History Engagement Officer at National Museums Northern Ireland (working across the Ulster Museum in Belfast, the Ulster Folk and Transport Museum at Cultra, and the Ulster American Folk Park in Omagh). Currently he is a Board Member of National Museums Northern Ireland. Dr Whan also has knowledge of the Higher Education sector, having taught history to undergraduate students at both Queen's University Belfast and Ulster University. He is a Fellow of the Royal Historical Society and a Fellow of the Higher Education Academy. Dr Whan has extensive experience of training, mentoring and supervising museum interns and student placements. He has been involved in, and overseen, research, engagement and exhibition projects funded by a variety of organisations, including the National Lottery Heritage Fund and Paul Mellon Centre.

### SECTION 3: RESEARCH ENVIRONMENT

**Please provide details about the research environment the selected student will be joining and its suitability:**

*(Maximum 500 words)*

The student will be based predominantly in the collegiate, creative environment of the Belfast Campus Doctoral hub with its own art and design Post Graduate Co-ordinator (O'Hara). They will also have a base in The Robinson Library Armagh under the supervision of its Director (Dr Whan).

This PhD candidate will be based in the Art & Design Research Unit in Ulster University. In REF2021 83% of our research has been judged as world-leading or internationally excellent. In research impact 100% of our impact case studies have been judged as having outstanding or very considerable impacts, and 100% of our research environment has been judged as being conducive to producing research of world-leading or internationally excellent quality.

In PRES 2019, our Art & Design Unit performed above the sector average in all measures of the survey ranging from 3.4% to 20.2% better performance. We aim to continually improve the PhD environment building upon our PRES 2019 performance. Our response rate has increased from 54% (2017), 56% (2018) to 68% (2019) with continuously improved satisfaction levels which are significantly above Subject National benchmarks. Our PhDs are part of the University's Doctoral College and have moved from 8<sup>th</sup> in 2019 to 2<sup>nd</sup> in PRES 2021. PhD researchers have the opportunity to engage with our internal PhD Journal, Intersections, as editor, committee member, graphic designer, peer reviewer, or have their practice and text-based works published. Since 2018, the Faculty of Arts Humanities & Social Sciences has had a formal collaborative agreement with National Museums NI (NMNI). This enables research collaboration on projects and PhD topics, public engagement and sharing of facilities, training and resources, enriching both institutional environments. PhD Researchers have also benefitted from the University's development programmes of RIGOUR (Research Income & Grant Opportunities for Ulster Researchers) and SOARING (Significance and Originality in Academic Research) improving the quality and integrity of research, through knowledge exchange from other discipline areas. In REF2021 the unit returned 34.6 completions, plus 2 PhDs by published works with a total of 42 PhD graduates as some are collaborative FTEs with other UoA's.

In PRES 2021 Ulster were 2<sup>nd</sup> in the UK

The student will belong to the supervisor's research groups:

Art and Design Research Institute (Director: Magee).

Ulster is a partner in the AHRC Creative Industry Policy and Evidence Centre <https://pec.ac.uk/about-pec>

The student will be co-located within the Belfast School of Art which is the largest in Ireland and among the best in the UK, with extensive workshops and specialist library collections. Fieldwork equipment for visual/audio documenting/recording may be borrowed. There is an institution research agreement with National Museums NI.

Ulster University have secured the AHRC Impact Acceleration Account (AH/X003361/1). Ulster, QUB and Glasgow form Cluster 1 of six nationally. Ulster's IAA includes expertise across ten different Research Units of Assessment, collaborating via four interdisciplinary, Special Interest Groups (SIGs). The PhD researcher would be part of the Heritage SIG along with NMNI representatives who also serve on the IAA Steering Committee.

## SECTION 4: PERSON SPECIFICATION

**In the event that your application is successful we would like to advertise the award on the Northern Bridge Consortium website as soon as possible following the announcement of the results. We'd therefore be grateful if you could complete the following Person Specification.**

<b>For further information about this Collaborative Doctoral Award and to submit an expression of interest, please contact:</b>		
<b>Lead Supervisor (or alternative Contact)</b>	Prof Ian Montgomery	<b>Email:</b> <a href="mailto:Jai.montgomery@ulster.ac.uk">Jai.montgomery@ulster.ac.uk</a>
<b>Expressions of interest must be received no later than (dd/mm/yy):</b>		16 June 2023
<b>Expressions of interest should be accompanied by the following documentation (e.g. 2 page CV; personal statement):</b>		A Curriculum Vitae, personal statement about how the candidate meets the criteria, and a portfolio of work
<b>Interviews for shortlisted candidates are expected to take place: (e.g. Week Commencing dd/mm/yy)</b>		30 June 2023

### PERSON SPECIFICATION

***Note applicants must also meet the criteria for the acceptance on a doctoral programme as set out by the host institution's Postgraduate Admissions Service.***

<b>Education and Professional Qualifications</b>	Essential Criteria	First or upper second-class honours degree in a discipline relevant to the subject areas A knowledge of printmaking
	Desirable Criteria	A portfolio of work Membership of a professional society/body
<b>Research and Impact Experience and Training</b>	Essential Criteria	Have undertaken research either through study or independently within a project or studio situation.
	Desirable Criteria	Previous cataloguing experience Experience of running workshops and/or curating exhibitions
<b>Professional Practice and Job-related Experience</b>	Essential Criteria	Experience of relevant professional practice dependent on discipline Experience of engaging with external audiences (e.g. conferences, exhibitions, public engagements)
	Desirable Criteria	Experience of working within a formal learning environment, e.g. Library/museum/studio Previous experience of working in an interdisciplinary context
<b>Interpersonal Skills</b>	Essential Criteria	Clear communication skills (written and oral) Working within a team and on own initiative Ability to use a range of communication technologies inc. Word processing, email etc.
	Desirable Criteria	Experience of having presented to large or diverse audience groups
<b>Other Factors</b>	Essential Criteria	Willing and able to travel Good time management skills An understanding of budgeting and planning Ability to work in a cross-cultural context

	Desirable Criteria	
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