Arts & Humanities Research Council

COMPLIANCE WITH THE DATA PROTECTION ACT 1998

Research Grants - Standard PROPOSAL

Document Status: In Submitter Pool

AHRC Reference:

Research Grants (open call)

Organisation where the Grant would be held

Organisation	The University of Manchester	Research Organisation Reference:	61210/61080
Division or Department	Arts Languages and Cultures		

Project Title [up to 150 chars]

Comics and Race in Latin America

Start Date and Duration

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

Applicants

Role	Name	Organisation	Division or Department	How many hours a week will the investigator work on the project?
Principal Investigator	Dr James Edward Scorer	The University of Manchester	Arts Languages and Cultures	▮
Co-Investigator	Professor Peter Wade	The University of Manchester	Social Sciences	▮

Data Management

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

Objectives

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

This project aims to improve (a) our understanding of the racial dynamics evident in Latin American comics, both print and digital, from the late nineteenth century to the present and (b) to explore that history with contemporary comics artists from the region, thinking about how their work and practice, as well as the wider world of comics in Latin America, is inscribed by blackness and/or indigeneity. Specifically our objectives are:

- To examine the links between comics and racial inequalities in Latin America by collating information about depictions of race in the region's comics from the 1890s to the present

- To analyse the representation of blackness and indigeneity in the region's comics, focusing on narrative, drawing/art styles, language and text, and the use of the comics form (framing, page layout, text boxes, gutters, etc.)

- To evaluate what similarities and differences there are in this representation in comics from three Latin American countries - Argentina, Colombia and Peru - that have different racial histories, demographics and legislation, as well as different comics traditions and professional environments

- To communicate our research findings to Latin American comics artists and other professionals from the world of Latin American comics work and to reflect on their critical evaluation of and responses to those findings

- To identify how race informs the art, working practices and professional environment of Latin American comics artists, and to help black and indigenous comics artists in Latin America build networks to enable them to confront institutional, professional and social constraints

- To help those artists and others working with comics in other parts of the world confront similar issues by producing a briefing document on the professional comics environment in Latin American in both Spanish and English

- To work with artists on the production of two collaborative fanzines that are accessible for a wider reading public and which can be used in libraries and archives in Latin America and the English-speaking world to help promote both racism awareness and also comics as a tool for engaging with social inequalities

- To engage further that comics-reading public by producing an online curated exhibit combining comics analysed during the project, comics created by project artists and a selection of comics created by members of the public

- To disseminate our research to a wide range of researchers from multiple disciplines by producing a co-authored book and four articles and publishing a database of our findings online on a bespoke website

- To reflect on how race in Latin American comics informs wider discussions of racism and popular culture in other parts of the world

- To establish similarities and differences with scholars working on race and comics in the US, Europe and Asia by holding a conference on race and comics that locates our research into Latin American comics within a wider global context

- To develop the career of two post-doctoral researchers through publications and integrating them into the project team

Summary

Describe the proposed research in simple terms in a way that could be publicised to a general audience [up to 4000 chars].

From early caricatures to recent accusations of anti-Asianism, comics in Latin America have a troubled relationship to race. As comics use visual shorthands to communicate complex cultural histories quickly, they are susceptible to simplistic, stereotypical representations of cultural difference. But comics artists in Latin America have also produced more considered explorations of race, sometimes constructing anti-racist discourses. Such work is vital in a region with a long history of racial mixture, produced out of indigenous populations, Iberian colonialists, black slaves and (especially Asian and European) economic migrants. Despite legislative advances addressing structural inequalities and growing awareness that racism is a widespread social problem, Latin America is still shaped by long-standing racial hierarchies, often obscured by celebrations of the region's mestizaje (race mixture).

The relationship between comics and race demands attention both because of those racial tensions and also because Latin America is currently undergoing a comics renaissance. There are now more independent publishers dedicated to comics; festivals take place in both countries with established comics traditions (Mexico, Argentina and Brazil) and also in others (Bolivia, Colombia, Chile, Peru); and, as well as growth in print and digital comics, artists are developing international links, not least as festivals abroad are seeking to work with the region's comics creators. This is the perfect moment to unpack how comics in the region have treated issues of blackness and indigeneity, and how the comics world, which remains predominantly white, might seek out ways to be less inscribed by racial inequalities.

We cannot speak of Latin American comics 'industries' but rather of precarious, often self-funded grassroots activities. Like most creators in cultural industries, comics artists are underpaid (if at all) and sometimes even discriminated against (in Colombia, for example, drawing comics is not an 'official' profession, which affects employment status). Artists complain about the lack of shared knowledge of working practices and employment conditions. That is compounded by the diffuse nature of Latin American comics networks and the absence of any information about the relationship between race and the professional working environment.

This project, therefore, responds to the need for: (a) better awareness of the history of race in Latin American comics by looking at works from the nineteenth century to the present in three different countries - Argentina, Colombia and Peru - that have different racial backgrounds and comics histories; and (b) better knowledge of how race inflects the work of contemporary artists and of the nature of working practices for such artists.

To achieve (a), the project will undertake archival research in Latin America, Europe and the US and will focus on four key periods in the history of Latin American comics: Early interventions (1890s-1930s); The Golden Age (1940s-1970s); Crisis and Early Activism (1970s-1990s); Recent Renaissances (2000s-2010s).

To achieve (b), we will work with six contemporary Latin American comics artists. During two retreats, we will hold interviews and discussions with these artists, before opening up those conversations for networking events with other local artists, publishing houses, archivists and festival organisers. These meetings will foment shared knowledge about comics production, especially in relation to race. Artists and researchers will collaborate on two fanzines and a curated online exhibition. The former will be circulated around libraries and archives in Latin America and the English-speaking world, to encourage racism awareness. The latter will be promoted via comics platforms, including the Colombian project partner Entreviñetas, and will incorporate space for viewers to submit their own comics as responses to issues raised by artists and researchers.

Outputs

The main outputs of the research

Book (co-authored)
Journal article (refereed)
Conference paper
Database
Website
Exhibition or installation
Artefact, work of art

Other (please specify)
If Other,
A briefing document targeted at comics artists that will provide information about the nature of the professional working environment of artists across Latin America and which will cover issues related to publishing and technology, contracts and royalties, publishing houses, funding opportunities and creating regional and international networks. It will also include reflections on how all of these issues relate to race.

Ethical Information

Are there ethical implications arising from the proposed research ? | Yes |

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

Potential ethical concerns relate to working with artists in developing countries unable to live off their comics work. We will pay artists for work undertaken for the project. We will also gain copyright consent prior to embarking on collaborative outputs. Race is potentially a sensitive topic in Latin America, though that varies between different communities. We will address such issues by creating a diverse team of artists working in non-hierarchical collaboration around a matter of common concern. Work submitted to the curated exhibition will also be moderated by the project team. Both PI and Co-I have extensive experience working with race. Both PDRAs will receive appropriate training prior to any fieldwork. Appropriate measures will be put in place to support and protect the PDRAs in terms of lone-working in Latin American urban environments and the associated risks. The project will have to be approved by the University of Manchester Research Ethics Committee.

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

Details of where the policy can be accessed

http://documents.manchester.ac.uk/display.aspx?DocID=2804%20

Academic Beneficiaries

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

This project speaks both to long-standing questions of race and also to recent enquiry into Latin American comics and its professional practices. It will ask how comics inform our understanding of, in broad terms, Latin American politics, culture and society, and, more specifically, the region's history of blackness and indigeneity. It will benefit students and scholars in Latin America and beyond working on the following areas:

(a) race in Latin American comics: the limited research in this area focuses on specific case studies within concrete national contexts. The project's historical and geographical canvas, taking in diverse moments in comics production in different countries, will help such scholars locate their findings within a wider context. Otherwise, our project will remind those researching other issues in Latin American comics (national identity, memory, gender, etc.) that reflections on racial inequalities should not just be an aside but an essential part of all comics analysis.

(b) race in non-Latin American comics: the majority of these researchers focus on comics produced in the US, often ignoring the racial dynamics of Latin American comics, even though the region's racial history (including Hispanic heritage) speaks to racial diversity in the US. Indeed, Latin America has also influenced some leading US artists (e.g. Peter Kuper, Jessica Abel). Even those who look at Latino/a comics often discuss the complexities of Latin American comics in superficial terms. For those looking at comics produced outside the English-speaking world, the project will provide a reference point for the racial dynamics of comics in terms of imbalanced global flows, transnational cultural exchanges, and resistance to cultural neocolonialism.

(c) comics and social inequalities: at the level of form, the project will benefit those looking at how comics address other

forms of social inequalities, including gender, sexual violence, migration and class struggle. We will demonstrate the power of comics to speak about such inequalities, not least as a medium that speaks from the margins.

(d) comics work: the project will provide such scholars with information about the working practices of comics artists in parts of the world without established or robust comics industries, and about how those working practices are inscribed by racial politics.

(e) creative work: the project will provide invaluable information for scholars looking at the often precarious nature of creative work more generally, both in Latin American and beyond

(f) race: those looking at blackness and indigeneity in Latin America will be presented with a focused history of race within popular cultural production - though there are regional studies of race and music, or race and television, there is no such study of comics and race. Such a bottom-up history, both of racist stereotyping and anti-racism, will inform those grappling with the region's complex racial dynamics. The project will also help scholars appreciate differences in how comics in countries with different racial demographics, histories, and even legislation address race. That will also be useful for scholars of race who are not focused on Latin America but who work on similar topics in countries with mixed-race heritage or complex post-colonial racial profiles.

(g) Latin America, particularly its popular culture: though Latin American cultural studies has long been open to popular cultural forms, comics is still an emerging field of study. This project will help establish comics as an important area for development within Latin American studies. As a hugely popular, extremely vibrant and often very sophisticated cultural form, but one also underfunded and with less global reach than, say, film or television or music, Latin American comics offer a unique window onto grassroots cultural production in the region. Our project will throw light on such practices.

Impact Summary

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

This project will look at the relationship between one of Latin America's most cutting-edge popular cultural forms, comics, and one of its most pressing social issues: racial inequalities. We will produce in-depth, transhistorical and transregional analysis of race in the region's comics, and explore the relationship between race and comics both on the page and in the wider professional field.

Who Will Benefit?

Comics Artists: the project will work with six artists and invite others to participate in discussion workshops at the end of two retreat periods. Though the comics world in Latin America is predominantly white, we will create a racially diverse group of artists, some of whom self-identify as black/indigenous.

Comics Professionals: we will invite comics producers, publishers and festival organisers to participate in wider discussions about race, social inequalities and comics production in Latin America.

Entreviñetas Comics Platform (Project Partner): we will link one retreat period and one workshop to Entreviñetas, one of Latin America's most influential comics platforms (it annually invites around 30 artists from around 9 different countries to its festivals).

Comics Consumers: we will reach out to readers on the topic of race via the fanzines produced collaboratively by artists and researchers, and via the curated online exhibition, both available in Spanish and English.

How Will They Benefit?

Though frequently present race rarely takes centre stage in Latin American comics. Even though the predominantly white world of comics production in Latin America is increasingly aware of gender inequalities and - to a lesser degree - inequalities around sexual identities, race remains underexplored. The 2018 itinerant exhibit 'Taco de ojo' (hosted in Argentina, Peru and Mexico), a collection of works by 50 comics artists depicting originary peoples, indicates growing interest in and desire for explicit, in-depth research into race and comics.

Artists, producers, festival organisers and members of the general public will all benefit from having better access to analysis of historical and regional trends related to this particular issue. By making blackness and indigeneity explicit topics for discussion, and exploring the particularities of the form when depicting race, comics professionals will be better placed to reflect on how racism informs their working contexts. Likewise, consumers will be better informed about how comics can address racial inequalities. We hope that the latter group in particular will be inspired to explore how comics also address other forms of social inequalities.

The project will also help raise the international profile of the project's artists, not least as we will publicise their work in translation both in the two fanzines and via the curated online exhibition. Latin American comics artists are under-paid (if at all) and lack the resources to participate in networking activities. The retreats and workshops will give them a platform to develop professional networks with peers and producers alike. Moreover, by creating a briefing document out of the resulting conversations, we will respond directly to comments made in 2018 to the PI by artists in Bogotá, who lamented the absence of cross-regional networks and the lack of shared information about production costs, contracts, funding opportunities, technology, international links, etc. That document will provide essential information of lasting benefit to up-and-coming artists in Latin America and beyond and help them to confront professional constraints.

We want to stress that, in all these elements, the researchers will learn a great deal from artists, producers and consumers. The collaborative nature of the retreat discussions, the wider workshops, the two fanzines and the online exhibition will inform the development of the project's line of research and self-reflection about alternative modes of academic expression.

Summary of Resources Required for Project

Financial resources

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

Summary of staff effort requested

	Months
Investigator	16.25
Researcher	72
Technician	0
Other	3.5
Visiting Researcher	0
Student	0
Total	91.75

Other Support

Details of support sought or received from any other source for this or other research in the same field.
 Other support is not relevant to this application.

Staff

Directly Incurred Posts

Role	Name /Post Identifier	Start Date	Period on Project (months)	% of Full Time	Scale	Increment Date	Basic Starting Salary	London Allowance (£)	Super-annuation and NI (£)	Total cost on grant (£)
				EFFORT ON PROJECT						
Researcher	Post-Doctoral Research Assistant 1	01/03/2020	36	■	■	01/08/2021	■	▮	■	■
Researcher	Post-Doctoral Research Assistant 2	01/03/2020	36	■	■	01/08/2021	■	▮	■	■
Other Staff	Research Administrator	01/03/2020	36	■	■	01/08/2021	■	▮	■	■
									Total	■

Applicants

Role	Name	Post will outlast project (Y/N)	Contracted working week as a % of full time work	Total number of hours to be **charged** to the grant over the duration of the grant	Average number of hours per week **charged** to the grant	Rate of Salary pool/banding	Cost estimate
Principal Investigator	Dr James Edward Scorer	Y	■	■	■	■	■
Co-Investigator	Professor Peter Wade	Y	■	■	■	■	■
						Total	■

Travel and Subsistence

Destination and purpose		Total £
Outside UK	PI & Co-I Pastoral Visit/Artist Retreat/Research Trip Lima	2920
Outside UK	PI & Co-I Pastoral Visit/Artist Retreat/Research Trip Bogotá	2780
Outside UK	PI Pastoral Visit/Research Trip Buenos Aires	1460
Outside UK	PI Research Trip to East Lansing, Michigan State University	2780
Outside UK	x2 PDRAs research trip to Buenos Aires	3900
Outside UK	x2 PDRAs research trip to Lima	3900
Outside UK	x2 PDRAs research trip to Bogotá	3900
Outside UK	PDRA 1 research trip to Berlin, Institüt Ibero-Amerikanisches	2100
Outside UK	PDRA 2 research trip to Iowa City, University of Iowa; Albuquerque, University of New Mexico	4260
Outside UK	Artists' Retreat in Bogota	4240
Outside UK	Artists' Retreat in Lima	4240
Outside UK	Workshop in Bogotá for comics professionals	500
Outside UK	Workshop in Lima for comics professionals	500
Outside UK	University of Manchester conference; travel for international speakers	6400
Within UK	University of Manchester conference; rail travel for UK-based speakers	240
	Total £	44120

Other Directly Incurred Costs

Description	Total £
Translation of fanzines, briefing document, online exhibition, and material on website (███████████████)	███
Fanzine (200 copies each of 2 x A5 28pp Singer Sewn)	900
Artists' fees (6 x 25 pages @ ██████)	████
Artists' materials	500
Image rights	500
Website design (UoM IT Services)	████
30 days of online exhibition curation @ ████ day	████
UoM conference: 2 day conference for 40 people £115 per person for venue, facilities use, meals and refreshments	9200
Total £	████

Estates Costs

Amount (mandatory)	████	

Indirect Costs

Amount (mandatory)	████	

Project Partners: details of partners in the project and their contributions to the research. These contributions are in addition to resources identified above.

1	Name of partner organisation		Division or Department	Name of contact	
Entreviñetas			Development	Mr Daniel Jimenez Quiroz	
Direct contribution to project			**Indirect contribution to project**		
	Description	Value £		Description	Value £
cash			use of facilities/ equipment	Location for talks, retreats, social media	████
equipment/ materials			staff time	Support for PDRAs, event coordination and promotion	████
secondment of staff			other		
other			Sub-Total		████
Sub-Total		0		Total Contribution	████

Total Contribution from all Project partners

Proposal original proforma document

Proposal Classifications

Research Area:

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

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

Subject	Topic	Keyword
Area Studies	Hispanic and Latin American Studies [Primary]	
Area Studies	Hispanic and Latin American Studies [Primary] [Primary]	Latin American Studies
Cultural and museum studies	Cultural Studies & Pop Culture	
Languages and Literature	Hispanic, Portguese & Latin Studies	

Qualifier:

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

To add or remove Qualifiers use the links below.

Type	Name
Collaboration location region	South America
Collaboration location region	UK & Ireland
Geographic Area	South America
Project Engagement by Sector	Academic Users
Project Engagement by Sector	Business Sector
Project Engagement by Sector	General Public
Project Engagement by Sector	Other Public Sector

Free-text Keywords:

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

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

Free-text Keywords
1890s-2010s
anti-racism
Argentina
Colombia
comics
comics work
Latin American cultural studies
Peru

Classification

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

✔ Yes   No

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

✔ Yes   No

Comics and Race in Latin America: Pathways to Impact

The project will set out in-depth, transhistorical and transregional analysis of race in Latin American comics. We will discuss this crucial issue for social inequalities with comics professionals and consumers. We will work with some artists who self-identify as black or indigenous in response to fact that the world of Latin American comics remains overwhelmingly white and that, whilst people are increasingly better informed about gender and sexuality within the comics profession, race is less present in contemporary conversations about anti-racism. The main beneficiary groups are:

Comics Artists

The project's most direct beneficiaries are the six project artists. Though some publishing initiatives provide a forum for established work (e.g. the magazines *Revista Larva* and *Carboncito*), it is still difficult for artists to be disseminated via print publications, which remain a key marker of esteem. Artists often struggle to achieve cross-regional visibility, let alone break into the world of international festivals, where they could develop networks and to hold conversations with publishing houses. Over the course of the three years, the artists will work closely with all members of the project, especially PDRA 2 during the retreats (end of Year 1 and 2), and will be involved in producing several collaborative outputs. The project's publications, events and social media activities will help raise their international profile, with the following timeline: i) the collaborative production of the fanzines, including English translation, in Year 1, months 8-10, and Year 2, months 9-11 (for details of distribution, see below); ii) the online exhibition curated in Year 2, months 9-11, and launched at the start of Year 3. These activities will enhance future opportunities to publish their work in English and/or to participate more widely in international comics festivals..

We expect that, even with artists who have addressed race in their work, few if any will be familiar with the array of texts collated as part of strand A of the project. Hence, during the retreats (end of Year 1 and 2), we will discuss findings and ask artists to reflect on them. We will materialize their response to those findings by asking them to draw a short comic in response to images we have found. By engaging with other artists from across the region will also help build wider networks of comics producers across the region, not least around social inequalities. We will measure the impact of our research on this group by analysing the outputs submitted as part of the project and via interviews held at the end of the retreat periods and at the end of the project. As a two-way process, we will ensure that the project's lines of research, the fanzines and the online exhibit are all informed by, when not created in collaboration with, the artists.

Finally, given that all the artists come from developing countries with no comics industries and that none will be living solely off creating comics, it is important that the project remunerates them for work undertaken and we have costed in payments for artwork produced in the budget.

Comics Professionals

The project's artists will also play an influential role in the workshops held at the end of the retreat periods in both Colombia and Peru. Here, the project's artists will converse with other invited artists from the region, comics publishers, and representatives of comics festivals and related platforms. These comics professionals frequently lack the resources to develop networks, knowledge about key practical issues related to comics production in the region (e.g. production costs, contracts, funding opportunities, international links, etc.), and the opportunity to discuss the relationship between comics and social responsibility, not least in terms of the racial dynamics of the industry.

Building on the success of similar events organized by the PI in Bogotá in 2018 and responding to specific comments made by artists in Colombia, we will run workshops at the end of the retreat periods in Year 1, month 7, and Year 2, month 8, for exchanging ideas about the nature of comics work in Latin America and, in particular, how it is inscribed by the politics of blackness and indigeneity (and, subsequently, other markers of identity, such as gender and sexuality). The outcome of these discussions will be a briefing document (Year 2, month 9) targeted at members of the world of comics work that will be published online in both Spanish and English and which will

cover practical issues related to comics work in Latin America (contracts, fees, materials, publishing houses, etc.), alongside reflections on race. We will promote the document via social media (here we will take advantage of existing followers on the Twitter account for Scorer's Leverhulme project).

Entreviñetas Comics Platform

In Colombia we will work with Entreviñetas, a comics platform that is supported by a range of public and private sponsors. Entreviñetas celebrates the diversity of comics to: promote reading; diversify the comics-reading public; raise the international profile of Colombian and Latin American comics producers; and encourage dialogues between public and private enterprises. Thus, Entreviñetas will act as an invaluable intermediary between the project and diverse comics-reading publics, both via its existing knowledge of hosting public-facing events and via its social media networks.

The PI has a good working relationship with Project Partner Entreviñetas as they were a project partner on his previous Leverhulme-funded international network. Sustaining links with researchers in the UK will help Entreviñetas continue to raise its international profile. As well as putting on events with the project's artists at the Entreviñetas festival in Bogotá (Year 2, month 8), the project will also help Entreviñetas diversify its agenda and impact by focusing on race, an issue that the organisation has not yet explored in any great depth. Entreviñetas outline their support in the Letter of Support.

Comics Consumers

The project will benefit Spanish-speaking and English-speaking comics consumers. Entreviñetas will help the project reach out to such consumers via the festival and social media. As well as presentations on race and conversations with artists, we will engage with comics consumers via the two collaborative fanzines (costed in the budget and co-produced by academics and artists) and via the curated online exhibition, both of which will be available in Spanish and English. Consumers will benefit from greater awareness of racial issues within Latin America and/or their respective societies. We also hope that audiences will learn more about the possibilities of the comics form for addressing social inequalities. We want to inspire others to think about how comics can be used to address social inequalities. Given the diverse, often ephemeral nature of the publications we will be looking at, and the project's broad historical and geographical scope, we will build into the website a mechanism for consumers to submit their own recommendations as to relevant publications that address race, a means for us to broaden our net beyond archival resources.

The curated online exhibit, launched at the start of Year 3 and promoted via existing social media networks built up as part of the PI's current project and via Entreviñetas, has many possibilities in terms of impact: as well as including examples from our historical research, the work of the project's artists, and videos of conversations with the artists, we will invite readers to submit their own comics on this theme and upload selected works to form part of the exhibit. In so doing, we aim to create a transnational, multi-lingual set of comics reflections on race and be able to provide visual evidence of the impact of our research.

Furthermore, by circulating 200 copies of each fanzine (Year 1, month 10 and Year 2, month 11), alongside guidance notes as to how the comics address race, to relevant libraries and archives (including the Comics Archive at the Biblioteca Nacional in Argentina; the Biblioteca Nacional, the Luis Ángel Arango Library, Fundación Arkhé in Bogotá; the Biblioteca Nacional in Peru; the IAI Library in Berlin; the Universities of Iowa, New Mexico and Michigan State; the Cartoon Museum, London), we will actively encourage these institutions to use the publications for discussion groups on race. The fanzines will then not just raise the profile of artists, archives and libraries, but also help local audiences engage with issues of race, informing them about racial issues, perhaps even challenging existing views, and demonstrating how comics might present anti-racist discourses.

Comics and Race in Latin America: Case for Support

Research questions/problems

Comics have long had a troubled relationship to race. As comics function by using visual signifiers to communicate complex layers of information rapidly in individual frames, they have, almost intrinsically, relied on visual stereotypes. This has made them ripe for racial profiling and racism. Moreover, even though the civil rights movement and Latino/a immigration resulted in more ethnically diverse characters in US comics from the 1960s on (Aldama, 2010), comics in Latin America continue to be created largely by and for whites.

All cultural mediums have the potential to critique processes of othering. But, as David Parker Royal claims, 'comics are well suited to dismantle those very assumptions that problematize ethnic representation' because of their ability to play around with stereotypes, processes of non-mimetic 'masking', and the 'fluidity of ethnicity' via the shifting temporalities created by diverse page layouts (2007). Comics also provide a unique focal point for thinking about popular cultural production by and about racial minorities as they might themselves be described as a kind of 'minor literature' (Deleuze and Guattari, 1975), a literature that speaks from the margins. That is not to downplay the power of comics; on the contrary, as the *Charlie Hebdo* shootings of 2015 demonstrate, comics have the potential to offend racial others with tragic consequences.

Though scholars have researched the relationship between comics and race there is still little awareness of how race plays out in contexts beyond English-language comics. In this project we will redress this gap, especially because such contexts can offer insight into the wider relationship between popular culture and racism. We focus in particular on Latin American comics. Latin America is an ideal choice for exploring the wider relationship between race and comics not just because comics in the region are heavily indebted to and influenced by comics traditions in both the US and Europe (unlike the more independent Manga, for example) but also because that very proximity invites them to rework visual iconography and genre traditions in ways that speak against and refashion those same traditions. In that sense, Latin American comics (not unlike racial minorities) speak from the margins, wielding their minority status to challenge power imbalances.

As elsewhere, white authors, producers and consumers dominate Latin American comics. The region has its own troubled history of racist comics: blacks were infantilized in early newspapers; the mid-century Argentine magazine *Patoruzú* was anti-Semitic; in 2005 the use of the black comic character Memím Pinguín on Mexican stamps sparked controversy; and in 2017 the independent Canadian publishers Drawn & Quarterly retracted a planned translation of *Sadboi* by the Argentine Berliac on the grounds of racism. But, in the contemporary context of multiculturalism, Afro-descendant and indigenous mobilisations, discourses of anti-racism, and the number of artists who self-identify as black and indigenous, there is evidence that comics are being used to fashion ideas of belonging that might allow black and indigenous voices to be heard in non-exclusionary ways.

This project is especially urgent as Latin American comics are experiencing an unprecedented boom. Since the 2000s, ground-breaking publishing ventures, comics festivals, explosive online presence, and even state interest in comics as a hegemonic tool all indicate that comics are at the cutting-edge of Latin American cultural production. In a milieu of economic, social and political instability, we still cannot talk of a Latin American 'comics industry' (as we can in the US, Europe or parts of Asia). And yet the vibrancy of the Latin American comics world, dependent on grassroots enthusiasm, affective ties and para-institutional solidarity, makes for a dynamic, trailblazing cultural field that has huge potential for showing us all how comics can create anti-racist work.

To date there is no in-depth diachronic study of race in Latin American comics nor are there any sustained synchronic analyses comparing racism within comics in different national contexts and traditions. Our project will address this gap. Tracing the historical development of race in comics from early twentieth-century caricatures to twenty-first century graphic novels and digital comics,

we will compare that history to shifts in the region's racial politics, especially following the emergence of black and indigenous mobilisation and state discourses of multiculturalism in the 1990s. We aim not only to demonstrate the diverse constructions of race across Latin America, challenging what Michael Hardt and Antonio Negri once called the 'indifference to difference' (2004: 100), but also to flag up what such constructions might have in common.

The key questions Comics and Race in Latin America will address are:

- How has the representation of race in comics changed in Latin America since the birth of comics at the end of the nineteenth century until the present?
- Does the treatment of race in comics differ between countries with different racial histories and different comics traditions?
- How do creators use and transform the particular characteristics of the form (multiple frames, image and text, blank/white spaces, etc.) to address blackness and indigeneity?
- What institutional, professional and social constraints do black and indigenous comics artists in Latin America face and how might they confront such challenges?
- Can Latin American comics express activist voices without either proliferating tokenist gestures of multiculturalism or reinforcing difference in mestizo societies, both of which have prompted accusations of 'racism in reverse'?
- What can comics, both within and beyond Latin America, and whether in terms of the representation of racialised difference or the racial inclusivity of the profession itself, teach us about developing anti-racist discourses and more inclusive societies?

Research context

Modern Latin America is founded on racial mixture. Colonial and post-colonial historical processes left a mosaic of indigenous populations, Hispanic, European and Asian immigrants, black people, and the mixed descendants of all these people. The region's philosophies of identity are shaped around *mestizaje*, hybridity and transculturation, and the anxieties that coalesce around these concepts reveal the precariousness of national, local and individual identity formation.

Affirmations of blackness and indigenous heritage by Afro-descendant and indigenous minorities have often contested the parameters of racial identities set out by nation-building elites, forcing them to be redrawn. Recent research in Latin America has traced the shift in the 1990s towards official multiculturalism, in which states have given increasing recognition to indigenous and Afro-descendant peoples, according them diverse territorial, linguistic, economic and political rights. Critiques at the time suggested that these often-token reforms actually suited state agendas of neoliberal policies (Hale 2002). Research is now more focused on attacks on these newly minted rights, fuelled by the entrenchment of a racism that multiculturalism often failed to address in the first place (Hernández 2013; Hale, Calla and Mullings 2017; Martínez Novo and Shlossberg 2018). As a result, though anti-racism now has a higher profile, like many mobilisations driven from below, it occupies an unstable territory between state co-optation and minority autonomy. It battles against middle-class and elite discourses that belittle anti-racism as an unfair and counter-productive distraction promoted by over-sensitive 'snowflakes' (Da Costa 2016). Researchers have explored the similarities and differences between indigenous and Afro-descendant activisms (Greene 2007), which are shaped in part by differential relations with the state. While multiculturalist policies often reinforced differences between these minorities, the more recent anti-racist agenda suggests the possibility of alliances around the struggle against racist attacks on bodies and lands (Wade 2018). This project will explore how comics reflect and contribute to this incipient turn towards anti-racism in Latin America and its promise of an alliance between indigenous and black activisms.

The project will link such work on race in Latin America to work in comics studies on comics and social critique, particularly in terms of gender and sexual violence (Chute, 2010), trauma and armed conflict (Chute, 2016; Earle, 2017), migration (Rifkind, 2017) and urban disenfranchisement (Davies, 2019). As well as thinking about how depictions of race expand the limits of the form, we also want Latin American comics to inform the wider field of comics and explorations of race.

Scholarship into Latin American comics has tended to focus on national traditions (Fernández L'Hoeste and Poblete, 2009; Campbell, 2009; Vazquez, 2010; Cosse, 2014; Foster, 2016); memory politics and history (Catalá Carrasco, Drinot and Scorer (eds.), 2017; Carrillo Zeiter and Müller (eds.), 2018); posthumanism (King and Page, 2018); and comics beyond the printed page (Scorer (ed.), 2019). These studies address race only in passing. Work that is focused on race does so with the same national focus, such as studies of Memín Pinguín in relation to blackness in Mexico (Hernández Cuevas, 2003; McKee Irwin, 2009; Moreno Figueroa and Saldívar Tanaka, 2015), or the indigenous Patoruzú in Argentina (McAleer, 2017; Merino, 2017). Latin America is also entirely absent from studies of race in English-language scholarship. These look at black characters in the superhero tradition (Brown, 2000), the politics of racial representation in US comics (Howard and Jackson II eds., 2013; Gatewood and Jennings eds., 2015), race and visual humour (Rosenthal ed., 2016), and multiculturalism (Aldama ed., 2010). Latin America is only referred to as a distant origin when addressing ethnicity and Latino/a works.

Research methods

The project will concentrate on comics and race in three Spanish-speaking countries: Argentina, Peru and Colombia. These countries make for a good comparison because, despite sharing post-colonial processes of nation-building, they have different understandings of blackness and indigeneity. Argentina has comparatively smaller percentages of both black and indigenous populations. Waves of fin-de-siècle European immigration also produced alternative forms of cultural diversity and mixture. Argentina often plays out crises in national identity through race and often presents class difference in racial terms (Aguiló, 2018). In Colombia, many more people identify as black or Afro-Colombian (10% in the 2005 census), and rich black traditions are evident in popular music and dance. Peru has a much larger proportion of indigenous people, made up of diverse rural and urban indigenous groups. Peru has significant 'creole' traditions that draw on Afro heritage and has one of the largest populations of Asian-heritage immigrants in Latin America. Because these countries also have different histories in terms of comics production, we will think about race in different national comics contexts: whereas Argentina is a major producer of comics, Colombia and Peru have nascent comics industries, albeit ones that already have strong links to pressing social issues such as the legacy of trauma and memory politics. Notable absentees in our project are Brazil and Mexico. However, we wish cast the net wider than well-known histories of ideologies of mestizaje and racial democracy, and compare lesser-known discourses of race and nation. Also, for reasons of geography or language, Mexico and Brazil are not as closely integrated into recent developments within regional networking, publications and festivals that otherwise cut across the Spanish-speaking South American countries.

The project will be structured around two major lines of research: (A) an analysis of the representation and treatment of race in Latin American comics from the end of the nineteenth century, when comics first emerged, until the present; (B) an analysis of how a group of comics artists use comics to respond both to the history established in (A), and to their own concerns about race in contemporary Latin America.

A.

In this strand we will focus on four key periods based on the nature of comics production in Latin America: Early Interventions; The Golden Age; Crisis and Early Activism; Recent Renaissances.

Early interventions (1890s-1930s): we will look at black and indigenous figures in caricatures and comic strips published in cultural magazines. During this period comics were used as part of efforts to shape national and regional identities, many of which grappled with the inclusion or exclusion of particular ethnic groups. We will look at caricatures in publications such as the seminal *Caras y caretas* (Argentina, 1898-1941), *Variedades* (Peru, 1908-1931), *Bogotá Cómico* (Colombia, 1817-1919) and *Fantoches* (Colombia, 1926-1932). We will look at the strips 'Las aventuras del negro Raúl' (Argentina, 1916) and 'Cosas de negros' (Argentina, 1930s), the Tehuelche character of Patoruzú (Argentina), and Adolfo Samper's strip 'Mojicón' (Colombia, 1924-1930).

The Golden Age (1940s-1970s): during this period, the apex of Latin American comics production, creators were fashioning autochthonous national traditions to confront cultural imports (not least comics) from the US. Many artists take up the Western genre and play out concerns over national identity and inclusion via the struggle between native Americans and white cowboys in the US (e.g. *Cachas de oro* (Oesterheld/Carlos Vogt) (Argentina, 1959); *Sargento Kirk* (Oesterheld) (Argentina, 1953-1961); *Ticonderoga* (Oesterheld) (Argentina, 1957-1962)). Others depict the struggles between indigenous tribes, gauchos and the state in nineteenth-century Latin America (e.g. *El Huinca* (Enrique José Rapela) (Argentina, 1957); *Fabián Leyes* (Rapela) (Argentina, 1964-1978); *Nahuel Barros* (Oesterheld) (Argentina, 1957-1959)). We will study Andean indigenous figures in Peruvian comics, particularly in *Supercholo* (Francisco Miró Quesada Cantuarias/Vitold Hogniman) (Peru, 1957-1966), *Serrucho* (David Málaga) (Peru, 1952-1974), and *Cadena de oro* (Rubén Osorio Blanco) (Peru, 1952-1956). We will look at indigenous figures in Colombian comics, including *Makú* (1967), *Calarcá* (1969-1973), and *La Gaitana* (1970), all inspired by Tarzan.

Crisis and Early Activism (1970s-1990s): although Latin American comics entered into a decline caused by the rise of television, growing production costs, and the impact of exiled artists escaping right-wing dictatorships, this period saw the publication of some extremely important comics, some produced in exile and several of which depicted race in relation to authoritarian Latin American politics via the history of slavery (e.g. *Fulú* (Carlos Trillo/Eduardo Risso) (Argentina, (1988-1991)), black culture in the US (e.g. *Alack Sinner* (José Muñoz/Carlos Sampayo) (Argentina, 1977-2006), or *Billie Holliday* (Muñoz/Sampayo) (Argentina, 1991)), or pre-Columbian characters (e.g. *Tukano* (Colombia, 1981)). As well as some key magazine publications such as *Fierro a fierro* (Argentina, 1984-1992), this period saw development in activist comics. Building on the anti-imperialist rhetoric of Dorfman and Mattelart, artists used comics to enable political self-expression. We will look at how Juan Acevedo's workshops in Lima's shantytowns intersect with discourses of indigeneity, and how Orlando Fals Borda, with artist Ulianov Chalarka, used comics to construct a grassroots black history on the Colombian Caribbean coast (Rappaport, 2018).

Recent Renaissances (2000s-2010s): we will look at the recent boom in online and print comics, typified by the first Latin American comics volume, *El volcán* (Sainz and Bidegaray 2017). The boom is linked to increasingly globalized cultural forms, digital culture, intercultural exchange and tensions between left-wing populisms and right-wing liberalisms, often underpinned by discourses of racial inclusion or exclusion. We will study the magazines *Fierro* (Argentina, 2006-2017), *Revista Larva* (Colombia, 2006-2015) and *Carboncito* (Peru, 2001-2017), and social activist comics such as the Colombian work *Caminos condenados* (Ojeda et al.) and the Peruvian digital comic *La guerra por el agua*. Other works include the Colombian Jean-Paul Zapata's trilogy *Benkoz*; the autographic narratives of the Colombian-Ecuadorian PowerPaola; and the work of Luto. We will study the persisting presence of indigenous superheroes, including in *Súpermanco* (Peru), *La raza* (Peru), and *Zambo Dendé* (Colombia). And we will study the growth in the Latin American manga market and the treatment of Asian characters and tropes in the work of artists such as Berliac.

The above list of publications is based on our existing knowledge of the field, encyclopedic studies (e.g. Gociol and Rosemberg, 2000; Lent, 2005; Guerra, 2014), and museum collections (Museo del Humour, Buenos Aires). Having two PDRAs working alongside the PI and CO-I and focusing on specific series within magazines will allow us to address the above material and more within the timeframe of the project. Many Latin American comics are published within short-lived, poorly preserved and ill-documented magazines, fanzines (publications that are informally produced, non-official, and free or nominally priced), or digital comics, many of which will certainly address race, directly or obliquely. That is particularly the case for comics in Colombia and Peru, which have been studied less systematically. The early stages of the project, therefore, will involve some mapping to assess how far these texts form an initial 'canon' of Latin American comics that address race, a process supported by bibliographical materials gathered as part of the PI's prior Leverhulme project. Though that project was focused on comics and the city, it also established a bibliography of secondary criticism of Latin American comics in both English and Spanish.

As there are relatively few specific archives of Latin American comics and collections tend to have specific interests and focused collections, research will be undertaken in different places, namely:

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- Europe: The British Library (contemporary/historic magazines; graphic novels); the Institüt Ibero-Amerikanisches, Berlin (contemporary/historic magazines; graphic novels)
- The US: Michigan State University, Comics Art Collection (graphic novels); University of Iowa (contemporary fanzines); University of New Mexico (fanzines; graphic novels)
- Argentina: Biblioteca Nacional, including the Comics Archive (Argentine magazines and comics publications); Biblioteca de Congreso (Argentine magazines and newspapers)
- Colombia: Biblioteca Nacional (Colombian magazines and newspapers); Escuela Nacional de Caricatura (Colombian comic strips and comic art); Fundación Arkhé (the archive of the Entreviñetas comics festival); Casa Tinta (work by contemporary Colombian comics artists)
- Peru: Biblioteca Nacional (Peruvian magazines and newspapers)

Our methodology in this strand will be informed by comics theorists such as Chute (2010, 2016), McCloud (1994), Groensteen (2007, 2013), Dittmer (2014) and Bramlett, Cook and Meskin (2017). More specifically, we will carry out close readings focused on narrative structure and genre, iconicity, the interplay between text and image, and page layout.

Readings will be set within their historical and political contexts. This approach builds on existing trends within Latin American cultural studies, and Abril Trigo's definition of the cultural field as the 'historically overdetermined field of struggle for the symbolic and performative production, reproduction and contestation of social reality and political hegemony, through which collective identities evolve' (2004: 4). Rather than use traditional definitions of comics – 'x is a comic if x is a sequence of discrete, juxtaposed pictures that comprise a narrative, either in their own right or when combined with text' (Hayman and Pratt, 2005) – we prefer Meskin's more expansive approach: 'something is a comic [if] it is/was nonpassingly intended for regard-as-a-comic' (2007).

B.

The second line of research will involve working with six comics artists. We will create a group that is diverse in terms of nationality, ethnicity and gender. Building on the PI's existing links, we will approach artists who self-identify as black or indigenous, or as mestizos with black and/or indigenous roots, and those who self-identify as white but whose work addresses blackness/indigeneity. A possible list that would reflect such diversity would be Jean-Paul Zapata, Concreto Moy, Jesús Cossio, Pablo Guerra, PowerPaola, and María Luque. We will draw up a collaboration agreement to ratify expectations, outputs, intellectual property rights, and fees.

The artists will come together in two separate week-long retreats held a year apart, allowing artists to reflect on their ideas. At daily meetings, academics will discuss research findings and artists will respond in discussion sessions and by producing their own comics. Artists will produce two collaborative fanzines with researchers. As well as analysing the primary texts created by the artists, we will link our observations to a study of how racial issues feature within the 'environment' of comics production, that is to say, the network of producers, publishing houses and communities that form what Casey Brienza and Paddy Johnston (2016) have called 'comics work'. As well as analysing online comics platforms like Historietas Reales and Chicks on Comics to build on existing research into Latin American comics work (Suárez and Uribe-Jongbloed, 2016; Pereira de Carvalho, 2016; Gandolfo, Turnes and Vilches, 2017; Scorer ed., 2019), PDRA2 will carry out two structured interviews per week with each artist so they can tell their own stories of working with(in) comics. Working with the artists, PDRA2 will have experience in cultural studies fieldwork and will observe working practices, the use and development of (existing) cultural and social networks, and the manner in which the artists respond to visual dilemmas and processes related to blackness and/or indigeneity. We will further this research area by organising two one-day workshops at the end of each retreat period with six other local artists and comics professionals. We will have focused discussions about production costs, use of technology, contracts, publishing houses, funding opportunities, and regional and international links, together with reflections on race.

Research in both strands responds to issues raised during meetings held as part of the Comics and the Latin American City network, funded by The Leverhulme Trust and for which Scorer was PI. Artists expressed a desire for more open knowledge of working practices across the region,

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including technical skills, contracts and royalties, dealings with publishing houses, and international exposure. As well as drawing on the research momentum of this prior project, Scorer will be able to develop existing contacts with both researchers and artists based in Latin America, some of whom have contributed to the book that he is currently editing (2019, under review) and others to the collaborative fanzine on comics and the city being put together as part of the Leverhulme project. In this way, Comics and Race in Latin America will address pressing issues about the comics profession and the way that that race affects working practices as well as textual representation.

As we are working with visual culture we will be highly attuned to the reproduction of comics in all of the project's outputs, from online to print materials. We will seek permission from rights holders and artists. We will also ensure that artists working for the project are remunerated for their work.

Project management

The PI will have overall responsibility for managing the project and its budget, drawing on his experience with the Leverhulme project, which involved coordinating a multi-national team of researchers, managing a research facilitator, and producing several outputs (including an edited book collection, a collaborative fanzine, a database of relevant works, and an interactive online map, all completed within the three years of the project). Co-I Wade, who has extensive experience managing large, multi-sited projects that include post-docs, will provide advice as required. The University of Manchester's School Research Offices provide comprehensive post-award support.

Scorer's intellectual contribution will be in the areas of Latin American comics and visual representation, comics theory and textual analysis. He has considerable expertise in Argentine comics (Scorer 2016; 2018; 2019) and excellent knowledge of comics production in Colombia and Peru. He will draw on his work on photography and indigeneity in the latter (Scorer, 2014; 2017). Scorer and Wade have a history of collaborative work, both in terms of co-edited publications (Wade, Scorer and Aguiló, 2019), consultancy (report authored for the Football Association), and research management (as the Co-Directors of the Centre for Latin American & Caribbean Studies at Manchester). As a result of his existing Leverhulme project (due to end in October 2019), Scorer has excellent working relationships with researchers of Latin American comics in Argentina, Peru and Colombia, as well as other countries. Scorer and Wade also co-organised a one-day workshop entitled 'Comics and Social Inequalities in Latin America' with academics based in Europe. Scorer has collaborated with many Latin American comics artists (including Jesús Cossio, Rafael Coutinho, Totó Duharte, Camil Barral, La Watson, Francisca Carcamo Rojas, Emmanuel Peña) on workshops and comics. In addition, the project partner Entreviñetas, one of Latin America's most important comics festivals, was a network partner on Scorer's Leverhulme project, which demonstrates an established working relationship with that platform.

As Co-I, Wade will bring his extensive knowledge of Latin American racial history and politics and his experience studying racism and anti-racism. A world-leading scholar of race in Latin America, he has expertise in Colombian history and culture and excellent knowledge of the racial histories of Peru and Argentina. He will also oversee the structured interviews with the artists.

The project will employ two post-doctoral researchers whose work will be split into the periods set out in Research Context: PDRA1 will have a background in twentieth-century cultural history and will be responsible for gathering archival materials related to comics in the three countries with a particular focus on Early Interventions, the Golden Age, and Crisis and Early Activism; PDRA2 will have a background in cultural studies, with fieldwork experience, and will focus particularly on the Recent Renaissances section. Their research will incorporate analysis of social media and Internet publications as well as print materials, something that will help them prepare for the structure gathering materials to prepare for the structured interviews and working with the artists during the retreats, for which they will also be responsible. This transversal approach, which seeks to avoid the constraints of methodological nationalism, will help us determine the key diachronic and synchronic trends in racial representations across all three countries.

Both PDRA1 and PDRA2 will be line-managed by Scorer with support from Wade via bi-monthly meetings when in Manchester, scheduled conference calls while they are undertaking fieldwork in Latin America, and site visits that are timed for each period of fieldwork abroad. Scorer and Wade will also each co-author journal articles with the PDRAs, essential for their career development. As white scholars working at an elite tertiary institution in the first world, Scorer and Wade are conscious that the project team should not reproduce structural inequalities. The University of Manchester promotes diversity in the workforce and we will actively encourage diversity at the point of advertising the PDRA posts and establishing the team of artists.

The project will also employ a facilitator, responsible for: booking all travel and accommodation for research trips/retreats; assisting with the conference; liaising with printers and ensuring delivery of fanzines to relevant institutions; processing payments to artists, printers, designers and translators; assisting with the running of the website; promoting events and findings via social media.

Advisory Board

Prof. Lúcia Sá (Manchester; cultural production and indigeneity; AHRC GCRF grant holder)
Prof. David Treece (KCL; race and popular culture in Latin America)
Dr. Patricia Oliart (Newcastle; sociology of race and ethnicity in Peru)
Dr. Enrique Uribe-Jongbloed (Externado [Bogotá]; comics and popular culture in Colombia)
Dr. Carla Sagastegui Heredia (PUCP [Lima]; Peruvian comics)

We will invite one final member from policy or practice. We will listen to reviewer and stakeholder feedback about where representation is needed, but possibilities among existing contacts include *Guardian* journalist Natasha Reith-Banks and Chilean comics artist Francisca Cárcamo Rojas.

Dissemination

Outputs

- Co-authored book (PI and Co-I): organized around the four periods listed above, the book will analyse blackness and indigeneity in various publications; the target publishing house is University of Mississippi Press, which has a strong catalogue in both comics and race
- Articles: four articles (one co-authored by PI and PDRA1, one by Co-I and PDRA2, and two single-authored by both PDRAs), these will cover the contemporary aspects of the project, namely: comics and social inequalities in Latin America; the racial profile of the Latin American comics world; the conversations with the project's artists and comics producers; analysis of the work produced by the artists for the fanzines and online exhibition; likely journals include *Journal of Latin American Cultural Studies*; *Studies in Comics*; *Journal of Graphic Novels and Comics*; *Latin American and Caribbean Ethnic Studies*
- Two fanzines: available in both Spanish and English and edited by the PI, these will be produced by the project artists in collaboration with all the project's researchers; some entries will be drawn by artists and accompanied by researchers' written responses, others will be created by researchers acting as scriptwriters and artists drawing the work
- Website: this will include information about the project's events, outputs, discussions and research findings; it will host the database of sources related to comics and race/indigeneity
- Curated online exhibition: hosted on the University's website (see the data management plan for further details), this will include primary texts from the historical research; visual responses and comics produced by artists; and comics submitted by members of the public in response to the issues raised in both the primary texts and the artists' work; work will overseen by the whole research team and will be available in translation
- Briefing document: edited by the PI, this will provide information for comics artists about the nature of the professional world of comics in Latin America
- Conference: we will host an international academic conference in Manchester, inviting researchers working on comics and race in other parts of the world as a means of broadening the conversations over this pressing topic and looking for synergies between comics and race in Latin America and other parts of the world

EDUCATION

2004-2007   University of Manchester: PhD in Latin American Cultural Studies
Title: 'Nomadic City: Multitude, Space and Culture in Contemporary Buenos Aires'.
Examiners: Jens Andermann and Lúcia Sá

2003-2004   University of Manchester: MA in Latin American Cultural Studies (distinction).
Dissertation Title: 'Citizens, Spectators and Actors: The Urban Imagination in New Argentine Cinema'.

1997-2000   University of Warwick: BA in English and Spanish American Literature (1st Class with Honours)

EMPLOYMENT

2017-   Senior Lecturer in Latin American Cultural Studies, University of Manchester

2010-2017   Lecturer in Latin American Cultural Studies, University of Manchester

2007-2010   Lecturer in Spanish, Manchester Metropolitan University

Administrative Responsibilities

   •   Co-Director, Centre for Latin American and Caribbean Studies (2014-)
   •   Chair, Languages Undergraduate Programme Committee (2017-)
   •   Programme Director, Spanish, Portuguese and Latin American Studies (2015-)
   •   Advisory Board, cities@manchester (2012-2016)
   •   Departmental Residence Abroad Co-ordinator (2010-2013)

SCHOLARSHIPS, AWARDS and FUNDING

2018   Society of Latin American Studies Grant for 'Comics and Social Inequalities in Latin America' Workshop (with Peter Wade) (£475)
2018   Institute of Latin American Studies Grant for 'Comics and Social Inequalities in Latin America' Workshop (with Peter Wade) (£1,000)
2017   Embajador de la Creatividad (capítulo académico), Universidad de Palermo (Buenos Aires)
2016-2019   Leverhulme International Network Grant, 'Comics and the Latin American City: Framing Urban Communities', Principal Investigator (£95,912)
2016   Society of Latin American Studies Conference Grant for 'Cultures of Anti-Racism' (with Peter Wade) (£500)
2016   Institute of Latin American Studies Conference Grant for 'Cultures of Anti-Racism' (with Peter Wade) (£1,500)
2014   Society of Latin American Studies Conference Grant for 'Visualising Latin American Antiquities' Workshop (with Elizabeth Edwards) (£500)
2009   Society for Latin American Studies post-doctoral travel grant (£600)
2004-2007   Arts and Humanities Research Council PhD funding (£34,500 + fees)
2004   University of Manchester Latin American Cultural Studies Travel Grant (£500)
2003-2007   University of Manchester Faculty of Arts Postgraduate Fellow (£2,000)
2003-2004   Arts and Humanities Research Board MA funding (£8,000 + fees)

KNOWLEDGE TRANSFER and ACADEMIC SERVICE

External Examiner

2017-   Latin American Studies Undergraduate Programme, University of Essex

Committee Membership

2019   Track Chair, Mass Media and Popular Culture, LASA Congress, Boston
2013-2016   Ordinary Committee Member, Society of Latin American Studies

Professional Advisory Work

2011   Prepared report and acted as expert witness for the Football Association in Evra-Suárez dispute (with Peter Wade)

SELECTED RECENT CONFERENCE PRESENTATIONS

2019   'Before the Volcano: Latin American Comics Magazines (2006-2017)', Latin American Periodicals Symposium, UCL (27-28 June)
2019   'Cities of the Undead: Zombies in Latin American Comics'. Modern Languages seminar, Newcastle University (20 February)
2017   'Historieta y espacio público en América Latina', 'Cartografías dibujadas en América Latina' workshop, Universidad de Palermo (22 August)
2017   'Borders of Belonging in the Work of Power Paola', The International Graphic Novels and Comics Conference, University of Dundee (26-30 June)
2017   'Pixels, Pens and Scrapings: The (Im)materialities of Latin American Graphic Fiction', Library seminar, University of New Mexico (22 February)
2016   'Shaping the Slaughterhouse: Assembling Buenos Aires in Carlos Trillo and Alberto Breccia's *Un tal Daneri*', LASA Congress, New York (27-30 May)

TEACHING and SUPERVISION

PhD supervision

- Gustavo Carvajal, 'Palabra de Mujer: Women, Memory and Dictatorship in Recent Chilean fiction' (with Karl Posso) (2011-2015)
- Nicola Astudillo-Jones, 'Consuming Magical Realism: Latin America in Contemporary Britain' (with Abigail Gilmore) (2012-2016)
- Tamara De Inés Antón, 'Translation, Translators and Latin American Women Writers' (with Luis Pérez-González) (2012-2017)
- Maria Montt Strabucchi, 'Imagining China in Contemporary Latin American Literature' (with Hilary Owen) (2013-2017)

Teaching

- Transnational Identities in Latin American Literature (Y4, 2018-)
- World Literature: Forms of Literature (Y1, 2018-)
- City Living (Y4, convener, 2013-2017)
- Spanish Language (Y4 translation, summary, essay writing, 2010-)
- Dissertation Supervisor (Y4, 2010-)
- City, Community, Culture: Lima and Mexico City (Y4, convener, 2011-2013)
- Cultures of Revolution in Latin America (Y2, 2018-)
- Spanish American Texts (Y2, convener, 2010-2017)

PETER WADE, CV

Education
- PhD, Social Anthropology (Cambridge University, 1985)
- BA, Archaeology and Anthropology (Cambridge University, First Class, 1979).

Current position
- Professor of Social Anthropology, University of Manchester (2001-)

Previous appointments
- Research Fellow, Queens' College Cambridge (1985-88)
- Lecturer, Senior Lecturer in Geography and Latin American Studies, University of Liverpool (1988-95)
- Lecturer and Senior Lecturer in Social Anthropology, University of Manchester (1995-2001)

Research funding
- 2017-19. Co-applicant (PI, Monica Moreno Figueroa, University of Cambridge) for ESRC-funded project on "Latin American Antiracism in a 'Post-Racial' Age" (£1.03m).
- 2015-17. Co-applicant for British Academy Newton Advanced Fellowship (PI, Abril Saldaña-Tejeda, University of Guanajuato) for project on "Genomics and child obesity in Mexico: the resignification of race, class, nation and gender" (£48,800)
- 2013-16. British Academy Wolfson Research Professorship (£150,000).
- 2011. Principal applicant for grant of £249,000 awarded by Leverhulme Trust for "Public engagement with genomic research and race in Latin America".
- 2010. Co-applicant on grant £18,260 awarded by ESRC (RES-451-26-0927) for "The Impact Agenda". (PI, Prof. Angela Dale).
- 2009. Principal applicant for grant of £382,280 awarded by ESRC (RES-062-23-1914) for "Race, genomics and mestizaje (mixture) in Latin America: a comparative approach". Graded "outstanding" in ESRC's post-project evaluation.
- 2006-7. Grant of £20,000 from British Academy for UK-Latin America Link Programme: 2 international workshops on "Race and Sexuality in Latin America", Manchester and Cali, Colombia, coordinating scholars from UK, Colombia and Brazil.
- 2001-4: Co-investigator on EC-funded project on "Public Understanding of Genetics" (PI Dr Jeanette Edwards, worth €1.25m), comprising seven European partners researching various aspects of the Public Understanding of Genetics. Director of work-package on 'The public understanding of race and genetics'.
- 1994-5: £40,650 from The Leverhulme Trust for "Nation, 'Race' and Music: The Politics of Cultural Diversity in Colombia".

Selected Recent Presentations
- 2019: "Inflections of Antiracism" (with Mónica Moreno Figueroa). Graduate Institute of Geneva, 30 April.
- 2019: "Is Black to Indigenous as Race is to Ethnicity? And the Role of the Urban in the Equation." Keynote address for conference on "Indigenous Urbanisation in Latin America", University of Sheffield, 21 March
- 2018: "Racismo, Estructuras e Instituciones". Contribution to International Symposium on "Racismo Institucional y la Crisis del Estado", CIESAS, Oaxaca, 11-12 January
- 2017: "From blood type to DNA: changing concepts of biology, mestizaje and the nation in Latin America". Latin American Studies Association annual conference, Lima, 29 April.
- 2016: Discussant for workshop on "Racial conceptions in the twentieth-century: comparisons, connections and circulations in the Portuguese-speaking Global South", convened by Warwick Anderson, Ricardo Ventura Santos and Ricardo Roque. Rio de Janeiro, 5-7 April
- 2015: 'Liberalism and its contradictions: democracy and hierarchy in mestizaje and genomics in Latin America'. Distinguished Scholars' Panel, Fourth Conference on Ethnicity,

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Race and Indigenous Peoples in Latin America, Virginia Commonwealth University, Richmond, VA, 17 October 2015.

- 2015: 'Genomics, race and multiculturalism in Latin America'. *Keynote lecture* at "Power and Change in the Americas in the Modern Era", UCL Americas Research Network Postgraduate Conference, 30 April.
- 2015: invited member of *plenary panel* on "Race, Genealogy and Heredity", annual conference of the Association of Social Anthropologists, Exeter, 13 April.
- 2014: 'Raza, ciencia, sociedad'. *Keynote lecture* for conference on "Identidades, racismo y xenofobia en América Latina: una perspectiva interdisciplinaria acerca de un problema complejo". Organised by INTEGRA (Red de Investigación Interdisciplinaria y Difusión sobre Identidades, Racismo y Xenofobia en América Latina), Universidad Nacional Autónoma de México, Mexico City, 28-31 January.
- 2013: 'Geneticising race, racialising genetics: ethical dilemmas in an ethnographic project on Latin American genomics labs'. Invited paper for Department of Sociology, University of São Paulo, 18 September.
- 2013: 'Race: nature-culture in science and society'. Invited paper for Faculdade de Filosofia e Ciências Humanas, Universidade Federal de Bahia, 16 September.
- 2013: 'Race, science and society'. *Keynote address* for "Race and Racialization: Significance and Consequences of Biological Differences", annual summer school of the Royal Academy of Science (KNAW), Amsterdam, 3 June.
- 2013: 'Genetic belonging, citizenship and mixed nations in Latin America'. Paper given at the Max Planck Institute for Social Anthropology, Halle, 7 May.

Journal Editorships
- 2004- : Co-editor of *Latin American and Caribbean Ethnic Studies* (a Taylor and Francis journal)
- 1997-2000: Senior Editor of *Bulletin of Latin American Research*
- 1993-1997: Co-editor of *Bulletin of Latin American Research*

Academic Leadership and Service: Selected Items
- 2017-2021: REF2014 UoA coordinator for Social Anthropology
- 2016-2021: External REF Adviser for Social Anthropology, University of Sussex.
- 2015-2019: Chair of Advisory Council, Institute of Latin American Studies, University of London
- 2012-14: REF2014 UoA coordinator for Social Anthropology
- 2010-: member of ESRC Peer Review College
- 2007-2011: member of the British Academy's Board of Academy-Sponsored Institutes and Societies (BASIS)
- 2007-2008: specialist advisor on Latin American anthropology, Research Assessment Exercise 2008.
- 2007: Commissioning Panel for the ESRC's Professorial Fellowship Competition
- 2005-2011: member of the British Academy's Panel for Latin America and Caribbean
- 2003-2005: President of the Society for Latin American Studies

ENTRE VIÑETAS

Medellin, Colombia
May 8th 2019

To Whom It May Concern,
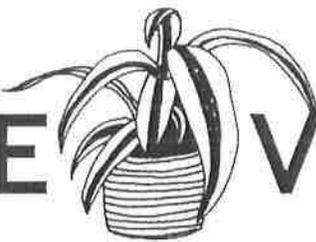
I am writing as the Development Director and Legal Representative of Corporacion Entreviñetas —non-profit organisation registered under the Colombian legislation with the tax ID number 900628402-9— in support of the grant application to the AHRC entitled 'Comics and Race in Latin America' led by Dr. James Scorer.

Entreviñetas is a Colombian comics platform founded in 2010 and registered as a non-profit in 2013 that promotes the art of comics and graphic storytelling through initiatives such as workshops, residencies, exhibitions and festivals. We cooperate with institutions in the private and public sector in Colombia and abroad, while we aim to support both producers, particularly comics artists and comics writers, and also readers, educators and activists. Though our focus is on Latin American comics —our events are mainly held in Spanish— we regularly invite foreign comics artists to events in Colombia and we collaborate with other festivals around the world, such as in Canada and Switzerland.

Entreviñetas is delighted to be a partner on this particular project. We wholeheartedly endorse the principles that underpin its aims. Race is a pressing social issue in Colombia (as it is in the rest of Latin America) and though artists are beginning to look at issues of race in comics, there is need for more research into this topic. Equally important there is need for greater visibility for the topic in the wider comics community. And it is also important for Latin American organizations like ourselves and for Latin American comics artists to develop international links as a way of promoting the exciting work that is currently taking place around the entire region.

We will be able to facilitate the project's activities when in Colombia, providing support and advice when setting up the retreats for the artists, putting on events as part of the Entreviñetas Festival (including providing suitable locations for talks), and helping to coordinate, promote and disseminate these activities and the subsequent outputs via our existing community engagement initiatives, and also through our social media networks (i.e. Facebook, Twitter, Instagram) to an audience of approximately 30.000 users. These in-kind contributions to the project will cost approximately $4500 USD.

Entreviñetas already has an excellent working relationship with James Scorer — we are a project partner on his project 'Comics and the Latin American City'. As well as working together at an event in Buenos Aires, Argentina, in 2017, while in 2018 we put on several successful events (an academic networking event, workshops with artists, etc.) as part of the Entreviñetas Festival in Bogotá, Colombia. We have also worked with many of the artists that he is proposing to work with on the Comics and Race project.

If you have any questions about any of the above please do not hesitate to contact me.

Yours faithfully,
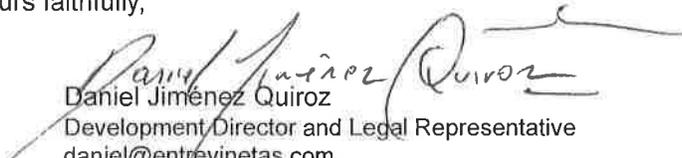
Daniel Jiménez Quiroz
Development Director and Legal Representative
daniel@entrevinetas.com

James Scorer (PI) – Publication List

Single-Authored Books

2016   *City in Common: Culture and Community in Buenos Aires*. Albany: SUNY Press

Edited Books

2019   *****Comics Beyond the Page in Latin America*. London: UCL Press (forthcoming)
2019   *****Historieta y memoria en América Latina*, co-edited with Jorge Catalá Carrasco and Paulo Drinot. Madrid: Cátedra (forthcoming, translation of *Comics and Memory in Latin America*)
2019   *****Cultures of Anti-Racism in Latin America and the Caribbean*, co-edited with Peter Wade and Ignacio Aguiló. London: Institute of Latin American Studies (forthcoming)
2017   *****Comics and Memory in Latin America*, co-edited with Jorge Catalá Carrasco and Paulo Drinot. Pittsburgh: Pittsburgh University Press

Articles

2018   'Delirio y estancamiento: Nuevas configuraciones del pueblo provincial en dos novelas chilenas y argentinas contemporáneas', co-authored with Constanza Ceresa. *Estudios Filológicos*. 62
2018   ****'Comics and the Slaughterhouse: Alberto Breccia and the Neighbourhood of Mataderos'. *Journal of Urban Cultural Studies*. 5(3): 281-297
2017   'Photography and Latin American Ruins'. In: 'Visualising Traces of the Past in Latin America' Special Issue. *Journal of Latin American Cultural Studies*. 26(2): 141-164
2017   'Visualising Traces of the Past in Latin America', co-authored with Elizabeth Edwards. In: 'Visualising Traces of the Past in Latin America' Special Issue. *Journal of Latin American Cultural Studies*. 26(2): 131-139.
2014   'Andean Self-Fashioning: Martín Chambi, Photography and the Ruins at Machu Picchu'. *History of Photography*. 38(4): 379-397

Book Chapters

2019   ****'Introduction: Cultures of Anti-Racism in Latin America', co-authored with Peter Wade and Ignacio Aguiló. In: Peter Wade, James Scorer and Ignacio Aguiló, eds. *Cultures of Anti-Racism in Latin America and the Caribbean*. London: Institute of Latin American Studies. (forthcoming)
2017   ****'Introduction: Comics and Memory in Latin America', co-authored with Jorge Catalá Carrasco and Paulo Drinot. In: Jorge Catalá Carrasco, Paulo Drinot and James Scorer, eds. *Comics and Memory in Latin America*. Pittsburgh: Pittsburgh University Press, pp.3-32
2017   ****'Memory on the Road: American Highways and Prosthetic Pasts in Gonzalo Martínez and Alberto Fuguet's *Road Story*'. In: Jorge Catalá Carrasco, Paulo Drinot and James Scorer, eds. *Comics and Memory in Latin America*. Pittsburgh: Pittsburgh University Press, pp.197-223

Peter Wade, List of Publications (last 5 years)

Selected Publications: authored and edited books
*2019 *Cultures of Anti-Racism in Latin America and the Caribbean* (eds) Peter Wade, James Scorer and Ignacio Aguiló. Institute of Latin American Studies, University of London (in press).
*2017 *Degrees of Mixture, Degrees of Freedom: Genomics, Multiculturalism and Race in Latin America*. Duke University Press
*2015 *Race: An Introduction*. Cambridge University Press.
2014 *Mestizo genomics: race mixture, nation, and science in Latin America*, (eds) Peter Wade, Carlos López Beltrán, Eduardo Restrepo and Ricardo Ventura Santos. Duke University Press.

Selected Publications: refereed journal articles
2018 'Obesity and the Racial Origins of Health Risks Among Mexican Mestizos' (with Abril Saldaña-Tejeda), *Ethnic and Racial Studies*, online http://dx.doi.org/10.1080/01419870.2017.1407810
2018 'Comparing Genomic Narratives of Human Diversity in Latin American Nations'. *Ethnic and Racial Studies* 41(6); online http://dx.doi.org/10.1080/01419870.2018.1409901
*2017 'Liberalism and its Contradictions: Democracy and Hierarchy in Mestizaje and Genomics in Latin America'. *Latin American Research Review* 52(4): 111-126. http://doi.org/10.25222/larr.41
*2016 'Mestizaje, Multiculturalism, Liberalism and Violence'. *Latin American and Caribbean Ethnic Studies*, 11(3):323-343. http://www.tandfonline.com/doi/full/10.1080/17442222.2016.1214368
2015 'Building the Genomic Nation: Homo Brasilis and the Genoma Mexicano in Comparative Cultural Perspective' (with Michael Kent, Vivette García Deister, Ernesto Schwartz-Marín, Ricardo Ventura Santos and Carlos López Beltrán). *Social Studies of Science*, 45(6):839-861. http://dx.doi.org/10.1177/0306312715611262
2015 'Colombian Forensic Genetics as a Form of Public Science: the Role of Race, Nation and Common Sense in the Stabilisation of DNA Populations' (with Ernesto Schwartz-Marín, Arely Cruz-Santiago and Roosbelinda Cárdenas). *Social Studies of Science*, 45(6):862–885. http://dx.doi.org/10.1177/0306312715574158.
2014 'Negotiating Imagined Genetic Communities: Unity and Diversity in Brazilian Science and Society' (with Michael Kent and Ricardo Ventura Santos). *American Anthropologist* 116(4): 736-748.
2014 'Nation and the Absent Presence of Race in Latin American Genomics' (with Vivette García Deister, Michael Kent, María Fernanda Olarte Sierra, and Adriana Díaz del Castillo Hernández). *Current Anthropology* 55(5): 497-522.
2013 'Articulations of Eroticism and Race: Domestic Service in Latin America'. *Feminist Theory* 14(2): 187-202.
*2013 'Blackness, Indigeneity, Multiculturalism and Genomics in Brazil, Colombia and Mexico'. *Journal of Latin American Studies* 45(2): 205-233.

Selected Publications: book chapters
*2018 'Afro-Indigenous Interactions, Relations, and Comparisons'. In *Afro-Latin American Studies: An Introduction*, edited by Alejandro de la Fuente and George Reid Andrews (Cambridge University Press): 92-129. In press.
*2013 'Definiendo la negridad en Colombia'. In *Estudios afrocolombianos hoy: aportes a un campo transdisciplinario*, (ed.) Eduardo Restrepo. (Editorial Universidad del Cauca): 21-41.
*2012 'Brazil and Colombia: Comparative Race Relations in South America'. In *Racism and Ethnic Relations in the Portuguese-Speaking World*, (ed.) Francisco Bethencourt and Adrian Pearce (Oxford University Press, British Academy): 35-48.

<u>Comics and Race in Latin America: Data Management Plan</u>

Data Summary

There will be two types of data. First, historical data drawn from archives and, second, interview and ethnographic data drawn from working with individual comics artists and others involved in the production of comics in Peru, Colombia and Argentina. These data are needed to explore how ideas about racial and ethnic diversity shape the artists' work and how racial issues feature in the network of producers, publishing houses and communities that form around comics, using existing social media and internet information.

Data Collection

Much of the data will be produced by the two PDRAs working in the archives and carrying out interviews and collecting secondary data that are in the public realm. Interviews will be audio-recorded. They will be transcribed into Microsoft Office Word, no more than three months after being recorded. The raw data will be removed from recording devices within four weeks. Consent about ownership and dissemination pathways will be sought from each participant and confidentiality and anonymity of participants protected during and after the research process, unless the participant prefers to be identified. To protect the confidentiality of participants who wish to remain anonymous, any identifiers will be removed from data to be shared with others (see below). The artists will come together in two week-long retreats in which research findings will be presented to them and they will respond by producing their own comics. During the retreat, parts of the discussions between researchers and artists will be audio and/or video recorded. The Standard Operating Procedures for Taking Recordings of Participants for Research Projects will be followed. In the analysis of how racial issues feature within the 'environment' of comics production, we will review online comics communities that have developed around specific websites and social media sites.

 The project's website and the online exhibition will use images which will, if possible, be originally in TIFF format, with a definition of 300dpi, and videos in MFX, AVI or MOV format with a definition of 360p. These will be compressed into MP4s and JPEGs for online access. All artists will be asked to sign a University of Manchester (UoM) Request for Permission to Reproduce Copyright Material form, in accordance with the UK Copyright legislation (Copyright, Design & Patents Act 1988), to authorise us to reproduce their work.

Short-Term Data Storage

Researchers will use university-owned laptops, which will be encrypted and password protected, and subject to UoM data control policies. The data will be uploaded on a weekly basis to UoM's free and highly secure Research Data Storage (RDS) via VPN: http://www.library.manchester.ac.uk/using-the-library/staff/research/services/research-data-management. All data will be stored uncompressed and with the appropriate metadata. Field notes will be uploaded as Word files. The RDS operates in line with the RCUK Common Principles on Data Sharing to which the AHRC adheres.

Long-Term Data Storage

Data will be stored on the RDS for a maximum of 10 years, as advised by UoM's Research Data Management Team. We consider this sufficient time to use the data for publication purposes; the comics created by the project will have a shelf-life beyond the standard 5-year term. The online resource and published outputs will be registered in the UoM Research Data Catalogue (RDC) and will be assigned a Digital Object Identifier for inclusion and dissemination via papers and websites. This will ensure sustainability of resources in line with the AHRC's and the UoM's Research Data Management policies. Appropriate metadata will be published to enable other researchers to identify data suitable for their research. Suitably curated data and project outputs will be deposited in Mendeley Data, as recommended by UoM in the absence of a funder-specified data centre for the AHRC.

Data Sharing

Data will be shared through three channels using the CC licence Attribution-NonCommercial-NoDerivatives 4.0 International:

1. The stored data will be made available to other researchers and interested parties (e.g. artists and activists working to combat racism) on request via email and with the approval of the PI and Co-I. The requests will be managed on an individual basis, with approval subject to an assessment of the rationale for accessing the data and their potential uses. In case the PI and the Co-I leave UoM, the Head of School will make this decision. A selection of the stored data, or a catalogue of the data, will be made available in Mendeley Data repository, so others can see what materials are available. We will ensure appropriate references and links to the data in any publications using these materials.
2. A selection of images and videos of the project's events will be available to the public via the project website, along with information about the project. The site will be developed in months 8-10 of Year 1 and maintained by the University's Central Communications and Marketing department using a Wordpress template and will be in English, Portuguese and Spanish.
3. An online exhibition, created in months 9-11 of Year 2 by a specialist web developer with the assistance of the Faculty of Humanities' Digital Humanities team, will include primary texts from archives; comics produced by artists; and comics submitted by members of the public in response to the issues raised in both the primary texts and the artists' work.

There will be an online catalogue record of the artworks and digital outputs available. The online exhibition and the website will reach at least level 2 (AA) of the W3C's Website Accessibility Initiative (WAI) Guidelines, and, where possible, level 3 (AAA) and will be designed to display appropriately on a broad variety of mobile devices. The web platform for the exhibition may be Omeka, subject to UoM's final choice of platform.

The data will be valuable to other artists and the reading public interested in finding out more about the representation of racial diversity in comics and how this form can be adapted to support struggles against racism. The data will be shared without charge when they are ready, during the last phases of the project. Audiences will be alerted through the multiple networks of the PI, the Co-I, other project team members and the people with whom we are working. We will also use social media and, when possible, traditional media (relying on the team's press contacts). These media will reach academic audiences and engage the general public, in the UK and Latin America. For the latter, the online exhibition will probably constitute the most interesting data.

Ethical And Legal Considerations

The usual ethical procedures governing social science and humanities research will be appropriate for this project. Anonymity for specific individuals may not be realizable given the public profile of many artists, but where individuals request anonymity all efforts will be made to respect this. All participants will be given written details of the research and the affiliations and contact details of researchers and project coordinators. Subjects of research are often highly educated and aware of the processes involved in research. They are not content with being the 'objects' of research, for ethical and political reasons. Transparency and accountability are therefore critical, and participants will be apprised of developments and findings, via project workshops, the website and personal communications.

All individuals involved will be asked to sign a University's Request for Permission to Reproduce Copyright Material form, in accordance with UK Copyright legislation (Copyright, Design & Patents Act 1988). Interviews will be recorded and carried out with standard informed consent.

This Data Management Plan will be revised annually to comply with any changes in AHRC's or UoM's guidelines and expectations. The project will be assessed by the University Research Ethics Committee to ensure that it follows the UoM's guidelines on ethical research. Data management and handling will comply with the General Data Protection Regulation, following UoM policies: Research Data Management Policy (http://documents.manchester.ac.uk/display.aspx?DocID=33802) Data Protection Policy (http://documents.manchester.ac.uk/display.aspx?DocID=14914).

Comics and Race in Latin America: Justification of Resources

Directly Allocated

The project's investigators draw on two interrelated areas of expertise, namely comics (Scorer) and race (Wade) in Latin America. They also employ two methodological approaches that are equally fundamental to Latin American cultural studies, namely contextualized textual analysis (Scorer) and social anthropology (Wade). That combination will allow the project to address this vastly underexplored area of comics and race in Latin America.

Both investigators have significant expertise in their respective areas. They also have a track record of co-written outputs, shared event and research organization, and PhD/ECR supervision. Scorer has experience of project management and has collaborated with artists through his Leverhulme grant. Wade will advise Scorer as required, drawing on his extensive experience working on multi-site research projects that have included post-doctoral research assistants.

Scorer will work 0.3FTE over the three years of the project and for ▮▮▮ hours per week, which will enable him to: (i) manage the project; (ii) oversee project expenditure; (iii) run the team of artists; (iii) organise the artists' retreats; (iv) organize the workshops and events in Peru and Colombia, including liaising with the project partner, Entreviñetas, in the latter; (v) present research findings into comics and race at these events; (vi) undertake research trips/mentoring visits to Argentina, Colombia and Peru; (vii) line-manage PDRAs; (viii) undertake primary research in the US; (ix) write and carry out editing responsibilities of the project website, fanzines, online exhibition and briefing document; (x) co-author the book with Wade and one academic article with PDRA2.

Wade will work 0.15FTE over the three years of the project, and for ▮▮▮ hours per week which will enable him to: (i) advise Scorer as and when required; (ii) present overview of race in Latin America during workshops in Peru and Colombia; (ii) assist with the management of PDRAs; (v) advise PDRA2 on the structured interviews with artists; (vi) contribute to fanzines and write one text on race and Latin American visual culture for online exhibition (viii) co-author the book with Scorer and one academic article with PDRA1.

Directly Incurred

The project will employ two full-time post-doctoral researchers, both fluent in Spanish. PDRA1 will have a background in twentieth-century cultural history and will be responsible for gathering archival materials related to comics and race in Argentina, Colombia and Peru from the 1890s to the 1990s. PDRA2 will have a background in cultural studies with fieldwork experience, and will focus on contemporary comics. PDRA2 will also undertake the structured interviews with the artists during the retreat periods. Scorer is aware of several post-docs with relevant expertise following his organisation of a workshop on comics and social inequalities (January 2019) and a forthcoming conference on comics and the city (June 2019).

As well as undertaking archival research in Latin America, the US and Europe, the PDRAs will co-author two journal articles with the Co-I and the PI, will each write one single-authored article, and will contribute to the fanzines, website, online curated exhibition and briefing document. They will be fully integrated into the project's decision-making processes during regular team meetings. The Co-I and PI will mentor their research, training and well-being, not least as the project involves spending time in three different Latin American countries.

The project will employ a Spanish-speaking facilitator at ▮▮▮▮, at ▮▮▮▮▮ (▮▮▮▮). Working with artists based in different Latin American countries is complex, often involving multi-leg journeys, visa permissions, and bureaucratic payment processes. Such complications will be compounded during the workshops as there will be six additional invitees as well as six artists. The project also involves administrative tasks that would otherwise take team time away from research, not least that of the PDRAs, who might find themselves being drawn into administration rather than activities

that will further their careers. Thus, the facilitator will also help: organise events (retreats, workshops and conference); produce the fanzines (liaising with printers); request image rights; process payments (to artists, printers, designers, translators, rights holders); promote research (via social media).

Travel and Subsistence

The PI and Co-I will undertake one week-long trip to Peru and Colombia (**£5,700**) to: participate in the artists' retreats, workshops with comics professionals and research events; to review the research findings of the PDRAs on-site; and to mentor the PDRAs. As there is no retreat or workshop in Argentina, only the PI will travel (£**1,460**) to liaise with the PDRAs.

The PDRAs will undertake research trips to the three destinations (**£11,700**). They will spend one month in each country, undertaking archival research and speaking to relevant members of the comics world. Those trips will conclude with the artists' retreats. PDRA2 will also carry out the structured interviews with the artists.

PDRA1 will also undertake research at the Institüt Ibero-Amerikanisches in Berlin (**£2,100**), which has extensive holdings of historical comics and relevant magazines. PDRA2 will undertake research at the University of Iowa and the University of New Mexico (**£4,260**), which have large holdings of contemporary Latin American fanzines. The PI will also undertake research into the collection of Latin American graphic novels at Michigan State University (**£2,780**).

The artists' retreats in Bogotá (**£4,240** [travel £1,300; accommodation £1,680; subsistence £1260) and Lima (£4,240 [travel £1,300; accommodation £1,680; subsistence £1260]) are an essential for the cross-disciplinary element of the project and to determine the impact of race on comics work. That the artists will work in the same space will facilitate vital networking conversations, as well as allowing them to create comics for the project. Linking these week-long stays into two workshops (**£1,000** [2 x room hire £100; local travel £200; subsistence £200]) with other comics professionals will expand the scope and impact of those conversations.

The project conference is essential to engage with a wider academic audience. It will provide a forum for us to compare our findings to work on comics and race in other parts of the world (**£15,840** [travel £6,640; venue hire, facilities use, subsistence (40 x £115pp) £9200]).

Other Directly Incurred Costs

- Artists' work: we will pay the project's artists for the work they produce (▮▮▮▮ [6 x 25 pages @ ▮▮/page]). This rate is at the top end of the per page rate in Latin America. We will also cover the cost of materials (**£500**), which are expensive in Latin America as they are imported.
- Fanzines: these are vital to disseminate the collaborative elements of the project and to help spark conversations about comics and race in relevant archives and libraries. The cost (**£900** [200 copies each of 2 x A5 28pp Singer Sewn]) is based on that for a similar publication for Scorer's Leverhulme project.
- Website (▮▮▮▮ for UoM Research IT website design) and online exhibition (▮▮▮▮ for 30 days of UoM Research IT developer time to build online exhibition): these are essential for disseminating our research findings to academics and the comics reading public alike. The costs have been provided by UoM Research IT, experienced in such projects. See Data Management Plan.
- Translation: the fanzines, website, online exhibition and briefing document will be translated for accessibility (▮▮▮▮ [25,000 words @▮▮/word]). The rate is based on translation work undertaken for both investigators' past projects.
- Equipment: for on-site research the PDRAs will use laptops, cameras, and voice recorders acquired by the PI and Co-I on previous funded projects.

Research Grants - Standard Peer Review

AHRC Reference: AH/T004606/1

Document Status: With Council

Research Grants (open call)

Applicant Details

Applicant	Dr James Edward Scorer	Organisation	The University of Manchester

Title of Research Project

Comics and Race in Latin America

Review Information

Response Due Date	19/07/2019	Reviewer Reference:	015572322

Research Council Contact Details

AHRC Administration Contact:	Email:	Telephone:

Quality

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

This is an outstanding application, perhaps one of the best I have reviewed in my time as an AHRC Peer reviewer (since 2010). It aims to interrogate issues about race in textual and material form in comics produced in three countries of Latin America (Argentina, Peru and Colombia), during a period in which multiculturalism has been institutionalised in parts of the region (though not unproblematically) and comics production has flourished.

Its research questions, contexts and methods (a combination of methods from cultural studies - comics theory, visual culture - and social anthropology, drawing on the areas of expertise of PI and Co-I) are exceptionally well articulated. The project aims to consider representations of race in an historically predominantly 'white' medium and 'profession' - an understudied yet urgent subject in Latin America cultural studies to date - through conventional scholarly work and outputs, but also to address structural as well as aesthetic and thematic issues with comics artists themselves in a series of collaborative retreats, workshops and creative work in the second strand of the project. Thus, there is a superlative coupling of traditional scholarship with meaningful and sustainable engagement here.

I have a couple of minor quibbles:

1. Notwithstanding the evident understanding and sensitivity of the PI and Co-I of structural inequalities in the management of the project (in terms of hiring the PDRAs and selection of the comics artists and negotiation of their work with them), a broader, more nuanced appreciation of intersectionality might be welcome (and no doubt will emerge from the project), since questions of race surely cannot be divorced from questions of gender, socio-economic inequality and other variables.

2. The second is with the conception of 'Latin America' in the project's title and its regional focus on the three selected

countries, to the exclusion of Mexico or Brazil, which is acknowledged in the CfS (p. 3). While I recognise the need to delimit the project - for its own coherence and feasibility - the exclusion of at least Mexico (Brazil is perhaps 'easier' to separate out in terms of its linguistic differences), seems a missed opportunity, a) because of the vital significance of issues of race in that country and b) because one of the central aims of the project is to address the absence of cross-regional networks in comics production (and to include Mexico would constitute a much bolder attempt to redress that particular absence, making signifiant connections between 'Central' and 'South America').

Overall, the quality and importance of the work proposed is

✔ Outstanding	Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

✔ High	Medium	Low

People

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

The people involved in the project are exceptionally well placed to deliver its outcomes. Scorer has already lead a three-year Leverhulme networking project on comics and the city and produced a number of high quality publications on the subject in peer-reviewed articles and co-edited collections. As such, he has all the relevant intellectual expertise as well as management experience of a long-term project involving transnational collaborations, partners (one of which, Entervinetas, will contribute to the current project) and varied outputs. Wade is a world-leading authority on race in Latin America and in addition to his outstanding publications record has relevant experience of managing large, complex, multi-sited grants, experience he will be able to bring to bear on this project, in further assistance, if required, to Scorer, who in any case has significant relevant experience and is in a promoted post. Scorer and Wade have a long and successful history of scholarly collaboration and co-working at Manchester - at its prestigious Centre for Latin American and Caribbean Studies - and in publications, with a co-edited volume forthcoming. I have no doubts about their ability to bring this project to fruition successfully.

There are opportunities for x2 PDRAs in the project, which is a welcome feature for the sustainability of the research and the broader field of Latin American cultural studies. A clear delineation of activities and tasks is envisaged for each. If anything I think there could be scope for more involvement of the PDRAs in the project's published outputs, as in terms of their career development, although the archival and, for PDRA 2, the ethnographic work will constitute useful professional experience, the two journal articles (one coauthored with either PI or Co-I, one sole-authored) might seem relatively meagre over the three years in terms of thinking about their career development beyond the project.

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

✔ Outstanding	Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

✔ High	Medium	Low

Management

Please comment on the proposed management of the work outlined in the proposal, considering: (1) Feasibility of the

project and its likelihood of completion within the proposed timescales; (2) Appropriateness of the project plan, including arrangements for reviewing progress; (3) Arrangements for supervising and managing any staff or students; 4) Whether the Data Management Plan is appropriate, feasible and valid for the project. Further guidance is available under 'Help'.

Management arrangements are clear and convincing.

1. The project is feasible, given the number of people involved over the three years, and is likely to be completed within the timescale, given the expertise, impressive track record of PI and Co-I and their stated objectives

2. Arrangements for reviewing and management have been equally well thought out and the plan will be facilitated by the fact that Pi and Co-I both work at the same institution and PI has already a good working relationship with the project partner and a well established network of comics contacts

3. Data Management Plan seems appropriate, feasible and valid

Overall, the proposed management of the project is

✔ Outstanding	Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

High	✔ Medium	Low

Value for Money

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

No issues here: costs are well justified, resources requested are reasonable and if anything some costings are on the modest side e.g. at only 9p per page for the translation of the fanzines.

Overall, the value for money of the project is

✔ Outstanding	Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

✔ High	Medium	Low

Outputs, Dissemination and Impact

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

Exceptionally well-planned scholarly outputs and forms of dissemination (including a co-authored book, four journal articles, fanzines, website and online exhibition as well as briefing document) and pathways to impact, with finely-granulated attention afforded to the main beneficiaries of the project. The only aspects of this area of the application that lacked clarity for me were in respect of the website and curated online exhibition in CfS (p.7) (I missed quite who would be responsible for the first and how/through what mechanism members of the public would be encouraged to submit comics to the second). Otherwise, a strong plan for dissemination and impact.

Overall the proposed outputs and dissemination strategy are

Outstanding	✔ Very Good	Good	Adequate	Unsatisfactory

Overall, the Impact Plan, including identification of potential beneficiaries, is

✔ Outstanding	Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

✔ High	Medium	Low

Overall Assessment

Your conclusions

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

This is an exciting and exceptionally well articulated and planned proposal, which draws on the expertise and experience of two outstanding researchers and seeks to involve 2 early career scholars as well as comics artists and organisations from Latin America. In my view, notwithstanding some minor quibbles, it demonstrates excellence in all the assessment criteria and fulfils the definition for the highest possible grade for this scheme: it provides full justification for the proposal and is world-leading in scholarship, originality, quality, and significance. Funding, I believe, would be richly repaid in scholarly and engagement work on comics and race in Latin America of the highest quality and significance.

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

✔ 6 (High)	5	4	3	2	1 (Low)

My confidence level in assessing this is:

✔ High	Medium	Low

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COMPLIANCE WITH THE DATA PROTECTION ACT 1998

Research Grants - Standard Peer Review

AHRC Reference: AH/T004606/1

Document Status: With Council

Research Grants (open call)

Applicant Details

Applicant	Dr James Edward Scorer	Organisation	The University of Manchester

Title of Research Project

Comics and Race in Latin America

Review Information

Response Due Date	12/09/2019	Reviewer Reference:	098731263

Research Council Contact Details

AHRC Administration Contact:	Email:	Telephone:

Quality

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

This project considers the context of South American comics from the specific optic of race. It proposes a new and thorough investigation of the historical context of such comics and the treatment of race issues, before embarking on an investigation of current productions, through the world of both established presses and lesser known fanzines, and online productions, considering specifically the viewpoint of artists, and drawings in particular upon a cooperative agreement with the Entrevinetas organisation.

1) Aims and Objectives overall are manageable and logical, with potential to foster ground-breaking research of international importance. More consideration might be given to the ways in which the two strands of the project--historical and contemporary--fit together and provide mutual support. At times the aims may seem too broad, with the question being as to whether a project can realistically and meaningfully engage with the comics traditions of three countries. Likewise, to broaden the question out to a comparison with race and comics in the US, Europe and Asia, may end up being too wide to produce any meaningful conclusions.

2) In terms of Research Questions the project does well to state the ambiguous relationship between comics and race. It is a form that often relies on visual stereotyping, whilst nonetheless having the potential to appeal to minority audiences as an

accessible, easily produced art form. The choice of Latin America is good as it is an under explored field, although there are lacunae in the bibliographic background of the project (see below). The questions posed refer to Latin American comics in general terms, whilst drawing largely on Argentinian examples. If Argentina, Colombia and Peru are all to be investigated, a primary question might be that of the distinctions within their national traditions (although this is somewhat addressed under Research Methods).

3) In terms of Research Context it is clear that the project boasts clear awareness of the subtleties and challenges of the South American cultural context with specific reference to racial issues. If there are gaps it is in terms of the application of comics studies. Links could be made with associations in the field, for example the Annual Graphic Novel and Comics Conference (held in Manchester in 2019). The International Journal of Comic Art and European Comic Art have both carried articles relevant to South America, and could be potential outlets. In terms of leading scholars, the work of Paul Gravett boasts wide diffusion, and currently includes projects pertaining to world comics.

4) For Research Methods the case is well made for the comparison between Argentina, Peru and Columbia, although given the project's other concerns (historical overview, analysis of contemporary creation and then feeding into such creation) it may be that greater coherence could be achieved by focussing on a single South American tradition.
The historical overview is well informed and clearly organised. More could perhaps be said on how the past will inform the present. Will there be cases of contemporary creations working devoid of any historical knowledge or influence?
For the theory of comics again there are gaps: Smolderen, Miller, Sabin et al. come to mind.
The contemporary methodology that engages with artists appears innovative and likely to be fruitful. However not all artists can be involved, so criterial of choice should be expressed, or more should perhaps be done to acknowledge that the sample is such, with an exhaustive study in the field being virtually impossible.

Overall therefore the quality the project reflects its ambition in that it is forward thinking and innovative. However it may at times be over ambitious: what therefore are the advantages of the project as it stands as compared with a more streamlined version?

Overall, the quality and importance of the work proposed is

Outstanding	✔ Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

✔ High	Medium	Low

People

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

Both the PI and co-I are well suited to the project. The PI has clear knowledge of the South American landscape and has produced relevant scholarship in the field of comics studies. Comics studies is not however his initial base area of expertise. Much of his previous work and knowledge relates to Argentina, whereas a mainstay of this project is the culture of Columbia via the links with Entrevinetas. But previous experience points to adaptability, and there is no reason to suspect he could not adapt to bringing studies of cognate areas to fruition.

The co-I is undoubtedly a main expert in the field of South American social studies with respect to issues of race, and so

eminently suited to this project.

Training and development opportunities via PI and co-I mentoring, and via facilities on offer at the University of Manchester appear to be entirely satisfactory.

A key aspect of the expertise comes via links already forged via Entrevinetas. These will provide 'on the ground' knowledge and contacts that will be essential to the tasks of the PDRAs. This may be more 'hit and miss' in terms of forging contacts with contemporary comics artists in Peru and Argentina.

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

Outstanding	✔ Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

High	✔ Medium	Low

Management

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

1) The project is ambitious and has much to offer. Its overall objectives are feasible and have the potential to be of great scholarly value: an analysis of 'underground' comics production in South America, within the specific optic of the question of race, one that is key to social issues. The project can relate comics to the societal question, thereby producing an understanding of the current situation, and potentially providing the tools for the changing of mindsets. Due to perceived accessibility comics can stand as a particularly apt 'way in' to these objectives. Completion on the broadest scale therefore does seem achievable, however the project is extremely wide in its scope. Clearer definitions and areas of concentration (see below) could be needed in order for the goals towards completion to be attainable.

2) As above. The project is one that is likely to produce extremely useful and wide reaching results, with the potential for outreach and impact. However as it stands, the project may get caught up in its own ambition. An overview of all South American comics within the framework of the question of race--a wide topic in itself--covering all time periods, may well not be achievable (see elsewhere regarding the question of the focussing of the project more clearly).

3) The duties of the PDRAs could be set out more clearly. As it stands tasks will be divided on a chronological basis, which makes sense, however more practical allocations could be useful. What will be the editorial input? Who will oversee the online exhibition and will IT fluency be a prerequisite? What exactly will be allocations in terms of the work with contemporary creators?
In terms of day-to-day management the PI and co-I would appear to have the necessary experience and knowledge to assure smooth running.

4) The data management plan, with the support of the University of Manchester, appears to be appropriate, fully thought-out and valid.

Overall, the proposed management of the project is

My confidence level in assessing this is:

Outstanding	✔ Very Good	Good	Adequate	Unsatisfactory

High	✔ Medium	Low

Value for Money

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

By its nature, namely the South American subject area and the need for long distance travel, such a project is likely to be expensive.

It might help calculations if the roles of the PDRAs were defined more clearly. Will all of the overview of the history of South American comics require travel to archives? How much can be completed in or near Manchester?

Some expenses could be better explained. Why, for example, the trips to Michigan, Iowa and New Mexico, compared for example to archives in Mexico City, or Angouleme?

The two-day conference at £9200 strikes me as expensive. 40 scholars would not have much time to present in two days, and a conference of this kind could offer a tradition CFP, with funding below £115 per person.

Likewise, the online exhibition at £250 a day strikes me as expensive. After the initial set up expenses, the latter, say, 25 days are unlikely to occur these costs. Why were this, and other costs such as the translating of fanzines etc (£2250), not incorporated into the PDRAs duties?

Overall, the value for money of the project is

Outstanding	Very Good	✔ Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

High	✔ Medium	Low

Outputs, Dissemination and Impact

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

On the whole the outputs are original, worthy and useful. They cover a variety of media and have the potential to reach a large audience. Perhaps of these the output most like likely to reach and widespread and diverse audience is the online exhibition. Details could be given as to how this resource might be given a lifespan beyond its initial 30 days, so as to stand as a lasting monument to the research carried out.

Similarly, some indication could be given as to likely dissemination resulting directly from the conference.

As it stands, the main output could be a University of Mississippi Press co-authored book. Although a valid output one could hope for more from a project of this scope and cost.

In terms of impact the project could be more ambitious. As it stands, impact relies largely on informing audiences, rather

than changing mindsets. It could easily be envisaged that the work with Entrevinetas be transformative. As well as informing audiences, creation of this kind could inspire further creators, and lead to the questioning of givens. It is not entirely clear how the sections on the history of race and South American comics will feed in to the analysis and production of contemporary works.

Overall, the project has much potential in terms of dissemination, and could have the potential to be transformative.

Overall the proposed outputs and dissemination strategy are

Outstanding	✔ Very Good	Good	Adequate	Unsatisfactory

Overall, the Impact Plan, including identification of potential beneficiaries, is

Outstanding	✔ Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

✔ High	Medium	Low

Overall Assessment

Your conclusions

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

Overall this is an exciting and innovative project that has much potential in an under-explored field. It is ambitious in its attempt at a wide scale of chronological and geographical coverage. In addressing the question of race, the project will have broader potential beyond the field of comics studies, whilst using a medium that is undoubtedly well suited. In terms of comics studies, a project such as this could lead the way for similar ventures in other cultural spheres.

The PI and co-I are well suited and diverse. Perhaps more knowledge specific to comics studies in a global context would be helpful, perhaps in terms of additions to the consultative committee.

The project's main shortcoming, it appears to me, is that it may be over ambitious. Addressing the following points may lend greater coherence:

--how can the overview of the past feed into contemporary analysis and creation? To what extent are the two exclusive? If the one does lead to the other, perhaps this could be demonstrated more clearly. Alternatively perhaps one of the two areas could be chosen as the thrust for the project, with the other as 'background'.

--is it possible to cover the cultures of three different South American countries and traditions? And are the traditions too different for useful generalising conclusions to be made? Would it be better to concentrate on one country, and again provide the South American context as background?

--for the study of and input to contemporary creation, can the workshops be anything but a sampling? Again for coherence, would a more targeted approach be useful? The work on Entrevinetas is original, well supported and boasting of a clear

framework. Would it be worth putting this at the centre of the study, so as not to imply full coverage if such is not possible? Tentative conclusions could then be drawn on further possibilities, whilst providing firm conclusions relative to a specific case study.

The project has the potential for considerable significance and impact, but to what extent might the current scope be too wide to allow meaningful conclusions to be attainable?

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

My confidence level in assessing this is:

6 (High)	5 ✔	4	3	2	1 (Low)

High ✔	Medium	Low

COMPLIANCE WITH THE DATA PROTECTION ACT 1998

Research Grants - Standard Peer Review

AHRC Reference: AH/T004606/1

Document Status: With Council

Research Grants (open call)

Applicant Details

Applicant	Dr James Edward Scorer	Organisation	The University of Manchester

Title of Research Project

Comics and Race in Latin America

Review Information

Response Due Date	17/01/2020	Reviewer Reference:	181999872

Research Council Contact Details

AHRC Administration Contact:	Email:	Telephone:

Quality

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

Aims and objectives, research questions and research context are all very clearly articulated.

The importance of this research project and what aspects of the broad subject of Latin American comics (the overlooked question of race) will be dealt with are also made clear, and the insights that an awareness of the racial dimension of comics production can offer the wider relationship between popular culture and racism will be particularly welcomed, I imagine.

The project articulates clearly how it is building on and further developing work carried out on a previous research project. Precisely how the mixed methods of this project will be used in an inter (as opposed to multi) disciplinary way is implicit rather than explicit, but overall this is still convincingly argued and the timeliness of a study on race in the white-dominated world of comics production is made clear also.

Overall, the quality and importance of the work proposed is

✔ Outstanding	Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

✔ High	Medium	Low

People

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

PI is exceptionally well placed to lead this research project, as it builds on a successful Leverhulme network project on Latin American comics which involved both project and people management. They have an excellent knowledge of the field (and have contributed to much of the scholarship on Latin American comics in English) and have built up very useful contacts within the comics "industry" in Latin America. The project partner seems well-placed to offer meaningful support and dissemination for the project outputs.

Co-I is a world-renowned expert in race in Latin America with an excellent track record of project collaboration and quality outputs. PI and Co-I have collaborated previously on successful projects.

The appointment of two full-time PDRAs seems apposite for the work proposed, as does the admin support.

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

✔ Outstanding	Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

✔ High	Medium	Low

Management

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

The very detailed breakdown of the plan of work gives me confidence in saying that this is feasible and completable within the timeframe proposed. Consideration has been given to maintaining contact with PDRAs as they work remotely. The DMP appears apposite.

Some reference to how data collected by PDRAs will be shared with PI and Co-I for their own dual-authored monograph would have been helpful to see, along with detail on the proposed role of the Advisory Board.

Overall, the proposed management of the project is

✔ Outstanding	Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

High	✔ Medium	Low

Value for Money

Please comment on the value for money and appropriateness of resources requested in this proposal. You should ensure

that you refer to any scheme-specific guidance available under 'Help'

The costings for the project in terms of travel and accommodation are apposite. Providing payment for comics producers is wholly appropriate in this context.

Overall, the value for money of the project is

Outstanding	✔ Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

High	✔ Medium	Low

Outputs, Dissemination and Impact

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

There is little detail here on the nature of the international conference that will situate the work within broader discussions of the race and comics. It could, for example, be used explicitly to bridge the gap in the corpus to include Mexican and Brazilian comic production, bearing in mind that this omission is acknowledged in the proposal.

As mentioned elsewhere, I wonder about the production by the PI and Co-I of a co-authored book based on fieldwork and archival research conducted by the PDRAs. How might that work in practical terms and how would it be distinctive from the collection of articles that the PDRA will have input into?

I was particularly struck by the idea of producing a briefing document: this should be regarded as an output of major importance for the project. The other aspects of the impact plan (production of fanzines, information to libraries, etc) are excellent.

Overall the proposed outputs and dissemination strategy are

Outstanding	✔ Very Good	Good	Adequate	Unsatisfactory

Overall, the Impact Plan, including identification of potential beneficiaries, is

✔ Outstanding	Very Good	Good	Adequate	Unsatisfactory

My confidence level in assessing this is:

✔ High	Medium	Low

Overall Assessment

Your conclusions

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

This promises to be a timely study that will fill a gap in existing scholarship on comics production in South America and will

benefit academics working in Latin American popular culture more broadly. It also has the potential to nuance discussions about comics production more broadly, which perhaps unsurprisingly is dominated by discussions about English-language comics production. Some further thought could perhaps have been given to maximising the opportunities here.

The methodologies involved (multi, rather than inter, as I see it) are apposite. There is a real need to work "in the field", both conducting archival research and working alongside comics writers and disseminators, and this is carefully factored in. The importance of the academic outputs are clear from reading the proposal, and the impact plan is outstanding. Due consideration is given to the needs of the comics writers themselves, frequently operating in precarious conditions and unaware of broader regional production contexts.

PI and Co-I are exceptionally well placed to conduct this research, which very clearly builds on their knowledge and previous projects, taking the discussion of comics in a new and very under-researched direction.

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

✔					
6 (High)	5	4	3	2	1 (Low)

My confidence level in assessing this is:

	✔	
High	Medium	Low

<u>Response to Reviewers</u>

We thank the reviewers for their constructive comments. We are pleased that their views were overall extremely positive and are heartened that the project was seen as 'urgent' and 'timely' precisely because comics production is undergoing a renaissance in Latin America just as the growth of institutionalized multiculturalism is being questioned in terms of its superficial approach to racism. We also appreciated that the PI and Co-I were considered extremely well placed to carry out this project, that it was seen as highly feasible, and that its planned outputs were thought 'original' and its impact 'outstanding'.

Quality

We agree with 098731263 that having six artists work on the project will necessarily be a sample as 'an exhaustive study in the field [is] virtually impossible'. Our criteria for choosing these artists is that they should have a strong interest in questions of racism and anti-racism, and be willing to engage actively in the project. We also want to ensure diversity in terms of race and gender (as mentioned in the CfS, p.5). Our existing networks and the targeted approach we will take following team discussions in the early months of the project mean we can take steps to ensure this. We entirely accept 015572322's point about the importance of intersectionality, which we mentioned briefly in the CfS (p.1, p.2) and which we anticipate will emerge as a central theme during the project. Certainly our analyses of race in comics and the wider profession will explore how class, gender and sexuality have a bearing on racial dynamics (and vice-versa).

The difference between 015572322, who suggests that Mexico might be included in the project, and 098731263, who wonders whether the project might be covering too many national traditions, reflects our own discussions about depth and breadth when designing the project. We hold to the view that covering three countries is feasible with the team that we have proposed (four we think would be too many) for two reasons. First, we are building on our existing knowledge of comics and racial politics in all three countries. Second, these nation-states have been shaped by a shared historical, cultural and linguistic legacy; they have variations of a common racial formation, now facing similar tensions between racism and discourses of multiculturalism; and they have structures in which art and politics relate in similar ways (e.g. regarding funding regimes for cultural practices and heritage). This shared socio-cultural context enabled the multi-country projects already undertaken in the region by Scorer (two countries) and Wade (three and four countries).

015572322 suggests that adding Mexico would bridge Central and South America but we chose not to include Mexico for two reasons. First, in the last two decades Mexican comic artists have been less integrated into the wider field of Latin American comics. Of the 42 artists included in the recent showcase anthology of Latin American comics, *El Volcán* (Sainz and Bidegaray, 2017), seven are Argentine, seven Peruvian and eight Colombian, but only three are Mexican, a trend reflected in other publications. Second, these countries were chosen because they reflect the three symbolic poles of Latin American racial formations: to put it simply – and recognising crossovers between all three – in Argentina whiteness is symbolically powerful, while in Peru it is indigeneity, and in Colombia, especially since the 1990s, it is blackness. In these terms, Mexico would duplicate Peru. Nevertheless, we appreciate 181999872's suggestion that the final conference is an opportunity to include input relating to Mexico and other countries.

Addressing 098731263's various queries about the manageability of combining historical and contemporary elements, and the relationship between them, we stress that the historical research element of the project underpins the more contemporary strand in terms of the research outputs focused on contemporary production: the comics produced by the artists will respond to our research findings from the archival work; and the online exhibit will include historic depictions of race alongside contemporary creations.

In sum, we believe that project as it stands, in terms of both countries covered and the historical to contemporary approach, is feasible, will enable us to reach conclusions that will be meaningful to

the wider fields of Latin American, race, and comics studies, and will allow us to engage and influence a wider group of non-academic practitioners and creators.

Finally, 098731263 notes the absence of several important comics scholars. Bibliography here, of course, is vast and with more space we would have included reference not only to those scholars but also others, including Duncan and Smith (2009), Beaty (2012), Kukkonen (2013), Zannettin (2015) and Baetens, Frey and Tabachnick (2018). We are, all the same, wary of umbrella terms such as 'world comics', which often ratify centre-periphery models of world culture and, moreover, mask important differences between diverse spheres of non-English-language cultural production.

People

098731263 is right to note the importance of Entreviñetas, with whom Scorer has collaborated for three years, in terms of providing 'on the ground' assistance in Colombia. Nevertheless, Scorer has also worked extensively with comics scholars and artists in both Peru and Argentina, which means developing contacts there will not be 'hit and miss' as 098731263 fears.

The reviewers welcome the role of the two PDRAs working on the project. 015572322 makes a fair point about PDRA outputs and, as the reviewers are happy with the support mechanisms for the PDRAs that we have put in place, we feel confident to aim for one further single-authored article for each PDRA to be drafted in the second year of the project (see also below).

Management

We have addressed 098731263's comments on scope in 'Quality' above. They also comment on the duties of the PDRAs. PDRA1's responsibilities will focus on the three earlier historical periods to be covered by the project and they will undertake the majority of the archival work when in Argentina, Colombia and Peru. PDRA2, who will focus on the contemporary period, will undertake some archival research in Latin America but will spend more time analysing contemporary comics work and online comics networks, liaising more extensively with artists and practitioners. They will also undertake archival research in the US, where holdings are predominantly related to the past two decades. All of that research will feed into PDRA2's responsibility for the structured interviews with artists. Though PI and Co-I will oversee the online exhibition, both PDRAs will be involved in editorial decisions and producing written content to accompany the artwork. Neither PDRA will need more than basic IT skills as the technical aspects of the exhibit will be undertaken by a specialist web developer in liaison with the Digital Humanities team at the University of Manchester (UoM).

With regard to 181999872's query about data sharing and writing plans, all data and research findings will be shared between core researchers via UoM's dedicated research data sharing server. Discussions about the precise delimitation of the individual publications (and specifics about allocations of specific archives, publications and contacts) will form part of our regular meetings. The book will comprise analysis of print publications collated by the PI and the PDRAs and will cover the four historical periods, while the PDRA's two additional articles could provide in-depth analyses of case studies not included in the book. The other articles will focus on contemporary comics work in the light of historical trends, including analysis of the activities and comics produced as part of the project.

Further to 181999872's query about the Advisory Board, as well as asking board members to comment on research reports, we will consult them on relevant subject areas and countries where required. We will invite them to review outputs prior to final submission, and will include them in evaluations of the comics submitted to the online exhibition. The final invited member of the Advisory Board, responding to 098731263's concerns about making links to comics production outside Latin America, will be unrelated to Latin America.

Value for Money

Both 181999872 and 015572322 felt that the project was excellent value for money. We are pleased that 181999872 noted the 'wholly appropriate' payments to the project artists.

098731263 recognized that the inherent nature of the project will incur sizeable expenses. Certainly some research can be done in Manchester using online materials, databases and digitalized content, as 098731263 suggests, but a great deal of work will need to be done in national libraries and archives in Latin America, accessing materials, particularly periodicals, unavailable elsewhere. Trips to state universities in Michigan, Iowa and New Mexico are included because those institutions, together with the Ibero-Amerikanisches Institüt in Berlin, have the most important collections of (especially contemporary) Latin American comics in the world (in some areas exceeding holdings in Latin America itself – New Mexico, for example, has the largest publicly accessible collection of Latin American fanzines in existence).

As to the other queries raised by 098731263: (i) the costing for the conference is based on UoM official rates. Whilst we always intended to have a CfP to reach participants, especially PGR students, whose work we are not familiar with, we will blend that with targeted invites, an approach that was extremely effective for the conference that concluded Scorer's Leverhulme project; (ii) the online exhibition costs are based on the experience of the UoM Research IT team with similar projects. We feel very strongly that neither IT design of the online exhibition nor translation should be undertaken by PDRAs, whose time should be dedicated to research.

Outputs, Dissemination and Impact

Impact: 098731263 believes that the project could be more ambitious in terms of impact and has the potential to 'inspire further creators, and lead to the questioning of givens'. We are confident that our impact strategy will turn that potential into concrete benefits and innovations for those involved with the project. Via the retreats and workshops, our research findings will shape the work of the project artists and comics professionals, giving them new self-reflexive ways to incorporate racial difference into their practice. Experience shows that we can influence the work of non-academic partners: evaluating their participation in Scorer's Leverhulme grant, Entreviñetas wrote: 'the professional and academic networks built during the three years of the project have decisively influenced the management perspectives of the artistic program that will be carried out at the Festival Entreviñetas in the next five years'. We believe that our current project can have similar impacts. Finally, we are confident that the online exhibition will not only help disseminate artists' work to a wider audience but also encourage viewers and contributors to reflect on race and comics in ways that they had not done before, potentially changing their views.

Outputs: We believe that the quality of the planned articles offsets 098731263's comments on the book as the major output. Targeting top-level journals (including the important ones listed by 098731263) will ensure significance and dissemination, as will the plan to include two further articles as indicated above. We would also stress the value of the other outputs: 181999872 notes that the briefing document is 'an output of major importance' and 098731263 also acknowledges that the online exhibition is 'the output most likely to reach a widespread and diverse audience'. With regard to the latter, after disseminating an open call for submissions via social media and comics professionals (publishers, bookshops, conference organisers, etc.), the project team will review submissions prior to inclusion in the online exhibition. We will ensure, following 098731263's comment, that the exhibition will have a lasting presence on the UoM website and note that this will have no further cost implications.

The principle underpinning the concluding International Conference, which 181999872 asks about, is to put our findings into dialogue with scholars working on comics and race in other parts of the world. 181999872 is right to suggest that the conference is an opportunity to include scholarship on other Latin American countries, including Mexico and Brazil, something we can ensure via targeted invites and in the CfP. The conference will also be an opportunity to discuss potential cross-regional research. We anticipate further publications from this event (the editors of the *Journal for Graphic Novels and Comics* have expressed interest in a special issue on Latin American comics) but these were not included as they fall beyond the lifespan of the project.