REF2021

Institution: University of York

Unit of Assessment: 32 - Art and Design: History, Practice and Theory

1. Unit context and structure, research and impact strategy

1a. CONTEXT
The Department of History of Art at York celebrates its 21ˢᵗ birthday in 2021. Constituted as recently as 2000 with a staff of seven, the Department quickly established itself as a leading centre for art-historical research. As an independent department within the Faculty of Arts and Humanities (established in 2015), we have been supported to grow steadily, and we also benefit from close relationships with other disciplines at York. Our research community now numbers over 100 art historians: **19 research-active staff**, at all stages of their careers, a changing roster of approximately **15 visiting and affiliated scholars**, and **76 PGRs from 16 countries** around the world.

The Department is committed to sustaining expertise in depth across a wide range of subjects and to reaching non-academic audiences through collaborations with museums, galleries, and heritage organisations.

From the outset, the Department's research strategies were designed to encourage wide historical coverage, the study of different media, and multiple kinds of scholarly enquiry. The range of our work is apparent from our selection of outputs, which extends from the third century BCE to the recent and contemporary, from stained glass to digital media, from California to Central Asia, and from the empirical and historical to the theoretical and philosophical. This pluralism allows us to support areas of research that smaller departments find difficult to maintain, such as architecture, medieval art, and stained glass (in which York has an outstanding heritage). The Department is not wedded to coverage *per se*, but to the broad range of conversations and rich intellectual exchange that scale and a pluralist spirit make possible.

The Department prides itself on its open, outward-facing ethos, most evident in our collaborations with museums, galleries, and heritage organisations, through which we share research with conservators, curators, and wider public audiences. Our research has impacts on the preservation and cultivation of cultural heritage, the enrichment of cultural life, and the education of civil society beyond the academy. Our commitment to the social benefits of our research dates from the Department's inception, and has been strengthened by more recent impact agendas and by York's reaffirmation in 2019 of its mission as a University for public good.

The Research Clusters and organisational structures that enable our large and complex community to thrive are detailed in Section 1d. These coexist with a strong and distinctive sense of shared purpose based on exchange across our various specialisms and approaches. In the reporting period we held 292 separate research events (https://www.york.ac.uk/history-of-art/news-and-events/events/). Since the onset of Covid-19 we have continued this activity online, with the unexpected benefit of opening up our research and discussion to wider participation. York History of Art is committed to the distinctive ethos of its research community, and aims to enhance this ethos by encouraging greater geographical and social diversity among its participants.

1b. RESEARCH AND IMPACT STRATEGY: ACHIEVEMENT OF STRATEGIC AIMS
Our Research Strategy for 2014-20, described in REF2014, affirmed our ambitions to be 'a major world centre for art history'; to maintain 'wide chronological coverage and intellectual diversity'; and to consolidate our research culture in the following ways:

     i.   increase PGR numbers;
     ii.   maintain or increase research income and diversify funding sources;
     iii.   continue to develop ambitious partnerships;
     iv.   remain at the forefront of new technology in its art-historical applications.

In developing these aims we also made a long-term commitment to extend our research beyond Europe and North America.

The general aims described in 2014 have been achieved: we have maintained the scale of the Department (now 17.83 FTE), and we have deepened and widened the intellectual range of our research. This has been achieved partly through the appointment of six researchers at the start of their careers. **Gilroy-Ware** consolidates the Department's leadership in post-medieval British art and adds research on race and racialisation. **Uglow** extends our expertise in historiography. **Kittler** and **Kinsey** have added specialisms in recent Italian art and new technologies. **McClary** and **Bilbao** expand our geographical range to Central Asia, the Middle East, and the Global South. McClary's appointment confirms the Department's commitment to the Islamic world, already expressed in its collaboration with York's Islamic Art Circle (see Section 4a).

We can claim strong results in the particular areas identified in our strategy from 2014:

- **Increase PGR numbers**. **79** students completed PhDs in the reporting period, which compares with **37** in the previous REF cycle. A further **76** PGRs are currently working towards their degrees. See Section 2b.

- **Maintain or increase research income and diversify funding sources**. We continue to win grants, large and small. Our annual income averaged £202,813. This includes a new AHRC grant, *Pantheons*, awarded to **Edwards** in 2019 and at £800K the largest grant in the Department's history. Grants came from 11 sources, four of them new to the Department. See Section 3a.

- **Continue to develop ambitious partnerships**. The Department has invested significantly in this area, with the formation in 2016 of **York Art History Collaborations** (**YAHCs**). During the reporting period we worked in some form of partnership with **41** museums, galleries, heritage or arts organisations (http://yahcs.york.ac.uk/partnerships/). Colleagues have co-curated 11 major exhibitions in this REF period, attracting **849,988 visitors**. See Section 4a.

- **Remain in the forefront of new technology in its art-historical applications**. Colleagues and PGRs have seized opportunities for open-access and digital dissemination of their research (see Section 1d). **Ayers**'s www.virtualststephens.org.uk, launched in 2015, offers a digital reconstruction of the medieval chapel that became the first House of Commons at Westminster. **Lillie's** two exhibitions at the National Gallery have pioneered online catalogue publication and digital reconstruction (see REF3).

Our Impact Strategy in 2014 defined three goals:

     i.   nurture existing partnerships;
     ii.   initiate new strategic partnerships;
     iii.   shape the preservation and conservation of the historic environment, particularly medieval architecture and stained glass.

The two Impact Case Studies selected for REF3 exemplify our success in goal i, and demonstrate the depth of our involvements with contrasting partners, the National Gallery and York Minster. The York Minster case study describes our impact on stained glass conservation at the Minster and beyond (including internationally), and exemplifies goal iii. Our success with goal ii exceeded expectations; our model for mutually beneficial partnerships led to a dramatic increase in their numbers and created the need for **YAHCs**. Described in Section 4a, this has been a major initiative for the Department and the principal vehicle for implementing our Impact Strategy.

1c. FUTURE STRATEGY
Our **Future Strategy** is to remain a world-ranking Department, which in the next five years will mean not merely a more expansive geographical reach for our research and impacts, but also a more diverse and inclusive research community. More specifically we will:

- **Extend the global reach of our research**. Building on the appointment of **McClary**, we aim to become the leading UK department for research in Islamic art, for which we are developing an ambitious strategic plan. Future appointments and international research collaborations will extend global reach in ways that relate logically, but also creatively, to existing research strengths.

- **Maintain the scale of our PGR community and increase its diversity**. We will continue to train the academics and curators of the future. We will actively pursue opportunities to expand PGR funding, as a key to widening access to doctoral study, and will continue to innovate in training and career support. Above all we will maintain the intellectual vitality and sense of community that attracts doctoral students to York.

- **Continue to foster collaboration and partnership**. Through YAHCs, we will nurture our existing research collaborations and impacts, and create new ones. We will maintain our involvement in exhibition curating, and we will listen to colleagues in museums and galleries—locally, nationally, and internationally—and do all we can to support them as they emerge from the devastating effects of Covid-19.

- **Diversify our community of scholars.** We will increase diversity not only in our resident community in York, but also by forming new collaborations and partnerships.

1d. HOW WE STRUCTURE OUR RESEARCH
The successful implementation of our Research and Impact Strategy depends on a series of interlocking structures. At Department level, we have structures to facilitate intellectual exchange across artistic media, chronologies, and geographies; at Faculty and University level, we participate in structures to encourage interdisciplinary research; and we have created structures to support external collaborations and impacts. These overlapping structures are managed by a **Departmental Research Committee** (**DRC**), which formulates strategy and ensures that resources are distributed equitably. DRC takes responsibility for the Department's commitments to **open research and research integrity.**

Department-level Structures
REF2014 listed five Research Schools: Architectural History and Theory, British Art, Medieval Art and Medievalisms, Sculpture Studies, and Stained Glass. These continue to represent departmental strengths, but larger numbers of PGRs and new foci have altered the balance and created the need for more flexible resource allocation. In 2018 we ended the practice of a fixed budget for each School, and added groups to reflect research interests in Modern and Contemporary and in Renaissance and Baroque. The result is seven looser groupings, renamed Clusters, which now bid to DRC for funding on a project basis. The Clusters provide at least one intellectual home for every colleague and PGR, but they also permit flexibility and innovation.

Cluster events take place throughout the year, including reading groups, site visits, workshops, and conferences, many of which have led to publications or grant applications. These examples are necessarily selective:

- *Architectural History and Theory*. In 2014 three Early Career Researchers (ECRs) organised a conference at the National Gallery, 'Beguiling Structures', to complement **Lillie**'s exhibition *Building the Picture* (see REF3), while in 2017 the Cluster hosted a colloquium on architectural drawing, with scholars from Oxford, Birmingham, Pisa, and New York. **Geraghty** co-organised a conference on architectural meaning, 'The Medium and the Message' (2016).

- *British Art*. Through this, the Department's largest Cluster, York maintains its leadership in British Art studies. PGRs organise at least one major conference each year (often in conjunction with exhibitions in which the Department was involved): 'Sargentology' (2016, published as a special issue of *Visual Culture in Britain*, 2018), 'Albert Moore' (with York Art Gallery, 2017), 'Arnolfini Histories' (with the National Gallery, 2018), 'Reassessing Burne-Jones' (with the Ashmolean Museum, 2019), and 'Pre-Raphaelite Sisters' (2019). A study day convened in 2014 by **Johns** reflected on British art as a category: 'There's No Such Thing as British Art' (published in issue 1 of the online journal *British Art Studies*, 2015). The Cluster hosts the British Art Network Group on Women Artists 1750-1950, in partnership with Tate and the Paul Mellon Centre (PMC).

- *Medieval Art and Medievalisms*. The Department supports one of the world's largest concentrations of historians of medieval art. Activities include international conferences on a wide range of topics including art, architecture, manuscripts, and international heritage, often leading to publications: 'Place and Space in the Medieval World (2014, published by Routledge, 2017); 'Cathedral Libraries and Archives in the British Isles' (2014, published online); 'The Politics of Visual Translations of Jerusalem' (2015, part of an ERC-funded research project led by **Vorholt**); 'All Roads Lead to Rome: The Creation, Context and Transmission of the *Codex Amiatinus*' (2016, published by Brepols, 2019); 'The Rood in Medieval Britain and Ireland' (2016, published by Boydell and Brewer, 2020); 'Casting the Real: Reproduction, Translation and Interpretation in Petrarch's Time' (2017); 'Interpreting and Preserving Cultural Heritage' (2019).

- *Modern and Contemporary*. This Cluster has emerged as a major focus of activity. **Applin** co-organised 'House, Work, Artwork: Feminism and Art History's New Domesticities' (2015), subsequently published as a special issue of *Oxford Art Journal*. In 2017, the Department hosted 'Merz North', a Schwitters network, as well as a PGR-led conference, 'Looking at Art-Language: Artists' Magazines 1969-1985'. In 2018-19, **Kinsey** and **Kittler** organised a series of interviews with artists, including Naiza Khan and Rachel Adams. The Cluster also organised workshops and conferences on Vegan Theory, Environmentalism, and Eve Kosofsky Sedgwick.

- *Renaissance and Baroque*. Events include 'Metaphors of the Veil Beyond Painting', organised by **Hills** and **Lugli** with the Kunsthistorisches Institut in Florenz – Max-Planck Institut (2014); 'Strange Beauty', in association with the National Gallery exhibition co-curated by **Nuechterlein** (2014); 'The Venice that made Bellini', bringing UK and Italian scholars into dialogue (2015); 'Spanish Royal Geographies', a PGR-led international conference (2017); 'Renaissance Ferrara: New Directions' (2018). In 2019, the Cluster collaborated with the British Art Cluster to explore the afterlives of Leonardo's *Virgin of the Rocks*, in conjunction with **Lillie**'s National Gallery exhibition (see REF3).

- *Sculpture Studies*. This Cluster represents the Department's distinctive practice of innovative work on sculpture, which generated **Edwards**'s AHRC-funded projects: *Displaying Victorian Sculpture* (with Michael Hatt, University of Warwick) and *Pantheons: Sculpture of St Paul's Cathedral, c. 1795-1918*, launched in 2019 to explore the Cathedral's unparalleled collection of 300 public monuments and its contested value to a multicultural

audience in the 21st century. The importance of the *Pantheon*s project has been underlined recently by debates surrounding the 'Black Lives Matter' and 'Rhodes Must Fall' movements. In 2017 **Hills** organised a symposium on 'The Edge of Sculpture', which drew together art historians, media theorists, and fine artists. In 2018, **Edwards** organised a study day at Fairfax House, York, on 'Rethinking the Genius of Grinling Gibbons' (published as a special edition of *Sculpture Journal*, 2020).

- *Stained Glass*. York is the global leader in stained-glass scholarship and its relationship to conservation (see REF3). In 2014, the Department hosted the annual colloquium of the CVMA (*Corpus Vitrearum Medii Aevi*).

Faculty- and University-level structures
Interdisciplinary research is supported by the four Interdisciplinary Research Centres of the Faculty of Arts and Humanities: **Medieval Studies** (**CMS**), **Eighteenth-Century Studies** (**CECS**), **Renaissance and Early Modern**, and **Modern (CModS)**. Closely aligned with the Department's Research Clusters, the Centres bring art historians together with colleagues in English, History, Archaeology, and other disciplines, and enable intellectual exchange that can lead to cross-departmental collaboration in doctoral supervision and to major projects or grant applications. For example, conversations in CMS led to the AHRC-funded collaboration with the Department of History and the Houses of Parliament, *St Stephen's Chapel, Westminster: Visual and Political Culture 1292-1941*. Colleagues contribute to the management of the Centres; for example, **Johns** convened the research seminar series for CECS (2013-16); **Ayers** is currently Co-Director of CMS, where **Vorholt** and **Nuechterlein** have held leadership roles. PGRs have organised conferences in all four Centres.

Examples of recent interdisciplinary events, supported by Department funding, include PGR-led conferences on 'Past Time: Art, Anachronism, Anachronisticism' (2016), and 'Art as Commodities / Commodities as Art' (2019), as well as a series of three exploratory workshops on fashion and dress history, which has emerged as a major Department research interest (2014-19, convened by **Van Wyhe**). Colleagues also participate in interdisciplinary activity beyond the Faculty; for example, **Bilbao** is a member of a project team in York's Centre for Applied Human Rights, to which she contributes on art and human rights; **Edwards** and **Nuechterlein** participate in 'Complexity', a collaboration between CModS and the York Cross-disciplinary Centre for Systems Analysis. Interdisciplinarity is facilitated by the **Humanities Research Centre** (**HRC**; see Section 3b).

Structures to support external collaborations and impacts
Situated within the Department, but with a distinct identity of its own, YAHCs was formed in 2016 to provide strategic oversight to our growing network of partners. It has a dedicated Administrator (0.4 FTE) and is managed by a Director, who receives 80% teaching remission and an annual (non-staff) budget of £20K, used for travel expenses, publicity (including its website, http://yahcs.york.ac.uk), and project expenses.

The development of YAHCs has been the central plank of our Impact Strategy, and its Director is, *ex officio*, the Department's Impact Lead. Both Impact Case Studies in REF3 received significant funding from YAHCs. For example, a workshop hosted by YAHCs in July 2016, attended by seven National Gallery curators, developed a future course of actions which fed into the National Gallery Impact Case Study. YAHCs also plays an enabling role in developing emerging impacts (see Section 4a).

Departmental Research Committee
Our interlocking structure of Clusters, Centres, and Partnerships is overseen by a proactive **DRC**, which is chaired by a senior colleague and reports to the Departmental Management Team. DRC's permanent membership includes the Director of YAHCs, the Director of PGR Programmes, PGR and postdoctoral representatives, and the Department Manager (our most senior administrator, responsible for financial and administrative aspects of research management). DRC has two

formally timetabled meetings per term and oversight of all research matters, including resource allocation. Equality and diversity issues are a standard agenda item at every meeting.

The Department's Research and Impact strategies are reviewed and debated each year at an Away Day attended by the entire Department.

Open research and research integrity
The Department has a strong commitment to open-access publication as one crucial means of widening access to our research. We make our research available online via the YAHCs website, where databases, catalogues, and virtual exhibitions can be freely accessed. Highlights include *The Art World in Britain 1660-1735* (ed. R. Stephens; revised 2020), which contains over 100,000 primary sources and has been overhauled following a £40K digital project grant from the PMC, awarded to **Johns**; and *John Neuton and the Re-Foundation of York Minster Library* (2016), co-edited by **Vorholt**, which includes state-of-the-art digital facsimiles of books bequeathed to the Library in 1414.

As part of our long-standing partnership with Tate, three colleagues (**Elias**, **Boaden**, **White**) have contributed 'In Focus' articles to its open-access research pages since 2014. We have also been closely associated with *British Art Studies*, launched by the PMC in 2015 as 'one of the few completely open access journals in the field of art history'. **Geraghty** was on the original advisory committee (2015-18), while seven other colleagues have published contributions.

In 2019 our research students launched a PGR and ECR open-access journal, *Aspectus* (see Section 2b): 'We are committed to the open-access model, and the principles of equality through access.'

The vast majority of departmental events are free to access and open to all. Many of our research seminars are advertised on the University's Open Lectures list.

We have robust systems in place to ensure that we adhere to the University Policies on the *Publication of Research* and *Research Data Management*, and its Codes of Practice on *Research Integrity* and *Principles for Good Ethical Governance* (REF5a, 14-17). The Arts and Humanities Ethics Committee checks that grant proposals have been appropriately assessed; our departmental Ethics Officer works proactively to raise awareness of ethical considerations.

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2. People

2a. STAFFING STRATEGY AND STAFF DEVELOPMENT
Our Staffing and Recruitment Strategy flows logically from our Research and Impact Strategy to maintain the scale of the Department and to replenish and extend our expertise. We have made six appointments in the reporting period: in 2016 **Kittler** (F) and **Kinsey** (F, left 2018), in 2019 **McClary** (M) and **Bilbao** (F), and in 2020 **Uglow** (M) and **Gilroy-Ware** (F). Our policy has been to identify the best emerging talent wherever it is located in the world, and to nurture ECR and mid-career colleagues to become the leading scholars in their fields. We have had recent success in recruiting colleagues from more diverse backgrounds, and we aim to improve this in the next five years. As noted at the start, our research community now numbers 100+ people at any one time, including Honorary Professors and Fellows and an annual Fulbright Scholar, who add distinctive areas of expertise, such as the heritage sector and broadcasting, and help to increase our geographical and social diversity.

We encourage staff development through both top-down and bottom-up practices:
- In two one-to-one research meetings per year with the Chair of DRC, publication, grant applications, and impact plans are discussed, as are the multiple kinds of support, financial and practical, available within the Department and University. The meetings complement the University's Performance Review scheme, where research achievements are

considered more formally, and long-term goals are set. All one-to-one meetings include discussion of equality and diversity.

- The Department has sustained its practice of one term's sabbatical in every six. Colleagues are permitted to accumulate sabbatical terms to create longer periods for dedicated research, and many have been awarded additional leave periods or workload reductions to pursue special projects or develop grant applications. Colleagues submit to DRC a statement of intent in the term before their sabbatical, and a report on their return.
- DRC has a formal policy on 'Research Expectations', updated annually, which details expectations for outputs, grant applications, impact case studies, supervision of PGRs, and reporting requirements. In 2018 the policy was significantly revised to encourage colleagues to prioritise quality over quantity. Colleagues are now asked to make a ten-year research plan, which will enable the Department to coordinate sabbaticals more effectively and to allocate extra research time strategically. We hope this will energise colleagues to produce research outputs of scale and ambition.
- We encourage mutual support among colleagues. Staff at all stages have a research mentor, whom they meet at least once per term. In 2017 we initiated a voluntary peer-review system for publications. The first colleagues to make use of this were a Professor and a Lecturer; in both cases the peer-reviewed article was subsequently published in a major refereed journal.
- Colleagues beginning their research careers receive additional support. ECRs are mentored for two years by the Head of Department; teaching relief and exemption from burdensome administrative roles enable them to launch their careers. **Kittler**, for example, won a British Academy Small Grant shortly after her appointment, while **Lugli** obtained a prestigious I Tatti fellowship (2016-17). New colleagues are encouraged to begin supervising doctoral students as soon as possible, and those who joined in 2019 and 2020 are all co-supervising at least one PGR. ECRs initially co-supervise with an experienced colleague, who provides guidance and mentorship. All ECRs take the University's Postgraduate Certificate in Academic Practice, for which they receive teaching relief.
- Postdoctoral Researchers (PDRs) are similarly nurtured. Funded research projects in the reporting period have enabled us to employ five PDRs, who meet weekly with their supervisors and are fully integrated into the Department's research culture. Since 2015, DRC has included a PDR representative. In 2020 a new University initiative enabled the Department to bid for postdoctoral fellowships, and we were successful in winning our first Leverhulme Early Career Fellowship. Our former PDRs have an excellent record of proceeding to further employment (included in the career destinations listed in Section 2b), and successful mentoring is also apparent in the careers launched from York (Category B staff). **Applin**, for example, is now Professor at the Courtauld, while **Lugli** is Assistant Professor at Stanford.

Our policies sustain a research *culture* in the early modern sense of the word: a place where growth is made possible. This is evident from our record of promotion:

2014 **Van Wyhe** (F) promoted to Senior Lecturer (SL); **Ayers** (M) and **White** (M) to Professor
2015 **Geraghty** (M) to Professor
2016 **Hawkes** (F) and **Lillie** (F) to Professor
2017 **Nuechterlein** (F) to Reader
2019 **Johns** (M) and **Vorholt** (F) to SL
2020 **Brown** (F) to Professor

90% of eligible staff have been promoted since REF2014. All but one Lecturer in 2014 is now mid-career (SL); all mid-career colleagues (SL in 2014) are now Reader or Professor.

2b. RESEARCH STUDENTS
The Department has one of the largest communities in the UK of PGRs in History of Art (**79 PhD completions in the reporting period; 76 in progress, and new applications growing**). Doctoral projects cover the full range of Department research activity, and often lead to new areas. For example, projects in British art, the Department's traditional powerhouse for recruitment,

increasingly involve international connections. Every member of the Department currently supervises one or more students, which ensures that all our research areas are being transmitted to – and transformed by – the next generation of scholars.

Our recruitment strategy is to attract the best students from across the globe, underpinned by our commitment to equality and diversity. In 2015 we overhauled our recruitment processes; all plausible applicants are now formally interviewed by the potential supervisor and the Director of PGR Programmes.

Wider access can only be enabled by financial support, and we do everything we can to assist our PGRs in gaining funding. We participate in the **White Rose College of the Arts & Humanities** (**WRoCAH**), the AHRC-funded doctoral consortium for York, Leeds, and Sheffield; a colleague sits on WRoCAH's Heritage and Material Culture Subject Cluster, of which **Prettejohn** served as Chair (2015-18). 25 students have been successful in obtaining competitive AHRC studentships (17 through WRoCAH; eight through the Collaborative Doctoral Award/Partnership (CDA) competitions). Further externally funded scholarships were granted by Wolfson, ERC, Society of Architectural Historians of Great Britain, China Scholarship Council, and Sasakawa Foundation. Internal scholarships include six fully funded York Overseas Research Scholarships. 17 students have been supported by Departmental Scholarships or fee waivers, amounting to a departmental expenditure of **£165,397** in the period. The Department also provides support (by competitive application) to self-funding students for research travel costs, conference attendance, and training courses (such as language tuition).

Supervision, monitoring, and support
Our PGR programme is founded on dedicated supervision, overseen by a Director of PGR Programmes and the Department's Graduate Studies Committee. PGRs (both full-time and part-time) meet their main supervisors 8 times a year. Once every six months (12 months for part-time) students meet with a Thesis Advisory Panel (TAP), composed of their supervisor and at least one additional member of staff. At each TAP the student has a confidential discussion with their non-supervisory TAP member in which they can raise issues about supervision or anything else. All meetings are fully documented on the University's SkillsForge system. Formal reviews of progress occur at the end of the first and second years (biennial for part-time) based on TAP reports, a supervisor's report, and written evidence provided by the student (thesis plan, timetable, bibliography, and in the second year a substantial writing sample). The Faculty's Interdisciplinary Research Centres encourage co-supervision of interdisciplinary projects.

In 2017 the Department initiated a distance-learning option for PhD studies, which enables access to the programme for students who for any reason are unable to attend supervisions and events in York.

Skills development
A rich menu of training programmes is offered by the University and by HRC, which emphasises PGR training, in particular to foster the skills needed for interdisciplinary research. In addition, the Department organises bespoke sessions at least twice a term. Video recordings are made available to distance learners and anyone unable to attend in person.

The Department has developed two specialised training programmes for its PGRs:
- Our flagship programme, **York Summer Theory Institute (YSTI)**, was founded in 2015 by Visiting Professor (and Category B colleague) **Davis**, and is open (by competitive application) to PGRs worldwide; attendance is free, and the Department subsidises travel, accommodation, and social events. YSTI is an intensive, one-week course; Davis leads ten two-hour seminars in the week, and invites a distinguished visiting lecturer (for example, Griselda Pollock in 2015). Each year YSTI concentrates on a major issue: 'Art History and the Parameters of Image Studies' (2015); 'Art and Temporality' (2016); 'Visuality and Virtuality' (2017); 'Evolution, Ecology, and Art History' (2018); 'Art History and Phenomenology' (2019); 'Art History and Psychoanalysis' (2020, postponed due to Covid-

19). Intellectually demanding, YSTI develops students' theoretical sophistication as well as introducing them to a global network of PGRs.

- Training for Teaching: In 2016 Department launched a structured (and paid) two-stage programme. All PGRs wishing to serve as Graduate Teaching Assistants (GTAs) take the University's Introduction to Teaching and Learning. They can then apply for Stage 1 of the Department's programme, in which they teach on first-year undergraduate modules (seminars, essay tutorials, marking) with extensive support from the module convener (weekly meetings, teaching observation, end-of-module feedback). On successful completion, they can apply for Stage 2, in which they co-teach advanced undergraduate or MA modules, and participate in module design. In the reporting period 76 PGRs have participated in Stage 1, 16 in Stage 2. Five PGRs were selected for the York Learning and Teaching Award, a challenging master's level course providing professional development for GTAs.

Preparation for future careers

Working closely with our PGRs, we have developed a wide variety of means for building the skills and experience they need for their future careers:

- **PGR Conference**. This is held each year at the end of the spring term, designed as a preparation for participation at academic conferences. All PGRs are encouraged to give 20-minute papers on a general theme.
- **'Synchronicity'**. This is a monthly professional academic forum, run by PGRs, providing opportunities to present longer papers and receive feedback from peers and academic staff. It also organises peer-support meetings, for example on writing abstracts.
- *Aspectus*. This is an online, open-access journal, conceived and launched by PGRs, who are responsible for commissioning and editing content (https://aspectus.york.ac.uk).
- **Research Seminars**. A committee of PGRs helps to organise the Department's Research Seminar programme; PGRs make suggestions for speakers, welcome and introduce them, and chair the Q&A. Seminars are recorded, and made available to distance learners.
- **Research Funding**. PGRs bid for funding to hold conferences on the same basis as academic staff. See Section 1d for examples of the 53 conferences convened by PGRs in the reporting period.
- **Research Associate Status**. We introduced this category for former PhD students in 2015, enabling them to retain their links with the Department and access Library and IT provision, in order to bridge the difficult transition from PGR to ECR. One of the earliest recipients is now Senior Curator at York Art Gallery.

Career destinations

The Department's success in training the art historians of the future is confirmed by their subsequent careers. Completed PGRs, PDRs, and ECRs have been appointed to **postdoctoral fellowships** (Bristol, Cambridge, Durham, Liverpool, Oxford, Vienna, Warwick, Henry Moore Institute, PMC); **lectureships** (Berkeley, Birkbeck, Birmingham, Cambridge, Dartmouth, Edinburgh, Hong Kong, Leicester (2), Manchester Metropolitan, Newcastle, Open, Oxford, Queen Mary, St Andrews, Stanford, UCL, West Florida, York, York St John); **curatorships** at the British Library, British Museum, Burton Gallery (University of Leeds), Castle Museum (York), Kettle's Yard (joint post with Cambridge University History of Art), Lee Ungno Museum (South Korea), National Museum Wales, Soane Museum, Stained Glass Museum (Ely), Tate Britain, Watts Gallery (Brice Curator), York Art Gallery; **cataloguing/archival posts** at the National Archives, Wurfbain Fine Art (The Hague), Norman Foster Foundation (Madrid); **other posts** at Art Analysis and Research (New York), Büro Rauch (Koblenz), Katherine Are Studios, PMC, York Glaziers Trust, and the environmental arts charity Invisible Dust.

2c. EQUALITY AND DIVERSITY

The Department is committed to creating a research environment where everyone can thrive, and we have both top-down and bottom-up systems to encourage equality and diversity.

Top-down systems include active participation in the University's Equality, Diversity and Inclusion Strategy (REF5a, 35-37). All members of staff complete training in Equality and Diversity and in Unconscious Bias, and colleagues serve as departmental officers for Disability and Harassment. An Athena Swan Officer raises awareness of equality in all decision-making processes, and sits on the Departmental Management Team as well as the University's Athena Swan Forum; we conducted a detailed staff survey in 2019, and are working towards an Athena Swan Bronze Award. Bottom-up systems include mentoring (described in Section 2a), in which colleagues are actively encouraged to discuss personal circumstances, including flexible and remote working, training needs, unusual career paths, health, and support for travel.

A working group led by PGRs has drafted a departmental response to 'Black Lives Matter', and made recommendations for the wording of job advertisements to encourage applications from under-represented groups. Since 2014 we have made progress in increasing staff diversity through new appointments. Our PGRs come from 16 countries (Canada, Czech Republic, Chile, China, Germany, Greece, Iran, Italy, Japan, the Netherlands, Poland, Saudi Arabia, South Korea, Spain, Taiwan, USA), and demonstrate several protected characteristics. We have a strong commitment to generating funding to enable wider access to doctoral research (see Section 2b).

The Department has achieved a good gender balance; there is equity in the number of promotions and distribution of senior roles. A Departmental Promotions Committee, constituted in 2015, reviews the pattern of promotions and encourages colleagues to apply, paying particular attention to diverse career paths, including part-time staff and those with parenting and caring responsibilities. Of the ten colleagues promoted since 2014, six are women, which has transformed the gender balance of the senior group (six out of ten colleagues at Reader/Professor are now women). Recent promotions include part-time staff: **Brown** was promoted to Professor in 2020.

The Department has a strong tradition of research exploring questions of sexuality (**Boaden**, **Davis**, **Edwards**), and this is reflected in many doctoral projects. In 2017 the Department organised a conference to celebrate the 30th anniversary of ACT UP, the international advocacy group fighting to end the AIDS crisis, while Visiting Professor David Getsy lectured on 'Abstract Bodies: Sixties Sculpture in the Expanded Field of Gender'. **Edwards** organised a series of four events on Eve Kosofsky Sedgwick, culminating in the Manchester Sexuality Summer School for 2019. Colleagues participate in the University's LGBTI+ Matters Staff Network, and PGRs in the Graduate Students' Association's LGBTQ+ Network.

The Department continues to diversify its research-led teaching, both within existing research specialisms, in which questions of race and empire increasingly appear (**Hills**'s recent work on the effaced origins of silver extracted from the Andes, for example), and through recent appointments. Decolonisation is a research area for **Gilroy-Ware**, who, with **McClary**, has formed a discussion group around issues of decolonisation in research and teaching; this is a recent initiative which we expect to inform future decision-making.

In 2018 we introduced a new Workload Model, which provides a meticulously detailed account of all activity, including research. This brings disparities to light, and allows them to be addressed equitably and transparently. Colleagues with caring responsibilities and ill health have frequently been granted teaching relief and compassionate leave. Our flexible sabbatical system (see Section 2a) enables colleagues with caring responsibilities or other personal circumstances to research productively, and the career rhythm it supplies is a crucial factor in the wellbeing of staff. Part-time staff have the same sabbatical entitlement as full-time staff.

3. Income, infrastructure and facilities

3a. INCOME
The average annual income for 2014-20 was £202,813 – approximately £1K per month for every member of Department. Equal numbers of grants were awarded to women and men (13 each).

AHRC remains our largest funding source. *Pantheons*, our largest ever grant, began in 2019 (PI **Edwards**, £800K). **Hawkes** collaborates with colleagues at Durham, Leicester, and Oxford on *Worked in Stone: Completing the Corpus of Anglo-Saxon Stone Sculpture*, an interdisciplinary project to oversee the final three volumes of the corpus and to integrate the academic findings with the curating, care, and protection of the sculptures (2018-21, £765K). *Displaying Victorian Sculpture* (**Edwards**, with Michael Hatt of the University of Warwick, £436K) and *St Stephen's Chapel, Westminster: Visual and Political Culture, 1292-1941* (**Ayers**, with John Cooper of the Department of History, £1M) were successfully brought to completion; the exhibition *Sculpture Victorious* was held at Tate Britain and the Yale Center for British Art in 2014-15, while impacts of reach and significance are now being achieved at Westminster (see Section 4a).

We continue to diversify our funding sources, including the British Academy, English Heritage, Heritage Lottery Fund, European Commission, and numerous UK charities (Barns-Graham Charitable Trust, Leverhulme Trust, PMC, Rothschild Foundation, Tate Britain). Recent grant successes include a PMC Senior Research Fellowship (**Geraghty**), an AHRC network grant (**White**), and a Leverhulme Early Career Fellowship.

Strategy for Research Income

DRC oversees a rolling programme of major applications, initiated in 2014 and based on our track record. This ensures that at least one major grant application (£0.5-1M) is submitted each year and that DRC can plan in advance to resource grant-writing activity. All members of staff have a Grant Application Plan, which is monitored in Performance Review and in biannual meetings with the Chair of DRC. Colleagues are encouraged to begin with small projects (including internal funding sources), before progressing up the scale. **Hills**'s innovative work on Andean silver, for example, began with a University Pump Priming Award, succeeded by a British Academy Small Grant, then a Leverhulme Research Fellowship, which will lead to a major monograph. Currently in development are projects with the Government Art Collection, the Wedgwood Collection at the V&A, the Islamic Museum, Malaysia, and a new initiative in fashion history.

3b. ORGANISATIONAL INFRASTRUCTURE, SUPPORT, AND FACILITIES

DRC's budget of £40K is administered by a full-time Research Manager. Each colleague has an annual research allowance of £1000, but can apply to DRC for more, particularly for illustration and publication costs. DRC allots approximately 40% of its budget to the Department's ambitious programme of events (also open to PGRs). Since 2014, DRC has supported 65 conferences and workshops, including 35 organised by PGRs.

YAHCs has an annual budget of £20K a year, to which colleagues can apply for support for any kind of collaborative project. The Director of YAHCs also encourages applications to the University's Research Pump Priming and Impact Accelerator funds. During the reporting period, these schemes brought £44K into the Department, supporting projects as diverse as the exhibition catalogue for *Flesh* (York Art Gallery, 2016-17), the documentation of the conservation of the Great East Window at York Minster, and travel costs towards a collaboration with the Islamic Art Museum, Malaysia.

The Department is based in Vanbrugh College, part of the University's 1960s estate and Grade-II-listed since 2018. We are next door to the HRC, which provides facilities and support for Arts and Humanities staff and PGRs, including dedicated study space and social space for PGRs (REF5a, 46). HRC's staff of nine provide expert advice on research grants (including costing), pre- and post-award support for grants, impact development, postgraduate training, and research ethics. HRC's Research Development Manager identifies opportunities and supports the development of bids. The King's Manor, near York Minster, houses CECS and CMS; most of the Department's medievalists (and associated research projects), as well as our stained-glass workroom, are located there.

The University Library (REF5a, 39) continues to invest significantly in art history. Special acquisitions include the library of York Art Gallery in 2015 and Robert Hillenbrand's books on Islamic art in 2019. The Minster Library contains specialist collections on medieval art and

architecture, including stained glass. Through the Yorkshire Country House Partnership (see Section 4a), we can access the libraries and collections of fifteen major houses, including Castle Howard and Harewood. Since 2016, 85% the British Library's stock has been available to read at nearby Boston Spa (a weekly shuttle bus is provided *gratis* for staff and PGRs).

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4. Collaboration and contribution to the research base, economy and society

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4a. COLLABORATION

Collaboration with non-HEI partners is at the heart of our research, not an add-on solely for dissemination purposes. The Department was a pioneer in instituting formal partnerships, which were fundamental to the Impact Strategy outlined in REF2014. Since then, the burgeoning complexity as well as the sheer number of relationships with non-HEI partners has created the need for a new umbrella structure to provide both intellectual and practical guidance: **YAHCs** was founded to this end in 2016. Our model is not to do art-historical research that we then hand on to non-HEI institutions for display and dissemination. Instead we conceive of collaboration as fully reciprocal: we generate research through projects we share with our conservation and curatorial colleagues, and together we address wider public audiences. Those audiences, in turn, generate our future students, many of whom who will eventually become our curatorial, conservation, and academic colleagues.

Among our most important shared projects are exhibitions, which for us are ways to create new research, not merely to disseminate or 'illustrate' research generated in academic publications. Colleagues have co-curated eleven major exhibitions:

1. *Building the Picture: Architecture in Italian Renaissance Painting* (**Lillie**, National Gallery, London, 2014). See REF3.
   180,892 visitors.

2. *Strange Beauty: Masters of the German Renaissance* (**Nuechterlein**, National Gallery, London, 2014).
   29,097.

3. *Mondrian and his Studios* (**White**, Tate Liverpool, 2014).
   36,843.

4. *Sculpture Victorious* (**Edwards**, Tate Britain and Yale Center for British Art, 2014-15).
   33,000.

5. *Flesh: Skin and Surface* (**Applin**, York Art Gallery, 2016-17).
   41,015.

6. *Alma-Tadema: At Home in Antiquity* (**Prettejohn**, Fries Museum, Leeuwarden; Belvedere, Vienna; Leighton House Museum, London, 2016-17).
   293,000.

7. *Albert Moore: Of Beauty and Aesthetics* (**Prettejohn**, Museum De Buitenplaats, Eelde, and York Art Gallery, 2016-17).
   43,359.

8. *Turner and the Whale* (**Edwards**, Hull Maritime Museum, 2017-18).
   80,000.

9. *Ruskin, Turner and the Storm Cloud* (**Johns**, York Art Gallery and Abbot Hall Art Gallery, Kendal, 2019).
   31,426.

10. *Making a Masterpiece: Bouts & Beyond, 1450-2020* (**Nuechterlein**, York Art Gallery, 2019-20).
    17,185.

11. *Leonardo: Experiencing a Masterpiece* (**Lillie**, National Gallery, London, 2019-20). See REF3.
    64,171.

In each case, a York academic worked in close collaboration with one or more curators in the host institution. YAHCs underwrote the cost of the catalogue when the host institution was unable to do so (*Flesh*; *Turner and the Whale*; *Ruskin, Turner and the Storm Cloud*).

Our exhibitions engage with social concerns and international research priorities, including gender and the body (*Flesh*); environmentalism (*Turner and the Whale*); mental health (*Ruskin, Turner and the Storm Cloud*). They enable us to engage with diverse communities and audiences, and make wider contributions to the economy and to society. Locally, *Turner and the Whale* received a record number of visitors for Hull Maritime Museum; it also had a transformative effect on the Museum itself, culminating in a successful HLF bid (£13.6M). Nationally, the innovative technologies of *Leonardo: Experiencing a Masterpiece* attracted younger and more socially diverse audiences to the National Gallery (see REF 3). Internationally, *Alma-Tadema: At Home in Antiquity* attracted 158,000 visitors to Leeuwarden in Friesland, with an estimated media value of 3M euros. Both *Turner and the Whale* and *Alma-Tadema* were central to the regenerative programmes for their cities as Capitals of Culture.

YAHCs now comprises an extensive network of 41 partners, with whom we enjoy many different kinds of relationship (http://yahcs.york.ac.uk/partnerships/). We give strategic priority, however, to a smaller number of partnerships, two of which (York Minster and the National Gallery) are described in our Impact Case Studies (REF3). Another long-standing partner is York Art Gallery, with which we have co-curated four exhibitions since 2014 (nos 5, 7, 9, 10 above); further exhibitions, including 'Islamic Pottery' (co-curated by **McClary**), are in the planning stages.

Two new partnerships have emerged as strategic priorities. Seed-corn funding from YAHCs enabled **Edwards** to nurture the partnership with **St Paul's Cathedral** that led to *Pantheons* (see Section 1d). In 2018, our long-standing relationship with the **Palace of Westminster** was formalised as a 5-year signed partnership agreement, which builds upon the interdisciplinary project on *St Stephen's Chapel* (with **Ayers** as Co-I; see Section 1d). The digital reconstruction of St Stephen's Chapel is now displayed on touchscreens at Parliament, where (pre-Covid) it was seen by up to 1.5M visitors a year. According to a letter received from an MP, who hosted a collaborative research event with York at Westminster in 2015, 'the [St Stephen's] project is directly furthering and disseminating public knowledge of the Houses of Parliament … consistent with the aims of Parliament to promote public understanding and participation in British political life'. The Department secured an AHRC-funded CDA with Westminster in 2018; co-supervised by the Director of Communication Services at the House of Lords, this PGR will further cement our relationship with the Palace in the run-up to 'Restoration and Renewal', the largest conservation project of the age, which we are already starting to influence.

We collaborate on doctoral supervision with colleagues in museums and galleries. We have co-supervised 8 new AHRC-funded CDAs (four at Tate; one each at National Gallery, Hull Maritime Museum, the Burrell Collection, and the Palace of Westminster). PGRs have engaged in projects with the Henry Moore Institute, Leighton House Museum, and the V&A. PGRs have themselves co-curated exhibitions, including *Refuse/Refuge*, on the Mediterranean refugee crisis, at York Art Gallery (2018).

We support key networks in our region, including the **Yorkshire Country House Partnership**; the Department became the institutional host for YCHP in 2016 and its website is now managed by YAHCs. York's **Islamic Art Circle** is the first group in the North of England to present a regular programme of public lectures on the subject of Islamic art in its widest sense; recent speakers

have included Mehreen Chida-Razvi, Anna Contadini, Finbarr Barry Flood, Annabel Teh Gallop, Jessica Hallett, Robert Hillenbrand, and Ünver Rüstem. The Circle is run by its founder, York History of Art alumna Fozia Parveen, and **McClary**, and attracts enthusiastic audiences from the city as well as the University.

We collaborate with colleagues in other universities in the UK and abroad; examples mentioned above include *Displaying Victorian Sculpture* (with Warwick) and *Worked in Stone* (with Durham, Leicester, and Oxford). In 2015 we began an exchange programme with the History of Art Department at Cologne. We have developed strong links with the fast-growing art history sector in China, including an exchange partnership with Peking University (six visits to China by **White** and one by **Nuechterlein**, reciprocated in annual visits to York by Professor Ding Ning). We also enjoy relationships with the National Museum of China (visit and public lecture in York by ex-deputy director Chen Lyusheng in 2017) and emerging links with universities in Shanghai, Kaifeng, and Xinxiang.

The Department has also forged close links with fine-art practitioners. Since 2016 we have hosted a resident potter on campus. **Boaden**, **Hills** and **White**, with the Centre of Ceramic Art at York Art Gallery, have organised events bringing together academics, curators, and potters. In 2017 we welcomed Edmund de Waal to the Department. **Boaden** frequently contributes to film screenings and discussion platforms with contemporary artists, including at Tate Liverpool, Kettle's Yard, Hauser and Wirth, and the NPG. **Kittler** and **Kinsey** welcomed a series of contemporary artists to the Department in 2018-19, and put them in conversation with invited curators.

4b. CONTRIBUTION TO THE RESEARCH BASE, ECONOMY AND SOCIETY

Members of the Department at all stages of their careers contribute meaningfully to the sustainability of the discipline. We have held senior roles in the leading subject bodies: **White** became a Trustee of the Association for Art History (AAH) in 2020, and contributed to saving the Art History A Level; **Boaden** was a member of AAH's Higher Education Committee (2018-20); **Geraghty** was Chair of the Society of Architectural Historians (GB) in 2015-18; **Brown** is currently Chair of the UK *Corpus Vitrearum*, while **Ayers** was Vice-President (2008-16), and is currently President (2020) of the International *Corpus Vitrearum*.

We also contribute by undertaking editorial roles: **Nuechterlein** is Deputy Editor of *Art History* (2017-22); **Kittler** is co-editor of *The Sculpture Journal*; **Prettejohn** serves on the Publications Committee of the PMC; **Edwards** is on the Editorial Board of *Visual Culture in Britain*; **Hills** is a Consultant Editor for *Open Art Journal*; **Ayers** and **Vorholt** sit on the editorial board of *York Medieval Press*.

Many colleagues serve on research councils and grant committees. **Hills** has been on the AHRC Peer Review Panel since 2014; **Prettejohn** served on the Committee for Society, Arts and Letters of the British School at Athens (2015-20); **Hawkes** sits on the Board of the British Academy Corpus of Anglo-Saxon Sculpture, and has been a Member of the Government of Ireland, Final Assessment Panel, PhD Funding Awards (2018-19); **Geraghty** was on the Advisory Council of the PMC (2014-19). ECRs likewise contribute in this way, including **McClary**, who is a member of the Research Committee of the British Institute of Persian Studies, and since 2020 its Chair.

Similarly, colleagues at all career stages receive fellowships and prizes. Since 2014 **Hills** and **Lugli** have been visiting fellows at I Tatti (Harvard); **Geraghty** won the 2014 Alice Hitchcock Medallion (SAHGB) for the best architectural history book of 2013, and was a Visiting Fellow at All Souls College Oxford in 2018; **Kittler** is Scholar in Residence at Magazzino Italian Art, NY, in 2020.