

Institution: University of Warwick
Unit of Assessment: D32 History of Art
<p>1. Unit context and structure, research and impact strategy</p> <p>Since 2014, the Department of History of Art (from September 2020 a UoA of nine permanent, full-time FTEs, and four Postdoctoral Research Fellows (PRFs)) has significantly enhanced its existing research strengths while developing new ones. It continues to produce benchmark outputs across a number of well-established fields including Italian Medieval and Renaissance art (Bourdua, Pericolo, Tagliaferro, and PRFs Lupi and Daniotti); British art (Hatt, Dias, and now PRF Young); nineteenth-century French painting (Smith); and English Modernist architecture (Saumarez-Smith, replacing <i>emerita</i> Campbell, retired 2014). At the same time, the Department has extended its range to reflect and shape the evolution of the discipline at large. We have achieved this expansion by identifying new geographical, chronological or theoretical areas of research among ourselves, and through targeted recruitment. The new areas concerned include Colonial art in India (Dias), Danish Art (Hatt and PRF Baark), art and science (Pericolo, Smith). And in 2019, we not only appointed a specialist in contemporary art (Vogt) to replace Lang (left 2019), but also an expert in contemporary Latin American art (Stewart, commenced September 2020).</p> <p>For planning, we organise our wide-ranging research under three broad and overlapping areas of shared interest, or themes: Art in Venice and Northern Italy; Art and Empire; and Space and Experience. These are not formal or exclusive groupings but are used to generate collaboration and discussion across historical, geographical and theoretical specialisms. These are also germane to shaping our programme of research events, projects with external partners, and postdoctoral strategy. This structure allows us to exploit the department's small size by working flexibly, while creating a coherent and inclusive research culture.</p> <p>The Department's reputation, expertise, and proactive approach to external engagement has enabled us to achieve leverage and impact by collaborating with galleries, museums, and educational institutions regionally, nationally, and internationally. We have thereby shaped curatorial practice, enhanced educational initiatives, informed approaches to architectural conservation, among partners ranging from the world's most prestigious cultural organisations to local community groups. Maintaining this ambitiousness and diversity will remain a guiding principle for our research and impact during the next cycle.</p> <p>Sustaining research</p> <p>A unique, key resource for much of our activity has been our Venice base, until 2018 the Palazzo Pesaro Papafava, which we vacated because of issues with access and health and safety. (Negotiations, delayed by Covid, are now underway to secure improved premises from October 2021.) As set out below, this base not only supported research towards publications on art and architecture in the Veneto, but also facilitated important collaborations and impact activities within and beyond Venice.</p> <p>Detailed research and impact planning as a department, and with each individual member, ensures inclusivity, the production of high-quality outputs, extensive impact activity, sustaining income, and maintaining a high profile in the discipline.</p>

The prime mechanism for planning research is the away-day, normally held twice a year at Warwick, Warwick-in-London (closed post-Covid), or our Venice base. This is supplemented by a bi-annual meeting for all colleagues with the Director of Research and Impact (DRI), covering aspirations for impact, leave, publications, and grant applications.

The results are fed back to the Research and Impact Committee, which meets at least once a term, and has oversight of planning, and its implementation and roll-out, thus enabling a responsive and continually evolving strategy. Its remit also covers inclusiveness; succession planning; the integration of research and postgraduate activity; and a programme of events which supports individual activity, and fosters collaboration, as routes to research and impact. This consequently involves symposia, work-in-progress seminars and a reading group (on a theme of common interest), as well as papers by visiting speakers. As detailed below, we run a programme of research events at our Venice premises.

Research objectives 2014-2020

Our primary objective was to maintain the production of a high volume of world-leading research outputs. In this cycle we have published two single-authored books; one co-authored book; four co-edited books; four edited or co-edited special issues of journals; nineteen journal articles; and thirteen chapters in books (from which we have selected the twenty-four required items).

Our second objective was to expand and diversify our impact activity. This was not only achieved through the activity documented in our impact case studies, but also through a concerted effort to foster international collaboration, and to diversify our activity into e.g. conservation consultancy, which yielded the activities detailed below.

We aimed to increase grant income through strategic planning, and here too we have succeeded. Total research funding awarded by external bodies (as opposed to spend) in this REF cycle was £564,143, which exceeded the amount recorded in REF 2014 (£400,123) by £164,020.

We aimed to expand and diversify research at PhD level. In the current cycle sixteen have been awarded, compared with twelve in the previous.

Review of 2014 objectives

We succeeded in all the principal objectives for the current cycle stated in the REF 2014 document. These were to develop Venice as a base for research; to extend our postdoctoral programme; and to develop partnerships with museums and galleries.

Our Venice base was and will be an active centre for research in modern and contemporary art as well as medieval and Renaissance art. It has been home to our collaboration with the Gallerie dell'Accademia and Save Venice which is the focus of an impact case study (Tagliaferro); it will provide a base for a new project on Britain at the Venice Biennale; it has hosted events with the National Gallery London, our partner in the Venetian Art Research Group. It is home to departmental conferences, workshops, lectures, and an annual seminar

series and *convegno*. PGR students working on projects from the Medieval to the Contemporary also use these facilities.

We have exceeded our aim of extending our post-doctoral programme, having had at least one funded PRF at all times during the REF period, with three Leverhulme PRFs at census (and another from December 2020), one Warwick Institute of Advanced Research (IAS) co-funded PRF, and a further Leverhulme PRF attached to the Faculty of Arts' Centre for Renaissance Studies who is mentored in the department.

Our objective of maintaining existing and building new partnerships with museums has been achieved. We have co-curated exhibitions at Yale Center for British Art (YCBA), Tate Britain, Compton Verney, and the Lanchester Gallery (University of Coventry), as well as participating in exhibition planning, publications and events at many institutions in the UK, Europe and USA, including bodies responsible for historic buildings, detailed below.

Future research objectives

Four strategic aims will shape the Department's research planning during the next REF cycle. Our primary objective is to continue the process of expanding and diversifying our research expertise, with a particular emphasis on global art history. We believe that decolonising the discipline is not only morally and academically imperative, but also crucial for fostering new research, collaboration, and impact. We have therefore recently appointed a specialist in Latin American art, and we aim to make appointments when possible in African, Chinese, or Islamic art. This initiative will also support interdisciplinary research on subjects such as transnational and colonial histories in partnership with e.g. colleagues affiliated to the Faculty Global History and Culture Centre. And it aligns our research with the University's Global Research Priorities (GRPs; see REF5a 2.9.1).

Since much global art history is concerned with the present, this objective squares with our second commitment: to further our research in contemporary art, building on the momentum produced by appointing Vogt and Saumarez-Smith in 2019 and Stewart in 2020. This goal is further embodied in our Biennale project.

Related to both objectives is our ambition to continue and improve our success in establishing impact at the centre of departmental activity, and to diversify the range of stakeholders and audiences of our research. Planning and implementation will be maintained by the mechanisms described above, and facilitated by incentives in the form of workload allocation.

Lastly, we aim to ensure that our research and impact activity continues to be supported by our Venice premises, particularly in global history (since its location made the city uniquely important as an interface between East and West, North and South).

From autumn 2020, the Department has been integrated into a new School of Creative Arts, Performance and Visual Cultures (REF5a 1.5), to be based in a new Arts & Humanities building from 2021 (REF5a 4.2). This will offer opportunities for exhibitions and displays, and for closer collaboration with the adjacent Mead Gallery. We have begun discussions with the School's interim Director of Research, and we have identified common interests (overlapping our research themes) in the built environment and public art, and global exchanges and empire. We

will also profit from sharing the research and practical expertise of colleagues in SCAPVC in the relationship between creativity and industry.

Sustainability of impact activity

The majority of colleagues in the Department have undertaken significant impact activity. This has been made possible by the careful cultivation of relationships with external partners and detailed planning designed to ensure the long-term sustainability of existing partnerships, as we explore new ones.

A series of measures has been designed and implemented to underpin our success in delivering impact. We have integrated impact into our workload model, and make medium-term provision when planning other departmental activity for granting impact leave. We hold annual impact workshops, which showcase work already carried out and provide guidance on issues such as how to develop impact from research and identifying prospective partners. We work closely with the Faculty of Arts' Impact Manager and her support team (REF5a 1.7, 2.6), and our non-HEI partners, on planning, executing, and recording our impact activity. We regularly attend Faculty impact lunches, and make use of Faculty resources for pump-priming and supporting collaborative events. In addition, Faculty resources include a large repository of information on impact. We have also succeeded in gaining two awards from the Warwick Impact Fund (REF5a 2.7) of £10k each.

Alongside from the Impact case Studies, Hatt's series of projects with external partners best exemplify the scale and quality of the Department's impact work, while also revealing the principles and processes that underpin it. In particular, it illustrates how the Department has prioritised longevity when identifying and forming partnerships, while remaining sufficiently flexible to capitalize on new opportunities. His research in Victorian sculpture provided the foundation for the major international exhibition *Sculpture Victorious: Art in an Age of Invention, 1837-1901*. Shown at the YCBA (autumn 2014) and Tate Britain (spring 2015), this was the first-ever synoptic exhibition of Victorian sculpture. By revealing sculpture's centrality to the culture and politics of nation and empire, the exhibition allowed both the YCBA and Tate to re-display and recontextualise works in their own collections for the public. Talks and tours took place at both venues, and, at YCBA, Hatt worked with the Curator of Education, which resulted in an education programme for young people on the autistic spectrum.

Sculpture Victorious also served as a platform for new partnerships and different forms of impact. It led directly to Hatt's subsequent collaboration with Historic Royal Palaces on the AHRC-funded network, Victoria's Self-Fashioning: curating royal image for dynasty, nation and empire (with project partners the Bodleian Library, the Royal Collections Trust, and the Paul Mellon Centre). The project involved three workshops and a conference, drawing participants from universities, museums and public policy organisations in the UK, Europe, India, Canada, the USA and Australia, as well as artists and practitioners. It addressed the role of digital humanities in diversifying the curation of global figures such as Victoria. This research, which revealed the queen's complicity in the crafting and ideological use of her image in the UK and across the empire, underpinned events and programmes at Kensington Palace for the bicentenary of her birth in 2019. It formed the basis of the exhibition *Victoria: Woman and Crown* and of *Bright Nights*, a series of three 'salons' which explored historical, political and ethical questions raised by the research. Importantly for HRP, the events brought in different audiences

to Kensington Palace, particularly younger people and those from BAME communities, for whom the presentation of monarchy at Kensington Palace may appear irrelevant or even hostile.

Future impact plans

We develop and foster long-term relationships with partners based on shared intellectual and cultural concerns which extend beyond the aims of a single project. This allows one project to serve as a springboard for the next, which is an important source of sustainability for a small department. Thus, we have undertaken several projects with Compton Verney and YCBA, and we are now working with the YCBA and Paul Mellon Centre on the Biennale project. We have also recruited in the past two years with a view to diversifying impact through research which is more globally and regionally focused.

The case studies

Tagliaferro's case study arose out of a longstanding involvement in Save Venice from 2016, and in response to an approach from the Venice Accademia in 2017, which followed on an earlier collaboration with the then director on a Veronese exhibition in Verona in 2014. It thus represents an important element of our general collaborative strategy set out above, and of our more specific strategy of using our Venice base for research.

Alexander's arises out of collaboration with the authorities responsible for several historic buildings in the UK, and UNESCO World Heritage site, Santiago de Compostela Cathedral in Spain. Since Alexander is on a teaching-only contract, it also demonstrates the inclusivity of our research culture, as does the fact that the department granted Alexander a term's leave in summer 2019 to complete the work for the case study.

Interdisciplinary research

We regard all our work as interdisciplinary, lying on a spectrum where some connects with adjacent disciplines (e.g. history, film, philosophy), and with methodologies spanning the humanities and social sciences (e.g. postcolonialism, queer theory), and some with more distant disciplines and methodologies like psychology. Seven strongly interdisciplinary outputs were submitted. In addition to the initiatives mentioned above in section 1 (research objectives) and below in section 2 (staffing policy) and section 4 (collaborations), we cultivate relations with other departments including History, Theatre, Philosophy, and Film, which involve giving seminars and holding workshops together. The co-supervision of PhDs (with English, French, History, Theatre) is also key to collaboration. We have also made several successful applications to the University's GRP (Connecting Cultures theme (REF5a 2.9.1) and IAS (REF5a 2.9.2).

We further support such research by participating in interdisciplinary initiatives at both the University and Faculty level. Foremost among these are events, workshops and seminars, organised in conjunction with the Centre for Study of the Renaissance (CSR) and the Centre for Research in Philosophy, Literature and the Arts (including events at the Mead Gallery) and the departments of History, Theatre, Philosophy, and Film. We initiated and contribute to the Millburn House Seminar with Theatre & Performance Studies and Film & TV Studies.

Open access and Integrity

Colleagues deposit versions of outputs accepted for publication in the Warwick Research Archive Portal, the University's open access institutional repository. This ensures that all are 'green' open access compliant. In addition, the Library provides a service which ensures compliance with different publishers' stipulations.

The Unit operates to the highest standards in conducting all research, which includes research undertaken by staff, students, visiting or emeritus staff, associates and honorary fellows. All research complies with the UUK Concordat to Support Research Integrity (2012). Any ethical matters requiring approval are referred to the Humanities and Social Sciences Research Ethics Committee (HSSREC), a structure which provides transparency and accountability in all matters of research integrity and governance, and which reports to University Research Committee, which in turn reports to the University Senate and Council via the central Research Governance & Ethics Committee (RGEC). Through support from Research & Impact Services, all staff complete the Integrity training module, Epigeum, which supports the sharing of best practice via a cross-sector network. Support to all staff and research students with regards to all matters of research integrity is provided by the Research Governance & Quality Assurance Team in Research & Impact Services.

2. People**Demographic profile and research**

Departmental structures and planning support the research of colleagues at all levels and career stages, and ensure that newer colleagues are mentored so as to develop their research and impact profiles.

All colleagues are involved in the shaping of research and impact strategy through the mechanisms mentioned above and those below. The Research and Impact Committee always includes a PRF (when available), an Assistant or Associate Professor, the DRI, and Head of Department (HoD). Succession planning is carefully managed so that a mid-career colleague (presently Tagliaferro) shadows the DRI in training for the role, thereby ensuring continuity.

Staff development strategy

The Department consists of two PRFs, three Assistant Professors, two Associate Professors, and four Professors. Our aim is for all permanent staff to be promoted as far as possible, and for newer colleagues to replace those with seniority as they retire. We have therefore developed mechanisms for supporting newer colleagues, and those eligible for promotion. The effectiveness of these during the present cycle is evidenced by three promotions to Professor, one promotion to Reader, and one completion of probation with promotion to Associate Professor.

The mechanisms and procedures include the following: **bi-annual interview**: the DRI helps colleagues formulate and share their aspirations and plans for outputs, grant applications, impact, so that these can be fed back into the planning process; **Personal Development**

Review (PDR): a voluntary interview with the HoD or nominee, which includes a review of research plans, and identification of any training or support needed to achieve these; **mentoring:** a senior member of staff meets the probationer each term in order to identify and develop medium- and long-term goals for research and impact, and advise on professional development; **probation:** departmental policy is aligned with the University's (REF5a 3.3), so that the HoD agrees the criteria to be used for assessment with the probationer at the start of the period (normally five years). Expectations regarding research take account of experience and due adjustment is made to the probationer's workload when impact is undertaken. Probationers have an annual appraisal with the HoD to discuss progress and mentoring, and receive advice on how to fulfil the criteria for progression, which include demonstrable success in impact.

Staffing

Our objectives over the cycle have been to maintain strength in existing areas, while simultaneously expanding the range of our research and impact. Thus, the appointment of Saumarez-Smith has revitalised our research strength in architectural history and enhances an existing interdisciplinary connection with political history, just as Vogt not only adds contemporary art to our research remit, but also brings interests in anthropology and ethnography, which overlap with those of other colleagues (especially Stewart). Vogt's work on screen media opens up possibilities for collaboration within Warwick (in e.g. Film).

We recruit PRFs on the basis of the quality of their research, while taking care to ensure that the Department can provide the necessary intellectual context for their research to prosper, and that it will enhance our environment. Lupi thus benefits from and enhances Pericolo's research on architecture in paintings, and Baark from Hatt's and Dias's research on connections between Europe and Asia.

Integration of new staff and PRFs

New colleagues and PRFs are fully involved in research and impact planning and our research culture from the outset. They participate in all departmental meetings and research away days, and contribute to the planning and execution of the research programme, including their own events. New colleagues are given a substantially reduced workload, in compensation for undertaking the University's Academic and Professional Pathway for Teaching Excellence (APPTE), and to ensure their research prospers. Their workload is monitored in the abovementioned meetings with the mentor and HoD.

We take a range of measures to ensure that PRFs are successfully integrated into our culture. They are invited to attend all departmental meetings, and they have a termly meeting with their mentor, where they discuss progress with their project, plans for publication and impact activity and career development. PRFs are also supported in creating events and networks. Sciampacone convened an international conference at Warwick and mounted an exhibition at the Lanchester Gallery, Coventry University, on Art, Air and Illness in June 2018; Lupi organised a conference on architecture in Italian Renaissance painting in collaboration with the National Gallery at our London premises in June 2019, and organised our autumn 2019 Departmental reading group; and Baark organised an event in London in spring 2020 on film-as-research as part of a project with the Paul Mellon Centre and Science Museum funded by Warwick's Institute

of Advanced Study (IAS). All PRFs give work-in-progress papers, a format intended to encourage exchange and mutual support.

Leave

All academic staff are entitled to apply for one term of research leave in seven. (All have been granted during the period.) We maintain flexibility to ensure its use is maximised (e.g. Pericolo's leave was brought forward to enable him to finish his Reni volume before taking up the Headship of Department). These policies apply to all research active staff on full-time, permanent contracts.

The Department has been particularly successful in obtaining dedicated Impact Leave funded by the University. In this cycle, Hatt and Tagliaferro were awarded £10k each to develop impact activities with major institutional partners.

Recognition

The Department's flexible and fine-grained workload model is designed to recognise and reward impact activity. It does so by allocating time proleptically to colleagues undertaking impact, normally by reducing the standard teaching and administration load for the period of activity. It is also used retrospectively, to give colleagues who undertake *ad hoc* or unplanned impact activity an increased research workload allowance in the following year. Impact activity is recognised as well in the Senior Staff Review process, as well as being required for fulfilment of probationary requirements, and for promotion.

PGR recruitment

The Department is committed to maintaining a thriving cohort of around fifteen PhD students across a representative range of research areas. Our published recruitment policy promotes diversity. The various measures we have taken to enhance recruitment have resulted in a significant increase (33%) in doctorates awarded in this cycle (16) compared with REF 2014 (12). These have included expanding the range of funding opportunities; developing Venice as a base for modern and contemporary topics; seeking out opportunities for co-supervision within and beyond Warwick, including a co-tutelle arrangement with the Université Paris Diderot; improving facilities and practical support; enhancing PhDs' involvement in departmental activities such as the 2019 Venice summer school.

To enhance recruitment, we have availed ourselves of a variety of funding mechanisms. From January 2014 until September 2018 funding was available to PhDs at Warwick through the Centre for Arts Doctoral Research Excellence (CADRE) and the University's Chancellor's Scholarships. These sources funded six students. Since 2018 we have recruited two PhDs through our membership of the Midlands Four Cities AHRC consortium, one of whom has a Collaborative Doctoral Award involving Birmingham Museums and Art Galleries. In addition, we have PhD CDA with the National Gallery London. We also have one Warwick Collaborative Postgraduate Research Scholarship with Historic Royal Palaces, and one by an ERC project

(based in Spain). And we offer one departmental PhD bursary of £15,000 p.a. for three years, at any time.

PGR Monitoring

The Department has reviewed the processes used to support and monitor the progress of doctoral students. Our success in this regard is demonstrated by a slight increase in the rate (as opposed to number) of completions over the cycle.

PGR students are each allocated a personal tutor, in addition to their supervisor, who offers an alternative means of pastoral support and assistance. Students experiencing mental health issues are supported by the University Wellbeing Service.

Monitoring processes include all the following, which are detailed in the Postgraduate Handbook: a record of every supervision written by the student to ensure she or he reflects on it; a rigorous Upgrade process requiring the candidate to present a draft chapter, thesis plan, and timetable for completion; an annual review; a final year review halfway through the year to ensure timely submission. These departmental processes are subject to the audit process of the University's Doctoral College (REF5a 3.10).

PGRs present papers at the annual PGR symposium in their first and third years, and can give a formal research seminar paper in their final year. These activities develop presentation skills, help generate a sense of community, and integrate PhDs with the Department.

Research expenses up to £150 per annum are provided by the Department, and larger sums are available on a competitive basis through the Faculty's Humanities Research Fund (HRF). The GRP and Humanities Research Centre (HRC) provide funds for conference organisation, cross-departmental projects, and research travel. PGRs enjoy the use of our Venice premises, five PhD students having obtained funding for visits there (or elsewhere in Europe) through the Erasmus programme. There is a dedicated shared office for PGRs in the department.

PGR development

The success that several PGRs have enjoyed following completion attests to the efficacy of our training and skills provision. Three History of Art PhDs won PRFs from the Warwick IAS: Avilio, Eden, and Moldovan. Of these Avilio became an Academic Librarian at the University of Northampton, and Eden is currently Research Curator at Leamington Spa Museum and Art Gallery. Fitzgerald became a Curator at Government Art Collections, Collier Curator of Prints at Royal Collections Trust, and Zefferino Curator-in-Chief of the Florence Biennale. Busiakiewicz was co-curator for the Georgian Group centenary exhibition, *Splendour!*; and Viviani curated an exhibition of sculpture by architect Libero Cecchini in Verona. Towler participated in the Tate online project about modern American art; Stokes wrote a catalogue essay for the *Leon Underwood* exhibition at Pallant House, and has worked with the Barber Institute and the Herbert Art Gallery on educational programmes.

PGR training needs are identified through an annual Personal Development Plan meeting with the supervisor. We provide tailored training for students working on Renaissance and early modern topics through a programme co-organised by the CSR and The Warburg Institute, and a

summer school in Venice with Johns Hopkins University. Training for collaborative doctoral students is provided through the AHRC/IRO consortium in London and bespoke training provision devised by the supervisor with the non-HEI partner. The Doctoral College and CADRE provide training in academic writing and using archival and digital resources, while R&IS provide impact training and research development training.

A number of departmental and faculty structures and processes have been established to ensure skills and career development. All PGR students can apply to teach in the Department. Those who do so receive training both in the Learning and Development Centre, and in the Department. They have a teaching mentor (in line with published departmental guidelines) who observes the teaching and provides written and oral feedback. PGRs also receive guidance and help from supervisors about impact; and they attend departmental and faculty impact events.

Wellbeing, equality and diversity, and REF

The Department actively embraces and fosters equality and diversity in all areas including research and impact. Our published policy is that we 'strongly encourage applications from all underrepresented groups, particularly from those with disabilities, people from ethnic minorities or disadvantaged backgrounds, women, and members of LBGTQA+ communities'. Equality and Diversity is a standing item on the Staff Council agenda.

This policy has resulted in an inclusive community of colleagues which is diverse in terms of ethnicity, age, and sexual orientation, and a gender balance in favour of women. Women make up 54.55%, compared with 47.42% in the Faculty as whole. BAME staff comprise 9.09%, compared with 5.63%. And those with disabilities 18.18%, as against 4.23%.

We ensure that we observe the University's Code of Practice. All funding applications, recruitment, leave, and training opportunities are thus consistent with best practice. Considerable care has also been taken to ensure that no discrimination has taken place either against colleagues with protected characteristics, or ECRs. (No colleagues have part-time or fixed term contracts.) Those directly responsible for the selection of outputs have all taken the University's standard equality and diversity Moodle training module; and the DRI has undertaken dedicated training on unconscious bias in output selection. Our processes take full account of the Equality Act 2010, and the University's Code of Practice. This has been guaranteed by consultation with R&IS, and guidance from REF-SSG.

The selection of outputs has been made with a view to achieving the greatest possible objectivity. All items are scored by an expert external reader (one female, one male), and by two colleagues internally. All colleagues read items to ensure maximal inclusiveness. All colleagues with significant responsibility for research submit at least one output. The selection of the remaining outputs is made by the Director of Research, the Head of Department, and a female, non-professorial colleague to ensure gender balance. This is done initially on the basis of the scores (with priority accorded to the external assessors), and then, as these and the availability of outputs permit, with a view to maximum inclusivity.

3. Income, infrastructure and facilities**Strategies for generating income**

The success of our strategy in the period is borne out by the total research funding awarded by external bodies in this REF cycle which exceeded the amount recorded in REF 2014 by £164,020.

This strategy is to use Departmental, Faculty, and University funding as pump-priming for larger projects, which, together with networking grants, allow them to be developed to the point where they can attract external funding. We also use funds to develop the impact activity which such projects involve. We make it a priority to develop projects with the potential for impact, regardless of whether the relevant funding bodies require it. We plan each REF cycle (and beyond) to strike a balance between applications for different kinds of awards by maintaining a rolling rota of grant applications, modified according to successes and failures with applications, evolving strategic priorities, and staff circumstances.

This strategy is supported by dedicated workload allocations for impact activity, writing grant applications, and undertaking externally funded research. Colleagues are alerted to funding opportunities by DRI at Departmental meetings as each round is announced. Support is given to colleagues writing new grant applications, or reworking unsuccessful applications, by the Faculty's Research Development Manager within R&IS (REF5a 1.7), whose remit includes the identification of sources of funding, developing plans for applications with colleagues, and assisting with the writing and costing of applications. For AHRC applications, and projects with significant impact potential, assistance is given by the Faculty's Research Impact Manager with devising impact plans, as well as writing and costing them. All applications are reviewed within the Department by the Research & Impact Committee, and by colleagues who have made successful applications. Applications are reviewed by colleagues in other departments who are identified by Research & Impact Services.

The Faculty's and Department's Research and Impact Committee also ensure that we adhere to our own (Departmental) Equality and Diversity policy, as well as University and government policies in formulating and implementing this strategy.

Infrastructure

Of particular importance to our research activity are the three physical bases we use in Warwick, London, and Venice. These offer flexibility with the mounting of planning meetings and research events, making relationships with academic and non-HEI partners easier, as well as offering access to buildings and objects *in situ*.

Our previous Venice base had a lecture hall for hosting talks, seminar, equipment, office space for staff, IT facilities, a small library, and a dedicated administrator. Having a Venice base has made Warwick attractive in terms of recruitment of international scholars (Pericolo, Tagliaferro, Vogt, and Stewart). It facilitated seven outputs specifically concerned with Venetian art and enables collaborative research and impact activity, as detailed above. It was host to a number of high-profile visiting speakers (including Tracey Cooper and Frederick Ilchman) as well as an annual *convegno*, and will host a workshop on artistic and literary salons in 2021 in collaboration with the European consortium Writing 1900.

Our London facility provides bookable spaces suitable for lectures and seminars, equipment, and support staff. Tagliaferro used London (as well as Venice) in 2019 for a workshop with the National Gallery, allowing scholars access to major collections in the UK (and Italy). To facilitate the research activity of newer colleagues, and raise their profile in the discipline, PRFs Baark and Lupi, and ECRs Saumarez-Smith and Vogt each organised a day-long symposium at Warwick-in-London in 2019 and 2020 (the last postponed because of Covid).

At Warwick we have dedicated office space for PRFs. Support staff include a secretary and administrator for assistance with events; library and e-resources including inter-library loans, JSTOR and Artstor. Support with planning and writing grant applications and other research and impact matters from the Faculty's Research Development Manager and Impact Manager. We use the University's system, IDEATE, for monitoring grant applications, and WICS for collating and recording impact activity. Library spend in the period has been £208,959.

Major grant awarded

We obtained awards in the period totalling £564,143. These include several major awards: Lang's three-year Leverhulme Trust Major Research Fellowship (£160,000) for a project on Philip Guston which ran from 2014-17; Pericolo's Leverhulme Trust Research Fellowship (£20,998) for a project on painted architecture, which ran for six months in 2014-15; Tagliaferro's one-year Leverhulme Trust Research Fellowship (£38,111) for an ongoing project on the decoration of the Doge's Palace in Venice; and four Leverhulme Early Career Fellowships for Sciampacone, Lupi, Baark, and Young (£316,258).

Funding, outputs, and impact

Our planned income strategy ensures that major outputs and impact activities are realised, using funding from a variety of national and international sources and internally from departmental, faculty and university sources as is appropriate for each project, and for extending research partnerships.

Our funding leads directly to research outputs and impact. An AHRC Standard Research Grant from 2011-13 resulted in Hatt's *Sculpture Victorious* exhibition and an accompanying co-authored publication, as well as special issues of *The Sculpture Journal* (*Displaying Victorian Sculpture*) and *Nineteenth-Century Art Worldwide* (*Hiram Powers's The Greek Slave: A Transatlantic Object*), funded by the Terra Foundation for American Art. Pericolo's edition of the Guido Reni volume of Malvasia's *Felsina pittrice* (*Lives of the Bolognese Painters*) was supported by a Robert H. Smith award (of £12,353) from the National Gallery of Art, Washington.

Among national sources, in addition to those from the Leverhulme Trust, Tagliaferro was awarded a British Academy Small Research Grant enabling his publication on Leo Steinberg, and the Paul Mellon Centre awarded a Curatorial Research Grant for Walford (teaching only) to work on the exhibition *Harts Silversmiths* at Compton Verney. Hatt's project with Historic Royal Palaces, *Victoria's self-fashioning: curating the royal image for dynasty, nation and empire*, was funded by an AHRC networking grant.

We make extensive use of university funding sources to enhance, develop and complete research. As of 31 July 2020, the Department made a total contribution of £4,656 towards activities, in addition to an annual allowance of £2000 (before Covid) to each research-active member of staff. The Humanities Research Fund made a total of thirty awards amounting to £20,745 to academic staff, PRFs, and PhDs. These mostly facilitated travel to speak at conferences or research events, but also included awards to Dias, Hatt, Alexander, and Tagliaferro to support exhibitions and their impact activities; pump-priming awards for grant applications and research projects; publication subventions for images; and the hire of a research assistant. The Humanities Research Centre made two awards totalling £2000 to support Tagliaferro, and Sciampacone's exhibition at the Lanchester Gallery.

Other university awards include impact funding for Tagliaferro's work with Save Venice and the Accademia. The Institute of Advanced Study made seven awards totalling £16,580, which funded a visiting Professor from the USA (Angus Fraser); a community impact project; an administrator for a research impact project; start-up costs for collaborative workshops with the National Gallery; and a project on disseminating research in film. The Global Research Priorities scheme made six awards totalling £3,420. These allowed Hatt to organise a series of events with Scandinavian colleagues, detailed below, and Saumarez-Smith to hold an event at Warwick-in-London.

Awards from all internal sources (including impact leave) totalled £65,195. In addition, the University allocated the Department an additional £10k for the REF period for the purposes of obtaining images and rights for publications.

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

Effectiveness of collaborations

Collaboration with major international and national institutions places us at the heart of the discipline and allows us to conduct research at the highest level with other world-leading scholars. It also creates critical mass and enhances our profile, is crucial to our impact strategy, and offers opportunities for PRFs and PGRs, many of whom have gone on to work in museums.

We aim to sustain partnerships on a long-term basis, and to mature new collaborations into long-term partnerships.

These include collaborations based around a major scholarly project, as is the case with the Malvasia Project based at CASVA, of which Pericolo has been Project Coordinator and Critical Editor since 2006. This has resulted in the publication of six volumes of Malvasia's *Lives of the Bolognese Painters* (1678) by CASVA, each containing the collated original text, an annotated English translation, extensive scholarly apparatus, and art historical essays.

We sustain partnerships by developing collaborative research through a sequence of related projects. Hatt has worked with the YCBA since 2011, first on his exhibition, *Sculpture Victorious*, and subsequently on the Greek Slave and Britain in the World projects, a CAA panel, and now a project on Britain at the Venice Biennale, which involves other members of the department (Dias, Vogt). This will investigate Britain's participation at the Biennale from its beginnings in 1895 to the present, and the role of Venice in defining British art in relation to an interlocking series of geo-political frames: nation, union, Europe, empire and commonwealth.

In the same way, research can be developed sequentially with new partners, as demonstrated by the way in which Hatt's *Sculpture Victorious* led directly to his collaboration with Historic Royal Palaces.

Similarly, our relationship with the National Gallery on Venetian art began in 2015 with the formation of an informal scholarly network; this led to a collaborative doctoral partnership beginning in 2015 (involving Bourdua), which investigated the movement of large paintings in the city. Since 2017 Tagliaferro has been collaborating with the National Gallery on a project on Venetian Renaissance painting, which has involved workshops in Venice, Warwick-in-London, and the National Gallery, and will lead to an AHRC networking grant application (delayed by Covid) in 2021. Tagliaferro is also a founder member of the nationwide Venetian Art History Group, which held its first seminar in 2019.

In Venice, Tagliaferro has been collaborating with the Save Venice since 2016, and with the Accademia since 2017 on a major overhaul of its display, labelling, and website, as detailed in his impact case study.

We develop collaborations with networks or groups of institutions. Thus, Hatt has developed partnerships with Danish and Swedish institutions including the University of Copenhagen, Stockholm University and a number of Danish museums, who are users of our research. These have resulted in a conference with Thorvaldsens Museum at the Danish Academy/British School in Rome; participation in the exhibition *Kristian Zahrtmann: Queer, Kunst og Lidskab* with Ribe Kunstmuseum, Fuglsang Kunstmuseum and the Hirschsprung Collection; visits to Warwick by Prof. Mårten Snickare (Stockholm) in 2015 and 2017 for a seminar (co-organised with Theatre & Performance Studies) and two workshops on the colonial object; a symposium at the University of Oxford, *Art and Literature in Nineteenth-Century Denmark*, co-organised with Oxford's Nordic Network and University of Copenhagen; and the Art Through Denmark project culminating in a special issue of *Art History* in 2020. All these projects not only developed research on Nordic art history, but also created interdisciplinary networks of scholars working in the UK, the USA, and across the Nordic region.

At a local level, we collaborate with partners on a continuing basis in order to support art history in the region. Beneficiaries of our research include Compton Verney, where it has generated three exhibitions: *Harts Silversmiths: A Living Tradition* (Hatt 2015), *Boydell's Vision* (Dias 2016), and *On Colour* (Smith 2021, online following Covid). Coventry University's Lanchester Gallery hosted Sciampacone's exhibition in 2018. Collaboration with Coventry University also includes an annual PGR symposium and Sciampacone's 2018 exhibition.

Engagement for impact

Our approach to impact in this cycle has been to bring our research to users in the museum and gallery sector, and those responsible for historic buildings, to help them understand the objects and architecture in their care; assist them in disseminating information about them to the public through exhibitions websites, and displays; and to conserve them as appropriate. We have engaged with institutions at international, national, and local levels (the latter to enhance the cultural life of the region as set out in goal 4 of the University Strategy).

We enhance our partners' communication with their publics by aiding the interpretation of their collections. In addition to Tagliaferro's work for the Accademia, Hatt co-edited the YCBA guide, *Britain in the World* (Yale University Press); in addition to working with the NPG and National Gallery, Smith has worked with the NPG and National Gallery, and appeared in a discussion on their exhibition of Cézanne's *Mont Sainte-Victoire* at the Herbert Art Gallery livestreamed on Facebook in 2019. Dias provided content for web resources at the British Library website and the Royal Academy.

This extends to the understanding of individual objects. Pericolo has worked with public and private collections on the reattribution of works by Reni. His research has also provided essential contextual information for the cleaning and technical analysis of paintings by in the National Gallery, London, the Toledo Museum of Art, and the Bowes Museum (which was followed by an exhibition in November 2019 of works by Reni). Hatt's research has led to the re-attribution of three paintings in the Royal Collection.

We provide scholarly expertise for exhibitions, through conceiving and planning them, writing catalogue essays (e.g. Tate Britain, Barnes Collection Philadelphia, Phillips Collection Washington), organising related activity in the form of workshops.

We offer expert advice on matters of conservation and heritage, which has immediate consequences for impact, as demonstrated by Alexander's and Tagliaferro's case studies. As a Trustee of the Twentieth Century Society, Saumarez-Smith is actively involved in campaigning for conserving buildings on social media, currently the cooling towers at Drax.

Importantly, we help partners to understand what generating impact means for us as their academic partners; and this, in turn, allows them to reconsider how to reach particular audiences. Hatt undertook a series of seminars and meetings with HRP, in order to help them develop impact, plan for future collaborations with HEIs, and to maximise their new IRO status. Smith worked closely with Compton Verney on devising a series of local impact projects for On Colour (now cancelled owing to Covid), including exhibition tours, public lectures, demonstrations on colour science, workshops for schools and teachers, and a symposium for practitioners. Tagliaferro's collaboration with the Accademia has included assisting them with Digital Humanities.

Contributions to society and engagement

The activities detailed above contribute to the conservation of a world heritage site in Venice; and they help maintain the integrity and value of art collections in the UK and abroad.

The range and geographical spread of users has enabled us to reach diverse communities locally, nationally and overseas. Working with museums or institutions such as HRP and Compton Verney makes it possible for us, and for them to reach diverse audiences, including particular communities, families, and ethnic groups. In 2017, PRF Alice Eden conducted a community outreach project in Coventry under the direction of PI Hatt, Enchanted Communities, which involved participants from local schools, a women's centre, and a library. This used locally-held paintings as the starting point for generating interest in community and ideas of enchantment, and inviting participants to make their own art, drawing on support from Warwick academics, local historians, and library staff. Bourdua has been active since 2015 in the Institute for Augustinian Spirituality in Rome, which helps participants (some of whom are illiterate) from

around the world to discover bridges from art and culture to their lives and ministries as Augustinian religious men and women.

Sustainability of the discipline

We undertake a range of activities which support the discipline including the refereeing of publications; serving as UG and PGT external examiners (Dias, Hatt); externally examining PhDs (Bourdrea, Hatt, Smith, Dias, Pericolo); advising on tenure, promotions, and appointments (Hatt: Courtauld Institute, Princeton, Ionian University Cyprus, Cyprus University of Technology, NTU Singapore, McGill, Tate Britain, London, Birmingham, UCD, Nottingham, Leeds, York); advising on new courses and course reviews (Hatt: MMU, OU; Bourdrea: Edinburgh) and serving on advisory groups for exhibitions (Hatt: Barber Institute, Tate Britain, Watts Gallery, HRP, Hirschsprung Collection).

Indicators of influence and recognition

The reach and significance of our research, and our contribution to the discipline, is reflected by several indicators.

We seek actively to shape the research agenda in the discipline by participating in editorial boards of series and journal. Pericolo directs two series for Harvey Miller/Brepols (*Studies in Baroque Art*, and *Renovatio Artium: Studies in the Arts of the Renaissance*). Hatt served or serves on the boards of several journals: *Art History*, *American Art*, *British Art Studies*, *Visual Culture in Britain*, *Journal of Victorian Culture*, and *Konsthistorisk Tidskrift*. Dias served on the board of *Art History* from 2017; Bourdrea served on *Il Santo. Rivista francescana di storia dottrina arte*. Saumarez-Smith is an editor of *Architectural History* and a member of its Education committee.

We intervene in the discipline by editing special issues of journals on new areas of scholarship. Bourdrea was guest editor of two special issues of *Predella. Journal of Visual Arts* (2014 and 2017) on Trecento art and its historiography, arising from a collaborative project involving the National Gallery and other partners. Tagliaferro was guest editor of *Artibus et Historiae*, special issue in honour of Paul Joannides (2016). Hatt co-edited three special issues of journals: *The Sculpture Journal* on *Displaying Victorian Sculpture*; *Art History* on *Art through Denmark*, which examined the long history of Denmark through global history and vice-versa; and *Hiram Powers's Greek Slave: A Transatlantic Object*, a special issue of *Nineteenth-Century Art Worldwide* in 2016, which challenged orthodox views of one of the nineteenth century's most famous artworks by reference to ideas of mobility and reproduction.

We have been active on advisory boards. Hatt was on the advisory council of the Paul Mellon Centre (2013-2018); the Terra Foundation/Smithsonian American Art Museum translation project (2018-); and the jury of the Terra Foundation/SAAM international essay prize (2019). Lang was a member of Scientific Advisory Board of the International Research Group, *Bilderfahrzeuge: Warburg's Legacy and the Future of Iconology* (2013-18). Lang advised the American Academy in Berlin (2017); and Hatt the American Academy in Berlin (2016) and the Irish Royal Academy (2016).

In addition to fellowships, measures of esteem include visiting professorships: Lang was Rudolf Arnheim Professor, Humboldt University, Berlin, summer term 2015, and Pericolo visiting professor at the Institute of Advanced Study Bild Evidenz at the Freie Universität Berlin in May 2017.

Colleagues have given keynotes: Bourdua gave the 2014 Philipp Fehl & Rosemary Coffey Memorial Lecture at the University of Illinois; Hatt was a member of the keynote panel at the 2015 British Association of Victorian Studies annual conference, and a member of the plenary panel at the 2015 Art and Feeling conference at Birkbeck College; he gave a keynote lecture at the 2018 conference, *Male Bonds*, held at Museum voor Schone Kunsten, Ghent, in conjunction with University of Ghent and van Gogh Museum. Pericolo gave keynotes at the National Gallery of Ireland at the exhibition *Beyond Caravaggio* (2017); the University of Granada Cátedra de Patrimonio conferences (2019); and the Kunsthistorisches Museum, Vienna at the *Caravaggio & Bernini* exhibition (2020).