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| Institution: University of Sussex |
| Unit of Assessment: 32 |
| <p>1. Unit context and structure, research and impact strategy</p> <p>Context and structure</p> <p>Since its foundation in 1967, Sussex Art History has been recognised for its distinctive interdisciplinarity and engagement with all forms of art. The Department contains a striking number of staff formally trained in other fields (archaeology, history, musicology, American studies), while those with an art history background share a deep, sustained engagement with other disciplines (politics and economics, queer theory, gender studies, post-colonial studies). From Pawlik's exploration of intersections between mid-twentieth century African American and Jewish experiences of persecution to Dennis revealing how musical and sonic properties can facilitate understanding of early modern objects, our research challenges the traditional focus of the subject. We see art history as an innovative and exploratory discipline, and study often marginalised materials and discourses (James on mosaics; Dennis on cutlery; Clarke on lace; Ventrella on queer critics and practitioners' contributions to art history), interrogating the disciplinary norms that overlook them; we challenge art historical narratives dominated by normative Eurocentrism (McSweeney on Islamic artists working in medieval Spain; Pawlik expanding Surrealism to include the work of African American artists); and we place great emphasis on sustained and varied collaborations with communities in museums and galleries, schools, and even Brighton pubs.</p> <p>Art History began this REF period within the multidisciplinary School of History, Art History and Philosophy (HAHP), and ends it in the much larger School of Media, Arts and Humanities (MAH, discussed below). A small department of nine FTEs, three appointed since the last REF and all returned to UoA32, we have strengths in medieval and early modern material culture; post-colonial, feminist and queer art history and theory; and photography. Our research considers art in terms of its practices and reception, its materiality and discourses, and its politics of time and place.</p> <p>We have worked collectively since REF2014 to develop informal research clusters; collaborative spaces for developing ideas, peer reviewing work and organising events (such as Clarke and Ventrella's Leverhulme-funded 'Women and the Culture of Connoisseurship' symposium, 2015). These include the economics of art from Byzantium to the global contemporary (James, O'Malley, Sargentson, Burbridge); the history of art history and its discourses (James, Clarke, Ventrella, Sargentson); gender and queer studies (Clarke, Pawlik, Ventrella); empire and post-colonialism (Quilley, McSweeney, Pawlik); the critical politics of art institutions (Burbridge, Ventrella, Pawlik); and materiality (James, Howard, McSweeney, Dennis, Hitchmough). Our coverage of art in Britain (Howard, Quilley, Clarke, Hitchmough, Mellor, Burbridge), the Mediterranean region (James, McSweeney, Dennis, Ventrella), and North America (Clarke, Pawlik, Burbridge) is especially strong. More importantly, our core identity derives from shared commitments to expand and diversify the parameters of art history and its audiences. In 2019 we were recognised as one of two UK Centres of Excellence in Outreach and Widening Access to Art History by the Association for Art History (AAH), who describe our activities as 'exemplary'.</p> <p>Our research activity is supported by flexible, responsive and supportive structures at all levels. The Departmental Research Committee (DRC) is responsible for strategy, resource allocation planning (including research leave and support funds), and the mentoring of individuals across career stages. Since 2014 we have expanded this committee to include all faculty members, facilitating the building of an inclusive research environment. Our current research strategy and hiring priorities have been honed within this collaborative forum, which allows dedicated discussion of research and PGR matters away from the broader focus of departmental meetings. The DRC reports to the School Research Committee (SRC), chaired by the Director of Research and Knowledge Exchange (DRKE). The SRC ensures that DRC-proposed leave and funding</p> |

allocations have followed agreed processes (including EDI processes); directs School-wide initiatives and harnesses School-wide collaborations; and provides a communication channel between the DRC and the University Research Committee (on which the DRKE sits).

The Department's interdisciplinary and collaborative research activities are financially and structurally supported by University research centres across the institution, within which faculty have undertaken key leadership roles. This enables us to work productively with other disciplines and to develop sustainable external partnerships with a range of communities. By regularly co-hosting research seminars with Regional Research Centres (the Middle East and North African Centre (MENACS); the Sussex Africa Centre; and the Centre for American Studies) and Research Centres (the Centre for Early Modern and Medieval Studies (CEMMS); the Centre for Photography and Visual Culture (CPVS, co-directed by Mellor and then Burbridge), the Department is able to invite a greater diversity of high-profile academics, artists and curators onto campus, and create new contexts for interdisciplinary staff and student exchange.

For a small department, the scale of our contribution to the School's Management is impressive. Service is crucial to the vitality and sustainability of our research culture and we have actively used service roles to create a research environment within which Art History can flourish, through, for example, the development of cross-disciplinary mentoring, targeted impact support and grant support mechanisms. We have held strategically vital School Directorships, including Head of School (James), DRKE (O'Malley, James), Director of Doctoral Students (Clarke) as well as Recruitment and Admissions (Burbridge); and the Investigating Officer role (Pawlik). In her University role as Director of Research Staff Development (2014-16), O'Malley supported the wider research environment by developing new coaching and mentoring programmes for research staff.

We continue to provide strategic and intellectual leadership within our new home in MAH. This bottom-up merger, proposed in 2019 by the Schools of HAHP; English; Media, Film and Music; and the Centre for Language Studies, is designed to facilitate cross- and interdisciplinary research by dissolving budgetary obstacles to collaboration; building capacity in knowledge exchange; and facilitating work at scale through new research infrastructure and support mechanisms. Art History plays a leading role in the management of MAH – James is one of three Associate Deans – and contributes a particularly strong network of pre-existing partnerships. The collaborative and interdisciplinary ethos of the new School mirrors that of the unit, allowing us to deepen existing relationships whilst developing new ones, particularly around visual culture and photography; queer theory; sound studies; exhibition and performance. Closer proximity to practitioners and practice-led research offers opportunities for new forms of collaboration and PGR co-supervision that critically interrogate relationships between theory and practice. In the next REF cycle, we will benefit from several developing MAH initiatives including a cross-School Research Hub, founded upon wrap-around mentoring and constructive peer review; a MAH Doctoral School, which will provide an interdisciplinary home for our PGRs; and an outward-looking Institute for Research and Social Engagement, through which we will develop projects with non-HEI bodies and individuals.

Research objectives

The fundamental research objectives itemised in REF2014 – to contribute to the central debates of the discipline; to widen the impact of our work; and to increase levels of international research excellence and capture grant funding – remain the Department's aims. Since 2014 we have developed the following further strategic priorities:

- to demonstrate excellence through **innovative, interdisciplinary research**.
- to be identified through our research as a **critical and strategic leader** in the field of art history and its associated fields by articulating at the level of history, theory, and practice why art history matters.
- to map and review our **partnerships**, in order to develop strategic plans for collaborative research and impact, **income generation** and doctoral research opportunities.

Sussex's distinctive structures have placed Art History in constant dialogue with colleagues from different disciplines since the Department's formation, resulting in new interdisciplinary research. We build on this tradition of **innovative interdisciplinarity** by thinking strategically about which disciplines provide the imaginative and critical tools our research requires (for example, Burbridge's use of political philosophy, economics and social history to reframe contemporary photographic culture as work). This is particularly important when dealing with marginalised groups and practices, which can necessitate different approaches and discourses (as in Ventrella's use of phenomenology and queer theory to rethink aesthetics and connoisseurship). For us interdisciplinarity is increasingly articulated in terms of engagement and collaboration with practice (performance, activism, art-making), forms of expertise and knowledge production that can enrich, and be enriched by, encounters with our research.

Strategic use of research leave to complete large-scale monographs, departmental mentoring, and work-in-progress pairings that deliberately cross our research clusters have enabled us to achieve research excellence. We balance a commitment to making our research accessible – many of our articles are published in open access contexts – with an acknowledgement of the monograph's capacity to communicate research of sustained depth and breadth. Two-thirds of the Department have submitted significant monographs for REF2021. Leverhulme funding supported James's comprehensive *Mosaics in the Medieval World* (2017), which argues for mosaic's political significance and power, and Quilley's *British Art and the East India Company* (2020), which, by highlighting the influence of corporate City institutions, proposes an alternative genealogy of British art to that deriving solely from the Royal Academy. Burbridge's *Photography After Capitalism* (2020) offers a radically expanded conception of photography, exposing the labour involved in the production and consumption of digital images and questioning its political consequences; Clarke's *Fashionability, Exhibition Culture and Gender Politics* (2020) reveals the important, unacknowledged, contributions that Victorian women made, as exhibition visitors, organisers/ curators, collectors and patrons, to the development of the modern blockbuster exhibition.

The excellence of our research is evidenced by international invitations to participate in research projects and exhibitions, and to deliver conference keynotes (see section 4). Internal University and HEIF funding have supported the development of impact across the Department (for example, James's 'Medieval Mosaics' website), enabling us to effect significant changes in the understanding of art history beyond the academy. Our two Impact Case Studies arise from major externally funded projects and demonstrate our temporal range. In different ways Howard's contributions to the Leverhulme-supported 'Making Art in Tudor Britain' and Burbridge's co-curation of the exhibition 'Revelations: Experiments in Photography' at the Science and National Media Museums demonstrably changed artistic, curatorial and educational practices. As well as instigating talks, events and workshops, we use articles, blogs and essays for magazines, exhibition catalogues and trade books to reach audiences beyond the academy, ensuring that the importance of our discipline is appreciated as widely as possible.

Since REF2014 the Department has sought to advocate as a **critical and strategic leader** for the discipline of art history as it faces significant challenges, and to encourage young people from a range of backgrounds to study art history at university. This work contributes to wider contemporary debates about the value of the humanities, as well as providing an intellectual underpinning to our research mission. Our success is acknowledged in our AAH designation as a UK Centre of Excellence. Our research – from Quilley's work on Shonibare and imperial histories to Clarke's on women artists, critics and exhibition-makers and the #MeToo movement – drives a programme of events and workshops with schools across the area and beyond which engages over 450 pupils per year. This research provided the core of a History of Art Study Day for A-level teachers on campus (2018), organised in collaboration with the AAH, and our annual study day for schools at Tate Britain. The Department played a central role in the national campaign to save the Art History A-level and is at the forefront of debates around decolonising art history.

We carry out regular reviews of our **partnerships**, renewing and developing them in response to changing demands. Our strategy involves generating new research relationships through established teaching collaborations with local and regional partners. The first step uses the Consortium for the Humanities and the Arts South-East (CHASE) Collaborative Doctoral Award scheme: we have been awarded studentships in conjunction with Hastings Museum and Art Gallery (2018) and the Towner Gallery, Eastbourne (2020), and have submitted another with Charleston (2021). To bring curatorial colleagues to Sussex and develop collaborative research projects, we have used the University's Visiting Research Associate scheme, with Steph Fuller, Director of Ditchling Museum of Art and Craft the initial pilot (2019-21). We have renegotiated long-standing, fruitful institutional partnerships with the V&A and Charleston, formalising them with Memoranda of Understanding. As well as consolidating relationships with local partners, our research strategy ensures ongoing participation in national and international curatorial projects. Faculty have shaped major exhibitions ranging from 'Les Tudors' at the Palais du Luxembourg, Paris (2015), to the Rome 2020 Quadriennale, or 'Surrealism Beyond Borders' at Tate Modern/Metropolitan Museum of Art (2021).

Contributing to significant exhibition projects has brought our research findings to new audiences, reshaped narratives in the public domain, and deepened cross-institutional relationships. We have also developed collaborative **grant applications** with formal partners at regional, national and international levels (Dennis: V&A, West Dean College, Horniman Museum, Royal College of Music, Biblioteca Marciana and Accademia Filarmonica; McSweeney: V&A, LACMA, MIA Qatar). We bring the vitality of our external engagements to our new location in MAH, acting as a School-wide catalyst for fresh partnerships and providing models of how humanities disciplines can work meaningfully beyond the university. Our plans for the future ensure the continuing development and deepening of our engagement with other disciplines and sectors, reaffirming our commitment to socially- and politically-engaged research, and hold fast to the principle that collaboration is the best way of testing knowledge.

2. People

Staffing strategy

All 9 faculty members are employed on full-time permanent contracts (2 Professors; 4 Senior Lecturers; 3 Lecturers). Since 2014 we have undergone significant staff changes, with the departure of three Professors and one Senior Lecturer. Two colleagues retired (Profs Howard (2016) and Mellor (2018)), and two took up posts elsewhere (Prof. O'Malley to become Deputy Director of the Warburg Institute and Sargentson to establish Carolyn Sargentson Consulting, both 2016).

New appointments are determined by the Department's strategic commitment to interdisciplinarity and to ensuring ongoing collaborations with local, national, and international museums and galleries (of particular importance given the outstanding track record in this regard of all four departing faculty). Two new Lecturer appointments (McSweeney, Pawlik) and one Senior Lecturer (Hitchmough) have sustained the vitality of the Department and a balance of faculty at different levels. McSweeney and Hitchmough were recruited specifically for their considerable experience in the museum and heritage sectors, and their extensive scholarly and curatorial networks. McSweeney, a medievalist with expertise in the architecture and decorative arts of the Middle East and Islamic Spain, broadens the Department's geographic coverage, provides chronological continuity between James and Dennis, and supports our commitment to questioning dominant Eurocentric narratives. Her monograph, *The Alhambra Cupola: From Granada to Berlin* (2020), uses a biographical approach to challenge categories of periodization and of 'Islamic' and 'European' art, considering the ethical ambiguities surrounding the cupola's contested status in relation to current debates surrounding restitution. Hitchmough is embedded in regional and national curatorial/heritage networks. Her extensive knowledge of local collections, Charleston in particular, underpin *The Bloomsbury Look* (2020 - a *Financial Times*, *New York Times* and *Wall Street Journal* book of the year), which reappraises the Bloomsbury group's collective use of photography, dress and exhibition-making. Hitchmough's expertise sustains the Department's reputation in the arts and architecture of twentieth-century Britain,

established over decades by Howard and Mellor. Pawlik's experience of teaching and research in both Art History and American Studies creates new opportunities for interdisciplinary collaboration, at and beyond Sussex. By challenging traditional definitions of Surrealist practice, her innovative research on transnational Surrealism has foregrounded marginalised African American and queer artists, and her curatorial collaborations with museums and galleries in the UK and US bring her research to new, international audiences.

Staff development

Our staffing strategy is designed to nurture all faculty, particularly early-career, through clear processes, targeted mentoring, and fair resource allocation. Support is offered at Department, School and University level, with accountability maintained through committees at each level. All new appointments have reduced teaching loads and ECRs are mentored on career development, publications, grant capture and knowledge exchange. Annual appraisal and transparent criteria for promotion have facilitated career progression, and senior faculty offer support for promotion. Promotion processes have been overseen at School level since 2018, allowing for nuanced discipline-specific application of the criteria. Since 2014, two colleagues have been promoted from Senior Lecturer to Professor (Quilley, O'Malley) and one from Lecturer to Senior Lecturer (Burbridge, current Head of Department).

Our research is conducted according to the University's *Code of Practice for Research* (2019) and a robust ethical review process. All faculty construct a five-year Personal Research Plan, which is reviewed annually with the DRKE and the Head of Department to discuss support and development, and identify strategic points for internal research leave. The Department typically has one faculty member on leave each term, who is offered additional mentoring; our leave scheme is responsive to faculty needs at different career points and offers space for thinking as well as for publication, grant application and impact activity. Faculty are guaranteed at least one research day per week to maintain research activity between sabbaticals and ensure that the 40:40:20 contractual split is meaningful. Support for research expenses and conference attendance of up to £500 per year is available to all, including those on temporary and short-term contracts, and we return 10% of the indirect costs of FEC grants to an investigator's incentive fund. Funding for knowledge exchange activities comes from the School HEIF allocation (£24,000 in HAHP; £120,000 in MAH).

A centrally funded Research and Enterprise Services team supports research grant applications. The Research Development Officer holds weekly surgeries and works closely with the DRKE on strategy, funding and process. We support applications from the earliest stages of identifying a potential opportunity to a 'sprint' in the final stages. The University's Impact Officer provides strategic guidance on how our research might effect change in the world; the Media Relations Manager advises on how best to communicate research findings to different publics. We also employ a consultant to support partnership-building and to map and evidence impact activity on the ground.

Research students

We view our research students as ambassadors and collaborators, supporting the Department's commitment to innovative, interdisciplinary research with impact, within academia and the wider spheres of museums and heritage organisations. We have a long tradition of former PGRs going on to occupy key curatorial roles in the UK and USA (for example, Lucy Worsley, Chief Curator, Historic Royal Palaces, or Edward Town, Head of Collections and Research, Yale Center for British Art). Recent PGRs have taken up curatorial positions at prestigious UK institutions including the British Museum, National Trust, Royal Pavilion Brighton, Historic Royal Palaces, as well as in the US, Turkey, Saudi Arabia and Thailand; teaching positions, including at Dawson College, Montreal; and postdoctoral fellowships, including within the ERC project *Refashioning the Renaissance* (Aalto University, Helsinki).

The Department currently supervises 30 PGRs: 28 PhDs, eight of whom are co-supervised with colleagues across MAH, and two MPhils. Five of our current students are funded by the AHRC funding consortium CHASE, a collaboration between eight institutions which has held AHRC

DTP status since 2013; one is funded by the Brazilian government. Since 2014, 30 students have completed, with funding from the AHRC (13), Leverhulme, Turkish and Thai governments, and Chancellor's Award Doctoral Scholarships. We increasingly co-supervise doctorates with other departments, driven by our commitment to interdisciplinarity; opportunities to co-supervise more extensively, particularly with practitioners, are increasing within MAH.

Our membership of the CHASE funding consortium attracts high quality research students and provides all our PGR community, CHASE-funded or not, with access to CHASE-supported training and workshops. Pawlik co-directs the virtual, interdisciplinary doctoral school, SAVanT (School of American Visual Arts and Text, see section 3), a partnership between Sussex and other CHASE institutions, which has been awarded £31,000 CHASE funding for training activities and a research travel bursary scheme. SAVanT awarded our PGR student Alyssa Sebio funding to attend a conference and consult First Nation materials in Canadian museums.

We are committed to an ethical approach to PGR recruitment, given the current scarcity of academic career opportunities. We attract high quality research students, many of whom returned to learning after other professional experiences. Faculty involved in recruitment have undertaken unconscious bias training (also available for PGRs). Supervisory workloads are shared, ensuring equal standards of care and support. The School monitors PGR student progress through an annual review system that includes interviews and the evaluation of research plans and supervisors' reports. The School Director of Doctoral Studies assures that departmental provisions meet University standards. Doctoral Students pursue their research within a rigorous supervisory structure: supervisory teams (usually of 90/10% or 50/50%) meet with PGR students monthly, logging summaries and outcomes of meetings online. The University's Doctoral School promotes best practice by offering advice and training to both new and experienced supervisors. The interaction of these mechanisms at Department, School and University levels has facilitated retention and completion rates, with no withdrawals due to academic causes.

PGRs actively contribute to and help build our research culture. They participate in the Department's weekly work-in-progress seminars, which enable the discussion of new research by external speakers as well as by PGR students themselves. Significant and consistent PGT attendance at these seminars creates an inclusive research environment and supports the Department's strategy to encourage PGT students with an interest in research to progress to PGR. Over half of our PGR students completed Department-run MAs in Art History or Art History and Museum Curating, and two new MA programmes, in Photography: History, Theory, Practice (launched 2018) and Heritage (launched 2019), promise to create further doctoral opportunities and enhance future recruitment.

We encourage our doctoral researchers to participate in broader academic and non-academic communities, to intervene in current debates, and to initiate collaborative research events. PGR students are expected to take part in the School's annual Doctoral Researchers Conference, gaining experience of organising and chairing conference panels. The Doctoral School's Research-Led Initiative fund enabled Robinson and Doubt to organise the international conference 'Making a Home: Interdisciplinary Perspectives on the Domestic Interior', at which Dennis was the keynote (2014); Jones was awarded CHASE funding to host a Sussex conference on 'Empire and the New Museum Paradigm', in collaboration with Brighton Museum and Art Gallery and the BME Heritage Network (2019), which brought together PG researchers, museum professionals, artists and heritage activists. The conference was the catalyst for Jones co-founding a Postcolonial Heritage Research Group with peers at the OU, the University of Hull and Goldsmiths, which publishes a bi-monthly online Digest. Jones advocates widely for museums to acknowledge the links between the slave trade and modern-day racism and inequalities (*Museums Journal* article, 1/11/19).

We harness all of the opportunities presented by the DTP to extend and deepen our PGR training. For example, CHASE-funded work placements have enabled our students to participate in cultural projects, gaining professional experience. At the Beirut Arts Centre Joy Stacy curated

'Immaterial Collection', a series of eight screenings of work from across the Middle East and North Africa (2018); George Bartlett has contributed to the Historic Royal Palaces exhibition on the Field of the Cloth of Gold (2020), and Beth Richards researched satirical prints related to slavery and the black presence in Britain, as well as the role of the Royal African Company and the involvement of Hans Sloane, for the forthcoming National Portrait Gallery exhibition 'Abolition' (2022).

Research collaboration across the Department is supported by the University's Junior Research Associate (JRA) scheme. This offers PGR students opportunities to develop mentoring skills by allowing them to supervise second year undergraduates working on research projects with faculty members. PGR mentoring, one-to-one coaching, skills training and personal development workshops are accessed via the University Doctoral School, which employs a dedicated careers and employability officer. The JRA scheme demonstrates the Department's holistic approach to the research environment as inclusive of all academic career stages, from undergraduate to faculty. More than 12 JRAs have contributed to new research projects by Burbridge, Pawlik, Ventrella and Dennis; project findings, from the sensory experience of making a replica Renaissance shirt to gender and contemporary craft in Tunisia, have been published in *Metro* newspaper and subsequently informed curatorial work at the V&A; and former JRA students have continued to Sussex MAs and doctorates.

The Department, School and University provide thorough skills training and career development for PGRs. The Doctoral School holds an annual Festival of Doctoral Research held at the ACCA (Attenborough Centre for the Creative Arts), including poster and more formal presentations, training, workshops and social events. Preparation for future careers is enabled by Sussex's Research Hive, the University Library's designated area for PGRs and research staff, the Doctoral School, and the Sussex-hosted Vitae South East Hub, which provides further professional support.

Funded postdoctoral fellows have deepened the Department's commitment to research in the areas of gender, art criticism and connoisseurship (Ventrella, Leverhulme Early-Career Fellowship, 2013-2016); the study of art historiography, feminist art practice and art of the Middle East and Turkey (Ozpinar, Newton Fellow, British Academy, 2015-2018); and collaborative work with the V&A, which resulted in Grant contributing to the redisplay of the V&A's cast courts, and a substantial publication (Grant, AHRC Cultural Engagement Research Fellowship, 2016). The Department's mentoring and research development policy applies to postdoctoral researchers, in line with the requirements of the University-wide Concordat scheme.

Equality, diversity and well-being

We are committed to equality, diversity, accessibility and flexibility as outlined in the 2018 *Inclusive Sussex* strategy and supported by Staff Networks for BAME Staff, LGBT+ Staff, Trans and non-binary Staff, and for those who have a disability. The gender balance of the Department has shifted slightly since 2014, with women now constituting 60% (formerly 50%) of the unit overall. 60% of lecturers and 75% of senior lecturers identify as women; at professorial level, gender representation is balanced. The role of Head of Department has been taken on alternately by men and women during this REF period. James instigated HAHP's Athena SWAN application, submitted in November 2020, and Dennis represented the Department on the working committee.

The need to address the under-representation of BAME researchers in art history is recognised and prioritised by the Department. As we enter the new School of MAH, the appointment of a MAH-wide Director for Race Equality and two Deputy Directors for Race Equality will provide specialist support for this work. We led initiatives within HAHP to re-word job advertisements and revise appointment processes with the specified aim of increasing the diversity of applicants, and have made deliberate efforts to ensure representation across our research work-in-progress programme; we also host a collaborative faculty/PGR Antiracism Reading Group. Ventrella co-organised the University-funded programme 'Decolonising Representation' (2019-20), which prompted students and staff to think critically about how we deconstruct or decolonise our

subjects, and highlighted the important work of BAME scholars, practitioners, local groups, communities and artists. Using the Decolonising SOAS Learning and Teaching Toolkit to reflect critically on our core taught modules has catalysed discussion at departmental research days about the art history research we undertake and with whom. Our Widening Access and Participation programme (see section 4) and our involvement in the Arts and Humanities Foundation year programme, from which we have a rapidly increasing intake of students from largely non-traditional backgrounds (almost 50% for 2020-21), are key means by which we seek to diversify the discipline in the longer term.

Within HAHP, an EDI Officer provided a conduit between University and School/Department initiatives; promoted enhanced diversity training; was a safe first point of call for individuals in need of advice or reporting concerns; and chaired the EDI committee, on which Ventrella represented the Department. This committee is now replaced by the MAH EDI group: intersectional and transparent, it comprises an open EDI forum and a team of EDI leads who direct and support the commitment of the School to equalities, diversity and inclusion.

Line Managers work with Occupational Health Guidelines to support the additional needs of staff and doctoral students with disabilities, ensuring that reasonable adjustments are in place to maintain an inclusive workplace. The Department manages workloads according to family friendly policies set out in the *Flexible Sussex Handbook*; 55% currently work family-friendly hours. We welcome part-time working and studying; two faculty were 0.5 FTE and 21 of our current PGRs study part-time. We have a clear process for student intermission and extensions. We support those with caring responsibilities, who have suffered bereavements and who are experiencing ill-health through the humane application of policy and a network of pastoral care. We have recently introduced a policy to limit email to working hours.

Our REF processes adhere to the Sussex *REF2021: Code of Practice* which ensures fairness and transparency. We have prepared for REF in the spirit of the San Francisco Declaration on Research Assessment, resisting pressure to publish prematurely and remembering that 4* work is often built upon 2 or 3* work. The UoA Lead (Dennis) has received REF-specific EDI training and the return has been subject to an EDI audit. Publications have been assessed internally and externally. Faculty have discussed REF criteria with the DRKE, received feedback on their work, and offered their own assessment of its quality; they can, and did, request additional assessments where the feedback seemed unfair or misinformed. The scoring of work has remained confidential to the author, the UoA Lead, the DRKE and the University REF team, and the contextual nature of judgements has been emphasised throughout.

3. Income, infrastructure and facilities

Income

Building on our strategic priority to grow grant income, the Department has applied for £2,017,000 since REF 2014. We have been awarded £272,522 from the AHRC, Leverhulme, Paul Mellon Centre and CHASE, a success rate that, though close to the AHRC's 17% for standard research grants, is lower than we would like. Increasing grant capture remains a strategic aim, particularly as a means of deepening our collaborative relationships with external partners. We maintain our commitment to develop ambitious collaborative projects and have shifted our strategy towards building projects incrementally through smaller grants and research networks, with the object of submitting large-scale applications during the next REF cycle. We provide support for applicants by dedicating regular departmental time to collective work-shopping of developing proposals, to ensure their strength. The recent successes of Pawlik's Leverhulme Research Fellowship for 'Figuring Fascism in American Art, 1945-1980' and Burbridge's Paul Mellon Mid-Career Fellowship to work on the visual culture of rave are a result of this process. Burbridge will build on this with an AHRC research network grant application on rave culture, in collaboration with colleagues in MAH (see section 4); Pawlik will follow her Leverhulme-enabled monograph with a collaborative exhibition. Even unsuccessful applications have value, particularly where a collaborative research project has developed with external partners. Continued momentum around those collaborations is supported, feeding into future

funding applications (for example, Dennis's work with the V&A, Horniman, Royal College of Music and Brighton Early Music Festival).

Infrastructure

In addition to the University Library and the Research Hive, the Department has been supported by institutional investment in key facilities: the Attenborough Centre for the Creative Arts (ACCA), the Keep, and the Sussex Humanities Lab (SHL).

The ACCA was re-opened in 2016, having been completely refurbished by the University at a cost of over £7 million. The Department uses its auditorium and studios to host large-scale conferences ('50 years on: Art History in the UK in the 1960s', 2017; the BA-funded 'Commemoration, Memory, Archive', 2018); panel discussions (Brighton Photo Fringe, 2018); PGR and PGT events, and workshops to develop funding bids. The ACCA's auditorium provides the Department with a venue for experimental and performative research collaborations that allow us to engage discursively with non-traditional, non-HEI audiences.

The Keep is a £19 million collaboration between the University, East Sussex County Council and Brighton and Hove City Council that facilitates research by housing all three organizations' archives in one location. It brings together local historical records, the University's Special Collections and paper-based works from a number of East Sussex museums and galleries, and houses the Mass Observation Archive. Faculty and students (UG, PGT and PGR) draw on these vital resources to produce original research, deepening understanding about the nature of the Keep's holdings and, by facilitating the acquisition of relevant materials, shaping them. The Keep offers extensive opportunities for public engagement with community groups and archives: Ventrella borrowed and displayed ephemera from the Brighton Our Story archive, alongside loans from the Bishopsgate Institute, for the exhibition 'What Section 28 did to me' (see below), while Pawlik used the Rosey Pool archive for her Being Human Festival contribution 'As Waves Of One Sea' in 2017 (see below).

The SHL was awarded £3 million by the University in 2014 and it is facilitated by the Smart Sussex Digital Strategy. SHL has provided the Department with a platform and resources for developing grant applications: it contributed teaching hours and expertise to support Dennis to develop a large-scale AHRC bid with SHL-affiliated research fellow Jackson, and its expertise has shaped research projects with digital components (McSweeney). The Department has co-hosted and participated in SHL workshops and research events on digital art history and digital mapping. The SHL also promotes interdisciplinary collaboration with museum partners. SHL-affiliated historian James Baker has worked with three Art History UG students on digital JRA projects, one with the Science Museum, the other two as part of the AHRC-funded 'Making African Connections' with the Powell Cotton Museum, Kent.

Institutional investment in key interdisciplinary projects

The Department has made strategic use of smaller internal funding schemes to support the initial stages of interdisciplinary research projects, and to facilitate collaboration elsewhere in the University, as well as with external cultural organisations, creative practitioners and community groups. Art History has worked particularly closely and productively with two interdisciplinary Research Centres: the Centre for Photography and Visual Culture and the Centre for American Studies.

The Centre for Photography and Visual Culture (CPVC) forges connections between different fields that shape, and are shaped by, photography and visual culture. The Centre has facilitated formal collaborations across MAH (Art History, English, Film, History), and other research centres and networks (including MENACS, the Documentary Arts Research Cluster, and the Resistance Studies Network). Nine international CPVC symposia have invited diverse disciplinary perspectives on photography and visual culture, exploring how historians, activists, curators, therapists and artists have engaged with the radical expansion of first-person media in the context of war; what histories of science can contribute to understanding artists' engagement with scientific photography; and how political philosophy and economic theory can drive new

research into the question of labour in photography. As co-directors, Burbridge and Mellor have developed partnerships with cultural institutions at local, national and international levels, co-hosting events with Brighton Photo Biennial, Brighton Photo Fringe, Cine-City; Tate, the National Science and Media Museum, the Science Museum, the Photographers' Gallery, The Barbican, Getty Images, the Archive of Modern Conflict; the Immigration Museum, Paris, the British School at Athens and the Beirut Art Centre. These have resulted in major exhibitions (Mellor's contribution to 'Conflict, Time, Photography', Tate Modern, 2014-15; Burbridge's 'Revelations', Science Museum, 2015-16, an Impact Case Study) and over 30 public talks and film screenings by leading artists, directors and curators taking place on campus, in London and Brighton galleries, theatres, cinemas and pubs, and at festivals, attended by diverse public and academic audiences. By offering academics, artists and curators a platform from which to discuss and exchange ideas and practice, the Centre's events foster transformative collaborations; many are available on the Centre's website and have been watched by over 1,600 viewers. The Centre launched a new interdisciplinary MA in Photography: History, Practice, Theory in 2018, delivered across the Schools of HAHF, English and Media, Film & Music (MFM), an important feeder route for future interdisciplinary PhDs, and supports a faculty/PGR Photography and Visual Culture reading group.

The Centre for American Studies supports departmental research through interdisciplinary conferences and events, and by hosting SAVAnT (discussed above), which brings together scholars and students across Art History, American Studies, English and History working on American art and visual culture. Conferences include 'The Holocaust and the Struggle for Civil Rights', an international symposium co-organised by Pawlik with the Centre for German-Jewish Studies (2016), and 'American Art First! Populism, and American Art and Visual Culture', Eccles Centre, British Library (2019). Both events directly shaped Pawlik's Leverhulme fellowship project, 'Figuring Fascism'.

The Department has also used HEIF funding to support non-traditional approaches to research dissemination that are deliberately experimental, playful and performative, allowing us to collaborate with non-HEI colleagues and engage with more diverse audiences. The Department's contributions to the annual Being Human festivals have offered opportunities to re-imagine our research. In 2016, Ventrella collaborated with The Drakes, a collective of butches, transmen and masculine-identified people, for a performative queer exploration of the V&A's history, staged in the V&A's lecture theatre, while Pawlik contributed to 'The Art of Lying: Who is Harvey Matusow?', employing special collections from the Keep, at the Latest Music Bar in Brighton (2016). Pawlik's involvement in the 'Waves of One Sea' series at the 2017 Being Human Festival was designed to introduce non-specialists to the University's important archival holdings of African American culture. This was done through a 'theatrical lecture', delivered in the ACCA in collaboration with performance artist Harold Offeh, followed by a screening of Isaac Julien's *Looking for Langston*. For the 2019 Being Human Festival, Burbridge's participatory 'Photography After Capitalism' event, also hosted by the ACCA, playfully cast the audience as potential investors in the 'Institute for Disruptive Image Economies' as a way of engaging them with his research on the secretive economies of contemporary image culture. 32% of the audience surveyed had not been to an event about academic research before. Showcasing our research in these collaborative contexts enables us to work in dialogue with external non-HEI specialists, as a means of fuelling further collaborations.

Internal funding to support innovative teaching enabled Ventrella to collaborate with MA students and professional services staff to curate the exhibition 'What Section 28 did to me' (2017). Repurposing an unused Sussex stairwell, the collective researched and borrowed materials from the Keep and the Bishopsgate Institute, engaged with and brought together LGBTQ+ networks at the V&A and the Brighton Museum and Art Gallery (BMAG, resulting in the museum leading LGBTQ+ history month events in 2020), and hosted a series of research events which involved artists (including Sunil Gupta), activists, local communities, writers and academics. The exhibition prompted School investment in high-quality display cases, providing a model for future small-scale research-driven collaborative displays, and Ventrella is developing a larger funding bid based on this successful project.

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

Our strategic commitment to external collaboration has enabled us to achieve more, at a higher level, than might be expected from a small department. This is true of our contributions to the sustainability and interdisciplinarity of the discipline and to the research base.

Partnerships

Collaboration underpins every aspect of our research. Partnerships with local, national and international museums and galleries are central to our identity and vitality. This depends on a constant process of initiating, renewing and deepening partnerships and we support this with a significant investment of time and resource. Every three years the Department re-assesses its partnerships to identify clear strategic frameworks for future collaborative work. We did this internally in 2015; in 2018 we employed an external consultant to undertake a detailed mapping exercise. Partners range from individual collaborations, to CDAs/CDPs, doctoral training opportunities, post-doctoral fellowships and formal participation in research grant applications. This accords with objectives outlined in the AHRC's 2019 Delivery Plan; to use research to make cultural assets available across diverse research communities, the institutions which hold them, and the general public, unlocking their value for the heritage and experience economy.

Curatorial collaboration with museums and galleries; contributions to catalogues and exhibition-related events, and external advising on permanent gallery displays enable us to work in dialogue with non-HEI colleagues, and to communicate our research to new audiences. We have shaped exhibition content locally with the Brighton Photo Biennial, Fabrica, and the De La Warr Pavilion; with London institutions such as the Photographers' Gallery, Hayward Gallery or Dulwich Picture Gallery; and with national institutions such as Tate Britain, Tate Modern, the National Portrait Gallery, the Science Museum and the V&A. For example, Pawlik helped the 2021 Tate Modern/Metropolitan Museum of Art 'Surrealism Beyond Borders' exhibition to avoid Eurocentric, imperialist, centre/periphery framings of Surrealism's contact with people and practices outside of Paris and the West. This resulted in the inclusion of over 35 objects suggested by her. Our international curatorial networks are strong. In the US, Howard, Quilley and Mellor have worked with the Yale Center for British Art, and Pawlik with the Arts Club of Chicago and Portland Museum of Art, Oregon. Both Burbridge and Ventrella have collaborated with the Palais de Tokyo, Paris. In Italy, as a direct result of Ventrella's advice, the catalogue of Rome's 2020 Quadriennale included contributions addressing decolonisation and the experience of black Italians; Ventrella has also worked in Rome with MAXXI, and Dennis with Palazzo Diamanti, Ferrara. Faculty have also contributed expertise to a range of museum initiatives and print and broadcast media: for example, Ventrella on LGBTQ+ heritage with the Brighton Museum, The Museum of Transology, for the *Financial Times* and Radio 3; on Eric Gill with Ditchling Museum of Art and Craft; Hitchmough on paper flowers from the Omega Workshop in the *Charleston Press*.

Collaborative doctoral awards remain an important, mutually sustaining strand of our work with external partners. Our co-supervised CHASE funded collaborative PhDs with the V&A, the National Portrait Gallery, the National Trust, the Royal Pavilion, Brighton, Hastings Museum and Art Gallery and Towner Gallery, Eastbourne, have brought new knowledge to partner institutions. Whether resulting in fresh interpretations (for example, bringing a post-colonial and feminist understanding of Lady Brassey as a female collector of 'ethnographic' objects, to Hastings Museum and Gallery) or informing future collections policy (the intersectional approach to gender in the collections of Towner, Eastbourne), these are transformative collaborations for all participants. Paid internships have enabled several of our MA students to catalogue Charleston's collections, contributing to displays and publications, and the Attenborough collection at the Keep. CHASE-funded PGRs have undertaken internships at the NPG and HRP, engaging in future exhibition research, while CDAs and postdoctoral fellows have curated exhibitions at host institutions (including Standen House, NT; the V&A), and as part of the Brighton Photo Fringe.

Contribution to the sustainability of the discipline and interdisciplinary field

Our commitment to ground-breaking collaborations that widen access to art history and contribute to the sustainability of the discipline is illustrated by our central role in the national campaign to save the Art History A-level, and the innovative practical measures we have instituted to sustain this work. We use our research, in particular that focusing on the marginalised and under-represented in art history, to engage young people with the discipline. Our ongoing programme of events and workshops involves training our undergraduates to deliver sessions to Year 12 Fine Art A-level students in Sussex and accompany pupils on gallery visits. We were awarded £2,000 from the AAH towards a pilot programme in local schools, which led to subsequent funding from Sussex's Widening Participation department (details on the AAH website). We were also awarded £20,000 by the Sussex Learning Network's Collaborative Outreach Programme to research how the Universities of Sussex and Brighton could collaborate to expand art history in the state sector as a means of raising ambition and attainment. This included employing a peripatetic art history teacher to enter local schools and colleges to run sessions linked to aspects of the curriculum and events such as Black History Month. We played a prominent role in the 2020 launch of an Art History A-level at BHASVIC, the first state sixth form in the county to offer the A-level (to a cohort of 14 students). This work has clear social value, ensuring that access to art history is more widely available.

Research collaborations and contributions to the research base

Sussex art historians mould and sustain the research base as journal editors and reviewers, advisory board members and trustees, and through collaboration with global academic institutions. The Department has a strong track record of interdisciplinary research: we collaborate with colleagues in History, Media, Film Studies, American Studies, Geography and Music supported by internal University funding schemes, the British Academy, the Terra Foundation and the AHRC. Art History plays a leading role in a new annual MAH Festival of Ideas, which will act as a mechanism to forge interdisciplinary collaborations and a platform for public engagement (Burbridge's co-organised panel on rave cultures with colleagues in History and Media extends his Paul Mellon Fellowship towards a collaborative research network). International academic collaborations have deepened knowledge in areas ranging from the works of George Shaw, at the Yale Center for British Art (Mellor), to sonic epistemologies, at the Max Planck Institute for History of Science, Berlin (Dennis).

We actively serve the discipline in the form of editorships, peer review and advisory positions in order to support collective endeavour and effect change. As editors and co-editors of journals, we have shaped and redefined fields. When editing *Photoworks*, Burbridge radically expanded the forms of photography covered by the magazine, focusing on neglected or excluded makers and users of photography. We use our advisory and editorial board positions to advocate for disciplinary transformation: having co-led a decolonising workshop at the 2019 AAH conference, Ventrella was one of three *Art History* editorial board members to contribute to the 2020 'Decolonizing Art History' questionnaire. Serving on the editorial boards of interdisciplinary journals, from *Renaissance Studies* and *Eighteenth-Century Studies* to the *International Journal of Surrealism*, enables us to work across subject areas to promote an outward-looking and engaged form of art history.

At UK and international levels we support the discipline by sitting on funding committees and project advisory boards, and assessing applications: from the British Academy and the AHRC to Villa I Tatti and the British Schools at Athens and Rome. Thanks to James's role on the Committee for Society, Arts and Letters at the British School at Athens, the project '21 in 21', celebrating the 200th anniversary of Greek independence, will no longer focus entirely on poetry, but will include an online exhibition of 21 artworks. We act as Trustees (Towner Gallery (Dennis)) and advisory council members (Paul Mellon Centre for British Art (Mellor)) and sit on juries for international prizes (Burbridge). As President of the Society of Antiquaries, Howard's commitment to increasing public engagement led him to initiate a new public lecture series on current heritage issues, from the Staffordshire Hoard to the Magna Carta's 800th anniversary, made available online. While we recognise the importance of service in formalised roles, we also acknowledge the significance of informal advocacy. Ventrella's expertise in LGBTQ+ issues and his collaborations with Brighton Museum and Art Gallery enabled him to facilitate a successful

collaborative HLF application by the Marlborough theatre and BMAG for *Queer the Pier*, a community-curated display.

The significance and reach of our research are evident from the keynotes and invited presentations we have delivered at conferences in the UK and internationally (from Portugal, Germany and Italy, to Brazil, USA and Morocco). Prestigious individual UK and international research fellowships (including Leverhulme and Paul Mellon-funded MRFs and ECFs; or at the Yale Center for British Art and the National Humanities Center, USA; the British School at Rome; and the Max Planck Institute, Berlin) have enabled us to carry out new research, sustain and deepen exchanges with academic colleagues within and outside art history, and to initiate museum-based collaborative projects. We regularly externally examine doctorates nationally and internationally, from the Universities of Melbourne and Bologna, to Columbia and the Sorbonne.

Sussex Art History is a department of interlocking partnerships: partnerships within the unit, across the School and the University; partnerships with our students and with local colleges, with artists and cultural industries, museums and galleries. This forces us to constantly consider and define how our research matters and to whom. Collaboration enables us to listen to our wider communities, as well as communicate more broadly what we do and why, ensuring the contemporary relevance of our research, and supporting the ongoing vitality and sustainability of our discipline.