

Institution: University of Glasgow

Unit of Assessment: 32

1. Unit context and structure, research and impact strategy

1.1 Structure, vision and context:

Structure: We are one of the largest Art & Design Units outside London, with 27 staff of whom 24.8 are FTE Category A (compared with 19 in 2014, and 18.5 Cat. A). Most staff are based in History of Art (School of Culture and Creative Arts, College of Arts), but the UoA also includes three colleagues in Museum studies based in other subject areas. Together with our specialisms in Asian and Pacific as well as Western art, and in Contemporary Art and Curatorial Practice; Art and the Law; Art, Theology and Faith; and Conservation, Conservation Science and Technical Art History, this makes our range amongst the widest outside London. Our [Centre for Textile Conservation and Technical Art History](#) (CTCTAH), is unique in British Higher Education, and one of only three European centres for postgraduate technical art history.

These features make our **vision** strongly outward-looking, object-based and impact-orientated. By linking local collections and materials across disciplines, cultures, and global contexts, and partnering reciprocally with the heritage/cultural sector, we seek to create educational, social, cultural and economic benefit; we believe that the local cannot be understood without the international, and the past without the future, just as new insights arise through crossing disciplinary boundaries.

Our **context** is exceptional: the EU has designated Glasgow '[the top cultural and creative centre in the UK](#)', and '[a creative and cultural centre of European importance](#)'. The University's Hunterian Museum and Art Gallery and Glasgow's civic collections (part of 'Glasgow Life') are both recognised by the Scottish Government as 'Collections of National Significance', and the



*Figure 1. X-Ray Fluorescence identification of pigments on *The Hunterian Scottish colourist painting, Royan, 1910* by J. D. Fergusson, in the Study Centre at Kelvin Hall*

University's Archives and Special Collections are one of Scotland's foremost historical and heritage resources. We also benefit from the [Kelvin Hall](#), a sector-leading collections-access facility opened in 2016.

Together with our School's other Subjects (Theatre, Film and TV Studies, and Music), and museums and archives research in Information Studies, we thus lead the cultural strand of the University's strategy to 'grow its external engagement' and 'serve global communities', and have spearheaded the University's Strategic Smithsonian Partnership (SIP) – a flagship interdisciplinary framework for collections-based research, signed in 2018.

1.2 2014 plans and objectives; approach to supporting interdisciplinary work and sustainable impact

Our 2014 objectives were to increase our 'interdisciplinary research and collaboration', 'international reach', and 'scale and scope of our public engagements' through 'specific projects stewarded within our research clusters' (REF 5, 2014). Our 'main impact goal' was 'to maximise our influence on cultural life, economic prosperity, public services and policy making via knowledge-sharing and research collaboration with external bodies, especially museums and galleries' (REF3a, 2014).

In REF 2014, our gallery and heritage sector collaborations produced a strong impact score, plus exhibitions and other large outputs. When The Hunterian undertook a major internal reorganization in 2016, enabling closer cooperation with academic Units, we therefore made a successful business case for two 0.2 FTE Research Curatorships in major areas of the Hunterian collections: Contemporary Art (Paterson), and Whistler (de Montfort). Together with Economou's 0.5 FTE Hunterian role, for Digital Cultural Heritage, these mean the Unit now has one of the highest concentrations of academic curatorships in the Russell Group. This has been complemented by continuing external gallery demand for our expertise, together with the appointment of Cook as Professor of Museum Studies in 2018. Willsdon's Impact Case Study exemplifies cultural, educational and professional benefits from invited contributions to major international exhibitions, facilitated by Research Leave and KE awards, whilst Pearce's develops from his Smithsonian Institution Fellowships.

In pursuing our 2014 goals of interdisciplinarity, international reach, greater reciprocal engagement, and sustainable impact, we also decided to prioritise large funded CTCTAH projects, since the strongly applied nature of textile conservation and technical art history involves close collaboration with the heritage/museum sector, as well as other disciplines.

This strategic focus on collaborative work with museums and galleries has enabled us to support very vigorously the University's aim for 'public and community engagement with research'; highlights include:

1.2.1 Exhibition work: Twelve staff have undertaken exhibition consultancies, advisory roles, and/or exhibition catalogue outputs, or curatorial research practice. This has increased the total of exhibitions with Unit input to 25 (compared with under 10 in 2014), with an estimated total of over one million visitors, across 14 different galleries in Britain, Europe, Japan and the USA. As well generating impact, it has been particularly beneficial for interdisciplinarity, reach, and inclusivity: Paterson's 8 contemporary art exhibitions since 2014, for example, involve collaboration with Yale Center for British Art (*Strange Foreign Bodies*, 2018); the first Hunterian display of black artists' work (Manthia Diawara, 2018; Jimmy Robert, 2021—including a new commission); and over £300,000 income that has *inter alia* supported acquisitions by Black, LGBTQ, and women artists.

De Montfort's two Hunterian Whistler exhibitions (*Whistler and Nature*, 2018-19, and *Whistler: Art and Legacy*, deferred to 2021 by Covid) generated a joint AHRC PhD with French, PG internships, a Postdoctoral Curatorial Assistantship, 2019-20, and a Cambridge Science Festival interdisciplinary study day with Willsdon (2019). Together with MacDonald's online, open-access, Leverhulme/Lunder [Whistler Paintings resource](#) and *The Woman in White: Joanna Hiffernan and James McNeill Whistler* exhibition (National Gallery of Art, Washington and Royal Academy of Art, London, postponed by Covid to 2022), this has consolidated the Unit's role as the leading international centre for Whistler research and public engagement. Sustainability is assured by a Lunder Foundation for Whistler Studies award. Cook's contemporary art exhibition work includes an annual digital art festival (NEoN)) and an exhibition at Somerset House (over 45,000 visitors).



Figure 2. Douglas Coupland's *Slogans for the 21st Century* (2011-Present) at 24/7 curated by Prof. Sarah Cook for Somerset House, London. Photo: Stephen Chung/Somerset House

In turn, we have built a chain of future research-led exhibitions and collaborations (see below and Sect. 4) from which we anticipate further benefit to interdisciplinarity, reach, engagement, inclusivity, and impact.

1.2.2 Large funded CTCTAH projects with gallery/heritage partners

Since 2014, these have attracted nearly £1.5 million total, including major interdisciplinary ESPRC awards; a scale of work that has enabled significant impact on heritage care and interpretation. Lennard's AHRC [Situating Pacific Barkcloth in Time and Place](#), for example,



Figure 3. Participants at AHRC Barkcloth Project symposium, 2017, in Bishop Museum, Honolulu, Hawaii

brought together ethnography, economic botany and chemical analysis for new understanding of Pacific barkcloth through partnership with The Hunterian, Smithsonian, Kew Gardens, and others. (see Impact Case Study). Her Leverhulme Tapestry Conservation project collaborated with engineers to influence tapestry display internationally; Young's ESPRC-funded [PISTACHIO](#) and [IMPASTOW](#) projects linked Hunterian and National Trust cultural heritage, generating a Getty Foundation-funded conservation training project. (see Sect. 4).

As our 'collaboration, reach, interdisciplinarity and engagement' strategy evolved, and our scope extended, we replaced our four 2014 Clusters (Medieval and Renaissance Art; Nineteenth-Century Art; Twentieth Century Art; and Textile Conservation and Technical Art History) with three more flexible foci – *Interpretation and care of objects*; *Medieval, Renaissance and Baroque*; and *Modernity*; at the same time, we introduced an annual cross-Cluster research symposium for Unit cohesion, as follows:

1.2.3 Clusters: these host speakers and events that help members network and keep up to date with their fields. *Medieval, Renaissance and Baroque*, for example, hosted the international 2018 Renaissance Studies conference, sparking Nichols's international Venetian Art Research Group, with PG contribution and a publication. Clusters also provide a launch-pad for collaborations: e.g. Quye's historical dye workshops in *Interpretation and care of objects* used Royal Society of Edinburgh/Carnegie Trust/EU awards ([Dyeversity](#), [ReCREATE](#) and [LightFasTR](#)) to link CTCTAH and museum partners for projects that led to a UNESCO World Heritage listing (see below). In *Modernity*, de Montfort's and Willsdon's collaboration with Tate for two British Art Research Network study days kickstarted the Unit's Scottish Women and the Arts Research Network (SWARN) with Glasgow School of Art, local galleries/archives, and the Scottish National Gallery of Modern Art (outcomes include Joan Eardley centenary events, 2021).

1.2.4 Annual Unit Research Symposium: this draws together papers from across the Unit, and by Hunterian and Glasgow Life colleagues, on a common theme (*The Object*, 2018; *Collectors Collecting Collections*, 2019; *Attention and Art 2021* [delayed by Covid]). By sparking dialogue between specialisms, this promotes good research practice, awareness of methodological issues, and peer review of work in progress. Willsdon's paper on 'Caillebotte, Monet, and Whistler in the Garden' (for *Collectors*), for example, informed her chapter on Monet at Giverny (for *Monet* exhibition, Oslo, postponed by Covid), whilst a paper by Roodt on restitution law (for

The Object), has fed her forthcoming book and Leverhulme application. We have extended this integrative approach by devising thematic events for Arts Lab (the College research institute and development unit), such as Torma's 2020 interdisciplinary *Landscapes of Dislocation* seminar series.

1.3 Future research objectives, and how these will be taken forward:

Our enhanced breadth, collaboration, and interdisciplinary capacity since 2014 will combine in the next review period with the opening in 2021 of the University's Advanced Research Hub, a £130m investment to support new research methods and collaboration across disciplines and externally (Cook leads its Creative Economies and Cultural Transformations theme). CTCTAH's relocation to Kelvin Hall is also intended to facilitate its work on Hunterian and Glasgow Life objects. Subject to Covid's impact, this and other future work is expected to include:

- collaborative projects that benefit our reach, impact, and PGRs/PDRAs, e.g. via exhibitions; joint PG programmes with The Smithsonian to feed PGR recruitment; and Kyushu University, Japan (under MoU signed 2020);
- interdisciplinary CTCTAH work with a view to a potential longer-term bid for a regional hub in Scotland under the UKRI World Class Labs funding scheme;
- engagement with digital technologies, and digital and new media, including through contemporary curatorial practice;
- equality, diversity and inclusion, complementing our initiative to decolonize our curriculum, e.g. through our Scottish Women and the Arts Research Network, anticipated contributions to forthcoming Hunterian exhibitions on Slavery, African Art, Women Makers etc;
- pathways to 4* outputs and impact facilitated by the above.

We will take these objectives forward by continuing to prioritise large-scale outputs via Research Leave/external funding, whilst supporting smaller-scale work with flexible timetabling and awards as available, and mounting Cluster, symposia, and Arts Lab events that sustain a dynamic research culture. Confirmed projects to date include 'Equipping the Vision of Kelvin Hall' (£415K from AHRC 'Capability in Collections', under UKRI World Class Labs project, to Young and The Hunterian); 9 monograph contracts; Hunterian/collaborative exhibitions; Rush's Historic Environment Scotland 'Unicorn' public engagement consultancy; and Ross's Scottish Arts Council *Capturing Silenced and peripheralized Histories in South Africa* (curatorial practice).

Whilst Covid-19 has postponed several major exhibitions (including *Whistler: Art and Legacy*, to 2021; *The Woman in White* to 2022, see above), we have sought wherever possible to mitigate its effects. For example, Bonehill's postponed *Old Ways New Roads* [Hunterian exhibition](#) was converted to online format, enabling additional outputs, as was Cook's *Sleep Mode* exhibition, realised online with Somerset House. Lennard developed online workshops for her AHRC Barkcloth project, that have reached a global audience, and prompted new research/displays (see Impact Case Study). As Public Engagement convenor for the School of Humanities, Cook chaired the *Being Human* Festival's panel on Covid-19 effects on the museum sector (2020).

1.4 Open Research Environment

Because of image fees, OA poses significant problems for the Unit, as noted in our contribution to the 2020 Plan S consultation via the Association of Art Historians. However, we are strongly committed to OA principles, and all Unit staff have ORCID registration. Our percentage of OA outputs is rising (34.4% compared with 9.1% in 2014), and we make datasets publicly accessible where feasible (e.g. from Quye's *Dyeversity* project). We have also worked to reach wide audiences digitally (e.g. Bonehill's *Picturing Places* British Library website and *Old Ways New*

Roads online exhibition; Rush's Historic Environment Scotland forthcoming reports; MacDonald's Whistler catalogues [over a million pages consulted, January - December 2020]), whilst our CTCTAH projects have dedicated websites (e.g. [Tapa](#)). The visitor engagement methodology and evaluation developed by Economou's EU Emotive research has been made available free to museums internationally, whilst free talks and podcasts (e.g. Willsdon, National Gallery, London, 2019, with 300+audience; Lewer, [St. Mary's Cathedral podcasts](#), 2020; both supported by KE awards), and Cook's 24/7 shortlisted podcast (see Sect. 4), are further forms of OA.

1.5 Research Integrity

Consistent with the University's commitment to the UKRI Concordat to Support Research Integrity, we seek transparency of authorship according to CASRAI definitions, and record all outputs on the University's 'Enlighten' Research Repository. Review of draft funding applications by Senior Unit members, the School Grants Champion, and College Arts Lab ensures 'Lawful Basis' for processing personal data, and we actively contribute to the development internationally of robust ethical frameworks for artwork sale and restitution, via Pearce's Provenance network of leading museums (see Impact Case Study), and Roodt's Cultural Property advisory roles (see Sect. 4).

2. People

2.1 Overview, recruitment, and staffing strategy:

Twelve new/renewed/replacement institutional appointments have increased our Cat. A staff by 42% (head count), with three new Teaching appointments providing support. External funding has secured seventeen externally-funded Postdoctoral researchers. This transformative investment concentrates in four key areas with particular potential for collaboration, interdisciplinarity, impact, and income generation, and/or with successful PGT programmes:

2.1.1. Centre for Textile Conservation and Technical Art History (CTCTAH):

A successful business case for a replacement Senior Lecturer (Young, subsequently promoted to Professor) combined with Lennard's promotion to enhance CTCTAH's leadership. Together with a Leverhulme Major Research Fellowship, this has facilitated twelve successful funding applications involving museums/heritage sector collaboration (£1,615,294 in total) and eleven postdoctoral positions, enabling a successful case in turn for a Teaching-only support.

2.1.2. Gallery/Curatorial work: A Hunterian retiral in 2016 allowed two existing lectureships to be reconfigured as new, shared Hunterian posts (de Montfort's and Paterson's 0.2 Hunterian Research Curatorships). Embedding gallery collaboration in our work contractually, this new post type for the Unit has supported 18 exhibitions, three multi-component outputs, and at least one potential future Impact Case Study to date. The University in turn agreed to add value through a 0.2 professorship for MacDonald (Whistler) and a change of contract strengthening the research base in contemporary curatorial practice (Ross).

We secured additional University Professorial investment in Museum Studies, drawing on the success of the PGT Museum Studies programme (Cook). Focusing on digital and new media, this has significantly extended Glasgow's reputation as an international leader in digital humanities, and was complemented by Economou's promotion to Professor in digitally-enabled collections and visitor engagement. Outcomes include Cook's 24/7 and related exhibitions, and

Economou's EU *Emotive* project. Tonner's Early Career replacement appointment in Education added specialism in Museums and Ethics.

2.1.3. Dress and Textile History: a very successful PGT programme (based on Glasgow Life's outstanding dress collections) underpinned a new 3-year Early Career appointment (Tuckett, converted to open-ended from 2016), and renewal of our 0.2 Professorial Dress History V&A secondment (Miller). Outcomes include three exhibition-related books, two exhibition consultancies, and a MOOC (see Sect. 4).

2.1.4. Global and Spanish Art: Torma's increase from 0.5 to 1 FTE expanded our East Asian art expertise, with outcomes including a book, whilst Ross's expertise in South African women's art supports equality, diversity and inclusion. Postdoc specialisms in Pacific, Asian and Indian art have arisen from AHRC *Barkcloth* and EU *Dyeversity*. Macartney's 0.4 FTE appointment in Spanish art supports her [Stirling Maxwell Research Project](#) with Glasgow Life/The Prado for interdisciplinary exhibitions (*Copied by the Sun*, 2016; *Unwrapping an Icon*, forthcoming).

2.2 Honorary Staff

Honorary Fellowships have enabled retired/leaver staff to provide ongoing support for large projects, and/or specialist output scoring and PGR support. Current Fellows include Prof. Alison Yarrington, Chair, British National Committee, Comité International d'Histoire de l'Art (for *Mapping Sculpture* and *National Inventory Research* Projects 2008-14); Profs. Michelle Delaney and Jane Milosch (Smithsonian); Dr. Ann Compton, former curator, Sculpture, V&A (*Mapping Sculpture*); Dr. Grischka Petri, University of Bonn and Prof. Joyce Townsend, Senior Conservation Scientist, Tate (*Whistler Paintings*).

2.3 Future staffing plans

Building on the above focus on areas enabling strong collaboration, impact and interdisciplinarity, and reflecting University and wider initiatives to decolonize the curriculum, and exploit digital technologies, our future priorities are CTCTAH; collections-facing research; art and heritage in the digital age; global art; and equality, inclusion and diversity (EDI). Our 2019-20 Smithsonian Lectureship has launched work towards potential SIP projects in these areas, whilst our Lunder Technical Art History Fellowship, 2021-2, will support interdisciplinary work for Whistler outputs.

2.4 Staff Development

Our approach combines individual guidance with targeted training. The annual Performance and Development Review (PDR) provides an important opportunity to help colleagues develop objectives with potential to assist successful promotion applications, whilst targeted promotion support is provided by the Head of School through individual discussion with applicants. Senior Unit staff are mentors on the Early Career Development Programme (ECDP; a unique opportunity to progress to Grade 9 in no more than eight years from appointment to Grade 7, and five from Grade 8), which has advanced Tuckett, Paterson and Torma since 2014. Tuckett's participation in the Aurora Equality, Diversity and Inclusion (EDI) programme led to her appointment to the School's EDI Committee, and both Lewer and Quye took the University's 'Emerging Leaders' development programme, as Heads of Subject. Benefit is reflected in the Unit's 73% promotion success rate (ten Cat. A promotions since 2014, including four

professorships, all for women [Young, Lennard, Strickland and Economou], and an overall success rate of 75% for women applicants and 67% for men applicants).

Institutional Research Leave is a key mechanism for advancing significant outputs and/or impact. Staff are eligible to apply on the basis of one semester for every six worked full-time, and since 2014, 15 staff have thus shared 23 semesters' leave. We have also benefited from a new College teaching buy-out scheme for finalizing large outputs (five successful bids, including Hopkins's *Dark Toys*, Nichols's *Giorgione*, Wieber's forthcoming *Jugendstil Women*, etc.). For smaller projects, we use flexible timetabling. Overall, this has facilitated 24 potentially double-weighted monographs/multi-component outputs/edited books, and four Impact Case Studies from which we have selected three. Authors of potential Case Studies benefit from individual support from the College Research Impact Managers and Unit Impact Champion, whilst the REF Champion receives guidance on the draft REF submission from the College Research Dean and Assessment Panel.

2.5 Research culture

We have worked since 2014 to make the Unit an exciting and inspiring place in which to do research. Our biennial Glasgow-Bonn Art History Research Workshop, for example, sparked by our Erasmus agreement with Bonn University's Institute for Art History, is believed to be unique of its kind in the UK. Led by Lewer and Bonn colleagues, it brings together Postdocs, PGRs, and staff from both institutions, for three days of papers and visits. To celebrate the University's world-famous Whistler resources, meanwhile, we have introduced an annual 'Lunder Whistler Lecture' by a leading scholar (Dr. Lee Glazer, Freer Gallery; Dr. Erica Hirschler, Boston Museum of Fine Arts, etc.). These events complement our Cluster activities, Unit symposia, and fortnightly research seminars (speakers since 2014 include T. J. Clark, Anne Wagner, Mark Hallett, and Stephen Daniels). Our twice-yearly interdisciplinary School 'Salons', 'College Arts Labs' (including 'Digital Departures' and 'Digital Cultural Heritage', led by the Unit), plus the College's Cultural and Creative Economies cross-disciplinary Research Beacon system (see Sect. 4) are all new since 2014 and further enrich our culture.

2.6 Postdoctoral researchers

Our large funded projects have integrated Postdocs more than ever before in our work. Our seventeen Postdocs since 2014 include three EU Marie Skłodowska-Curie Fellowships, four AHRC, two EPSRC, and one Leverhulme, generating some 89 outputs written jointly with Unit staff, or solely. They also contribute to our research culture events, and benefit from vocational training such as Hunterian internships and 'MUSE' scheme, and 'Universeum' (European Academic Heritage Network) workshops for PhD, ECR, and heritage professionals, under Economou's H2020 [POEM](#) (*Participatory Memory Practices*) project. Public engagement opportunities have included *Follow the Threads* exhibition, The Lighthouse, Glasgow, 2020 (also involving PGRs). Benefits are reflected in our PDRs' subsequent appointments, which include a Hunterian and a Smithsonian curatorship, two Information Studies Lectureships at the University, a post with Glasgow Museums, and a 3-year Getty Conservation Institute Fellowship.

2.7 PGR training

We provide numerous training opportunities, many using the collections-access facilities at Kelvin Hall. The Hunterian Research-Curators, for example, hold PGR events linked to their exhibitions (e.g. 'Thinking in the vicinity of Contemporary art' reading group), whilst the College of Arts Graduate School provides a dedicated programme that includes mandatory elements on

Research Integrity, Information Security, and Equality & Diversity Awareness, as well as many options (from 'Effective Writing' to 'Post-PhD Routes into Academic Research' and topics on aspects of impact and engagement). Our 2019 Erasmus+ Trainee received bespoke supervision, and additional training is provided by the Scottish Graduate School for Arts and Humanities (SGSAH), as well as Scotland-wide networking and development opportunities (including Art History & Museum Studies Discipline+ Catalyst, annual Summer School, and events such as 'Spring into Methods' for innovative research methods, and *POEM* workshop above). We also encourage PGR-led events, such as Association for Art History PG symposia.

Teaching opportunities are available through the University's Graduate Teaching Assistant (GTA) scheme, which includes statutory training, and mentoring by a Unit year convener. Pastoral support, advising, and signposting to other wellbeing services are provided by the College Graduate School, which supports c. 500 PGR students per year and holds events in collaboration with the University's Research & Innovation Service (e.g. 'PGR@Home').

2.8 Research Student recruitment, funding, and supervision:

We have worked to enhance recruitment by developing research-led PGT programmes, such as Collecting and Provenance Studies, that in turn feed PGR study. We have also used our museum/gallery partnerships (see Sect. 4) to develop successful Collaborative Doctoral Award applications with the Burrell, V&A and NCoN Digital Arts Festival, whilst our Hunterian Research Curatorships and Glasgow Life MoU enable us to attract research involving local collections (e.g. Whistler; Prints; both AHRC), and interdisciplinary approaches (e.g. Leverhulme Doctoral Scholarship on William Hunter drawings, co-supervised by Anatomy, English Literature, and The Hunterian). We feature our unique local resources, including Kelvin Hall and the new Advanced Research Centre (see Sect. 4) in Unit and School applicant events, whilst staff reputation/specialism is a further important 'draw', e.g. 12 PGRs from China/Taiwan (2014-20); 1 one from India (2013-15), in global art specialisms.

Success in this three-pronged approach, focused on research-led PGT work, resources, and expertise, is evidenced by growth of almost 50% in the Unit's Doctoral degrees since 2014 (13 awarded in 2018-19 compared with 7 in 2013-14), with a total of 51 degrees awarded since 2014, of which 27% were to overseas students. This has been supported by successful funding applications: 11 AHRC doctoral/Collaborative Doctoral scholarships via the Scottish Graduate School for the Arts and Humanities [SGSAH], as well as 10 College of Arts whole or part bursaries, 3 Leverhulme awards, and contributions to PGR support from the Textile Conservation Foundation/Abegg Stiftung. College and School workshops help us develop well-tuned support statements that highlight local collections and resources as aids to impact, engagement and study.

In PRES 2019, the School shared top score in the University for supervisor support, skill and knowledge, reflecting the Unit's commitment to best practice. We benefit from mandatory SGSAH and College Graduate School supervisor training, and enrich our supervisory teams where relevant with experts from local collections (e.g. AHRC PhD on Sir William Burrell supervised by two Unit and one Burrell supervisor; the graduate has been appointed to the British Museum's new Project Curator: History of Collection post). Supervisors work closely with their PGRs to develop strong contributions to the Unit's annual PG symposium; these in turn inform annual PGR performance reviews, each chaired by an independent academic.

2.9 Equality and Diversity

Our School was awarded Athena Swan Bronze in 2019, part of our ongoing work to make the Unit a good place in which to pursue research, free from discrimination and unfair treatment. In

2015, we expanded the History of Art Research and Unit REF committee to include junior as well as senior staff, and equal gender balance, with Equality, Diversity and Inclusion (EDI) a standing agenda item. Senior Unit members provide informal mentoring for women and junior staff, with Lennard also an Aurora mentor. With 6.4 FTE women professors (76% of the Unit's total professorial FTE), we are now significantly above the sector average, though consistent with student gender balance in art history nationally; our significant increase overall in women staff (16.8 women [68%] and 8 men [32%], compares with 9 women and 7 men in 2014 [FTE]). However, we aim to achieve a more equal gender balance going forward, and all involved in recruitment are required to complete Recruitment & Selection, Equality & Diversity, and Unconscious Bias training, with the last two a requirement also for Research/REF Output Scoring Committee members. Our selection and recruitment panels are mixed-gender, and shortlisted applicants are invited to present to the School, enabling collegial feedback to the Appointing Panel.

We recruit internationally, and promote EDI via Willsdon's membership of the Association for Art History's Higher Education EDI sub-committee, and Tuckett's of the School EDI Committee. 22% of staff are now from outwith the UK (2.86% declaring as BAME), and we hope that our action to decolonise our curriculum will attract more diverse staff and PGR/PDRAs, consistent with wider University's action in this area (e.g. [Diversity and Inclusion in the PGR Experience](#)).

We also contribute to School initiatives such as Decolonising the Academy (Symposium and Workshop, 2019), whilst from 2021 the School Collaborations and Cultural Activities committee, whose remit includes embedding EDI principles in School programming and benchmarking, will be chaired by Paterson. EDI informs our REF output selection and monitoring of workloads by the Head of Subject. Flexible timetabling/role allocation facilitates research by colleagues with disability, adverse personal circumstances or caring responsibilities, and we have introduced team-taught programmes for more agile response, plus family-friendly hours for research events, and flexible supervision timings. Collectively, these complement practical support available from the University's Learning Enhancement and Academic Service (including policies for Health, Safety and Wellbeing, Lone Working, Carers, and Managing Stress in the Workplace, and the University's Mental Health Action Plan, which gives access to independent counselling).

3. Income, infrastructure and facilities

3.1 Income

The Unit's 2014 strategy was to 'maximise its opportunities through a diverse range of funding'. However, during the review period, as we saw leadership capacity grow through investment in CTCTAH (see Sect. 2), we decided to make it the prime engine for large grant capture, since its interdisciplinary methods attract diverse funding sources (including Research Council awards that enhance sustainability by covering overheads). We also recognised that the applied dimensions of CTCTAH work, that require specialist equipment and support staff, create valuable postdoctoral opportunities. This approach led to CTCTAH gaining three of the five largest awards, including Lennard's AHRC 'Situating Pacific barkcloth production in time and place' (the largest, £755,020), as well as 12 of our postdoctoral positions. We also encouraged collaboration between other Unit staff and CTCTAH, and with local or wider collections; this resulted in our third-highest award, 'New Approaches in Conservation of Contemporary Art' (£449,692), including two EU Horizon 2020 Marie Skłodowska-Curie Fellowships for applied conservation research. Most of our large awards have involved international partners.

At the same time, we used the annual Performance Development Review process to help all staff set objectives that reflect promotion grant capture criteria, bearing in mind that some areas of our research generate significant outputs with relatively small sums, and that smaller applications may build towards larger projects and impact. Results from this include three Royal

Society of Edinburgh Network grants, one of which kickstarted Economou's EU-funded '[Emotive](#)' project benefiting museums and heritage organisations through digital storytelling for audience engagement. The University's competitive pump-priming/proof of concept funding schemes have given further important impetus (e.g. a Chancellor's Fund award led to MacDonald's Leverhulme/Lunder Whistler Paintings Online; a KE award for *Whistler, Nature and Science* helped develop the case for our 2020-25 Lunder Whistler award, and another supported Cook's work towards a Tate Fellowship).

We are also aware that preparing large grant applications or developing partnerships and impact may themselves require dedicated time. We have therefore used flexible timetabling and successful applications for College Strategic Research Fund support to advance applications such as Lennard's AHRC Barkcloth. To enhance application quality, we expanded our review process for draft applications to include specialist advice from Unit and School Research Committee members, the new School Grant Support Champion, and the broader strategic scrutiny of Arts Lab.

This multi-faceted strategy has enlarged the diversity as well as scale of our income. Amongst non-UKRI awards, for example, our Lunder Consortium for Whistler Studies grant (US\$ 210,000) is the largest to any Consortium member in 2019-24. It supports our Hunterian and other Whistler research, including our Lunder Technical Art Fellowship 2021-22. Other non UKRI examples include Ross's Scottish Funding Council and Carnegie Trust for Scottish Universities awards (for South African Women's art); Young's AXA Art Foundation Post-doctoral Fellowship in conservation (2019-21); and Pearce's Fieldstead Foundation Visiting Professorial Fellowship in Provenance and Curatorial Studies for Jane Milosch, Smithsonian Institution.

Overall, we have increased our staff award total by 28.5% since 2014, to £4,208,826, with 37.7% from BEIS Research Councils and Royal Society of Edinburgh; 27.4% from EU government bodies; and the remainder from UK Charities (21.3%), Industry, UK Government, and UK Other Sources (jointly 7.7%). 73% was awarded to women and 27% to men, consistent with our application gender profile. Further international sources include Kress, Santander, the Getty, and the Smithsonian Institution/Berg Foundation.

3.2 Scholarly and physical infrastructure:

The opening of Kelvin Hall in 2016, as part of the Cultural Quarter development south of the Unit's home at University Gardens, provides state-of-the-art access to material from The Hunterian and Glasgow Life collections, and the Scottish National Film Archive (National Library of Scotland), and related curatorial expertise. A product of the University's Memorandum of Understanding with Glasgow Life (the organization which oversees culture and leisure for the City), Kelvin Hall thus forms a major catalyst for interdisciplinary approaches and collaborations based on our strategy of close engagement with our exceptional local resources for global benefit. Transfer of objects to Kelvin Hall will be fully completed only in the next REF cycle, alongside full relocation of CTCTAH to the new studios and laboratories created at Kelvin Hall for technical analysis and conservation of cultural heritage; this will also benefit EDI, by ensuring full accessibility to disabled and other groups.

Kelvin Hall facilities and expertise have already strongly supported the preparation of, for example, de Montfort's *Whistler and Nature* travelling Hunterian exhibition (2018-19), and its enlarged, Covid-delayed sequel, *Whistler: Art and Legacy* (Hunterian, 2021). These are both drawn from The Hunterian's unique James McNeill Whistler holdings that feature the largest

public collection worldwide of the artist's work, as well as the Whistler archive of over 10,000 letters and papers (housed in the University's Archives and Special Collections, a short walk from Kelvin Hall). The two exhibitions contribute outputs and impact (see above, including catalogue; over 50,000 visitors for *Whistler and Nature*; *Whistler Nature and Science* study day, etc.), as well as involving PGR contributions. Similarly, Kelvin Hall has played an instrumental part in MacDonald's online *Whistler Paintings* resource, by enabling inclusion of the first-ever technical analysis of selected works from the Whistler collections (by our Hon Professorial research Fellow Joyce Townsend, assisted by a CTCTAH PGR). *Whistler Paintings* has been strongly welcomed by scholars and galleries worldwide; together with *Whistler Etchings*, MacDonald's major REF 2014 output, it has already generated over a million hits in 2019-20.



Figure 4. Postgraduate students using Hunterian collections in a Kelvin Hall Study Space

Numerous further examples could be given of Kelvin Hall's benefits, from its conservation laboratory that facilitated Lennard's Barkcloth workshops, to its role in our Smithsonian Showcase week (2019) to kickstart Smithsonian Institution Partnership collaborations, and Young's EPSRC PISTACHIO project (Photonic Imaging Strategies for Technical Art Conservation and History). The latter uses imaging/spectroscopy systems for insights into the works including Gavin Hamilton's highly important *Mary Queen of Scots* painting in The Hunterian, that is enabling collaboration with the School of Critical Studies for a forthcoming Royal Society of Edinburgh/Hunterian *Mary Queen of Scots* exhibition. The integration of applied conservation research into Kelvin Hall also facilitates Young's Getty Foundation '[Conserving Canvas](#)' structural conservation training programme in collaboration with the National Galleries of Scotland, and supported by Yale University. This combines technical art history, conservation, and curatorial practice, using Glasgow Life's low pressure vacuum hot table relocated to Kelvin Hall. The intended Kelvin Hall Phase 2 (new exhibition and research spaces) will further enhance our collaborative capability, though is likely to be delayed by Covid's impact.

Beyond Kelvin Hall, we have flexible reciprocal sharing of specialized portable equipment with Archaeology (pXRF, IRR, RTI, VR-headsets), further benefiting CTCTAH and art history projects; and outstanding University Library support (over 2.5m books and journals and over 30,000 electronic journals across all disciplines). The Library's [Archives and Special Collections](#) include not only Whistler's papers, but historic photography collections, dye manuals, textile archives, and world-renowned medieval manuscripts; support research ranging from Strickland's on medieval monsters to Quye's on dye history. Paterson's contemporary art exhibition programme, Cook's Curatorial digital art Practice-Research, and Ross's contemporary Curatorial Practice, similarly benefit from the outstanding opportunities for engagement and collaboration provided by the annual Glasgow International arts festival, the Glasgow School of Art, Glasgow Museum of Modern Art (GOMA), and organisations including the Centre for Contemporary Art, Tramway, the Modern Institute, and the Common Guild. Our new Curatorial Practice MLitt is a pioneering collaborative degree with the School of Art, expected to feed PGR recruitment. Beyond Glasgow, Cook's digital and new media 24/7 and related exhibitions build directly on her curation of NEoN Arts Festivals in Dundee (see Sect. 4).

In using our exceptional resources, we are motivated by our concern to bring the local and

the international into productive dialogue, as in MacDonald's *Whistler Paintings* that relates Hunterian to global Whistler work. Other examples are therefore discussed in Sect. 4. Going forward, the model of wide-ranging, cross-disciplinary research created by Lennard's AHRC 'Barkcloth' and Economou's EU Horizon 2020 'Heritage' projects that link Hunterian and wider collections has in turn helped to shape the University's plans for its Advanced Research Centre (completion scheduled post 2021). This research space close to Kelvin Hall will co-locate project staff from across the University, further facilitating collaboration, public engagement, and knowledge exchange by the Unit.

3.3 Organisational and operational infrastructure:

The Unit is comprehensively supported by University, College and School leadership and administration. Research and Innovation Services (RIS), the College Research Office, and the University's 'Enlighten' institutional repository, based in the Library, variously provide guidance on grant applications, output recording, PE/KE/impact planning and evaluation, and preparation of the REF submission, whilst Enlighten staff ensure compliance with publishers' OA policies. At Unit level, we have introduced new measures to support and develop our research culture, monitor progress with our objectives, and help further embed EDI in our work. Our 2015 expansion of the History of Art Research Committee, for example (see Sect. 2), enabled it to include Hunterian representation for the first time, facilitating collaboration, and providing a valuable forum for liaison e.g. for The Hunterian's post 2021 exhibitions on Slavery and Women's Art (see Sect. 4). Chaired by the Unit 32 REF Champion (Willsdon), the committee develops the 5-year Research Strategy and Research Leave Plan for History of Art, updated twice-annually for approval by the School Research Committee, and similar plans are developed by the Unit's other constituent Subject Areas. These plans inform the School Research Leave Committee's decisions, as well as the School Research Committee's disbursement of a small research budget for travel, conference attendance, and minor teaching buy-out.

The History of Art Research Committee also forms the core of the Unit's REF Committee (again chaired by the REF Champion), which scores proposed REF outputs, with assistance from additional specialists as necessary; it also advises on the draft Environment submission. The proposed output selection is reviewed by the College Assessment Panel (where Lennard represents the Unit), and approved by the University. Interim periodic reviews of the Unit's REF submission are overseen by the Vice-Principal, and informed by external advisers, whilst Individual Impact Case Study authors have bespoke assistance from the College REF Impact Officer and Lennard as Unit Impact Champion.

Research involving the University's Whistler collections is managed by the Whistler Studies Committee, chaired by de Montfort, and including Willsdon; this also administers the Lunder award. Similarly, major funded projects each have a steering committee; this includes expert external members.

These support mechanisms are complemented by wider research training workshops/events held by the College's Arts Lab (see Sect. 2), some in association with the School, whilst further guidance on research funding is provided by Arts Lab and the School Grant Support Champion. Research is also incentivised by the University's cross-disciplinary institutional prizes, e.g. Public Engagement, awarded to Willsdon in 2016 for work towards her Impact Case Study, and Best Collaboration in the Arts, for which she was shortlisted in 2019. Interdisciplinary research benefits from intellectual support and networking/partner-finding opportunities provided by the College's new 'Research Beacon' system. Our 'Barkcloth' and EU Horizon 2020 Heritage projects are flagship components of the 'Understanding the past, shaping the digital future' strand of the Cultural and Creative Economies 'Beacon'.

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

Collaboration was integral to our 2014 aims for increased reach, interdisciplinarity, engagement, and impact, and has created educational, social, economic or cultural benefits for a wide range of users, but especially for galleries, museums, and heritage organisations and their publics. To support collaboration we use mechanisms ranging from formal institutional agreements and our strengthened Hunterian partnership to funded networks, consultancies, and advisory/curatorial roles arising from individual specialisms. Our collaborations are driven by the purpose of the intended research, and the funding opportunities available, but often result also from our distinctive object-based and interdisciplinary approach, that engages strongly with collections and their care and interpretation. The new Smithsonian Strategic Institutional Partnership, for example, is a direct outcome of the synergies between the Smithsonian and Hunterian collections through their shared origin in scientific enquiry, but it also builds on work over the last twenty years by Unit members on the Smithsonian's Whistler and East Asian collections. Examples of collaborations since 2014, together with indicators of success and benefits, are given below by category, but are thus often linked by shared resources or methodologies.

4.1 Civic and Community Engagement:

Our Hunterian relationship, plus the University's Memorandum of Agreement with Glasgow Life, have enabled a dynamic programme, with benefit also to inclusivity and diversity. Paterson's *Strange Foreign Bodies* exhibition, for example, presented black artists for the first time at The Hunterian, and together with his *Jimmy Robert* for Glasgow International 2021, led to the Art Fund grant to The Hunterian for work exploring queer black self-representation, and a key role in The Hunterian's forthcoming *African Art* and *Slavery and Empire* exhibitions. Overall, our 12 Hunterian exhibitions since 2014 have engaged a very wide local audience, including the 50,000+ for de Montfort's *Whistler and Nature*.

Collaborations under our Glasgow Life MoU include Macartney's *Copied by the Sun: Talbotype Illustrations to the "Annals of the Artists of Spain"* and *Unwrapping an Icon* projects with Pearce and Richter. These have not only generated linked exhibitions and catalogues (Kelvingrove Art Gallery/Prado, but also public lectures, workshops, an ARCHLAB EU IPERION CH grant, and cross-disciplinary articles. Strickland contributes to the Burrell Collection's External Reference Panel for public engagement, and Economou's museum visitor engagement research supports a SGSAA Applied Research Collaborative PhD on Digital engagement, to inform Burrell strategies. CTCTAH projects using Hunterian and Glasgow Life material (*Barkcloth; Conserving Canvas* etc.) have built a strong foundation for our intended UKRI World Class Labs regional hub bid (see Sect. 1).

Royal Society of Edinburgh-funded Networks have been a further important engine for local collaborations with international benefit: e.g. Economou's RSE *Scottish Network for the Evaluation of Digital Cultural Resources*, bringing together the National Library of Scotland, National Trust for Scotland, Soluis company, and University of Strathclyde, led to her EU Digital Cultural Resources *EMOTIVE* project with four European museums.

Individual initiatives have been equally dynamic. Cook's NEoN (NorthEast of North) Digital Festival programmes in Dundee since 2014 have used exhibitions and events in disused local factories as well as galleries and museums to explore digital and new media artists as 'future media archaeologists'; this attracted a 3-year Creative Scotland funding and public engagement award (see below), leading to exhibitions beyond Scotland such as *24/7* and *Sleep Mode*, 2019-20 (over 45,000 visitors). Lewer's highly innovative art, faith and theology research engages very wide publics including refugees, asylum seekers, LGBTQ+, and special needs groups, and fosters interfaith dialogue through training and engagement events for organisations ranging from the Iona Community, Greenbelt Festival of Arts, Faith and Justice, Gladstone's Library, to

the Dioceses of Glasgow and Galloway and Edinburgh, and Wiener Library for Holocaust and Genocide Studies. During Covid, working in collaboration with St. Mary's Episcopal Cathedral, Glasgow, Lewer's highly successful podcasts analysing artworks from a Christian perspective prompted her invitation from St. Paul's Cathedral to write 'Reflections' for its website. This work has strong potential to support a future impact case study.

4.2 International Collaboration:

Several dedicated frameworks for international collaborations that arise from museum/collection research have been consolidated during the review period, notably the Smithsonian Institutional Partnership, and Pearce's German/American Provenance Research Exchange Program for Museum Professionals (see Impact Case study), whilst we benefit as a continuing member of the Lunder Consortium for Whistler Studies. Bringing together the principal Whistler collections worldwide, this provides an international matrix for our research on this major artist.

Our increased focus on interdisciplinary approaches has been a further strong driver for international collaboration. As well as Lennard's *Barkcloth* project work with Antipodean partners, Quye's Royal Society of Edinburgh and Carnegie Trust 'Dyeversity' projects involved dye analysis with chemists from Amsterdam and Pisa Universities and chemical history with Maastricht University, plus an EU Marie-Curie Fellowship for a Delhi conservation scientist. This informed the V&A's *Fabric of India* and *Inspired From Nature* exhibitions; impact includes the [UNESCO Crutchley Dye Archive](#) listing, and Southwark Council's new Walworth Heritage Centre. Lennard's *From the Golden Age to the Digital Age: Modelling and monitoring historic tapestries* (Leverhulme) collaborated with the Bayeux Tapestry and Historisches Museum, Bern, as well as The Burrell and National Trust, to apply engineering techniques to conservation and display of tapestries, helping to change tapestry display and interpretation internationally. Richter's technical work with organisations including the Doerner Institut and Bavarian State Paintings Collection, Munich, and Disent AB Cultural Heritage Preservation, Stockholm, has informed conservation and public interpretation of medieval murals.

Macartney's *Unwrapping an Icon* Santander project has in turn used insights from technical research by Richter to re-attribute a major Spanish Golden Age painting in Glasgow Museums, for an intended joint exhibition with The Prado; this builds on her *Copied by the Sun* collaboration involving chemists (see above) on pioneer photography in the University's Stirling Maxwell collections.

International partnerships have produced educational impact, as well as being central to our promotion of inclusivity. Roodt worked with the Grimwade Conservation Centre for Cultural Materials Conservation, University of Melbourne to develop its pioneering training programme on 'Authenticity, Law and Ethics in Curricula Provision for Art Fraud', 2017-2018, that benefits galleries, dealers, and law agencies, whilst Lennard's *Barkcloth* involved partnership with museums and practitioners in New Zealand and Hawaii, as the origin sites for the cultural heritage concerned. Lewer's art, faith and theology engagements have led to an invitation from church, community and inter-faith organisations in Lincoln and Omaha (Nebraska, USA) and in Chicago, to lead a series of art-faith events, with anticipated benefits for disadvantaged and minority groups. Ross's and Cook's contemporary art Curatorial Practice projects for the Fak'ugesi Festival of African Digital Innovation, Johannesburg, 2017, and International Symposium for Electronic Art, Durban, 2018, underpin Ross's Scottish Funding Council project *Capturing Silenced and Peripherised histories in (South) Africa*, and are helping to decolonise art history through our joint curatorial Master's programme with Glasgow School of Art, and contribution to the School of Humanities Museum Studies MSc.

4.3 Policy and Advisory work

Our interdisciplinary and object-based approach enables a multitude of contributions in this area. Economou's Digital Cultural Humanities research (EU Horizon) is helping to shape European museum-access policies, and Roodt's advice on stolen and looted art has been incorporated in the Dunhuang Declaration, UN Resolution 9 Dec. 2015, and used by the South Korean government, and China University of Political Science and Law. Lennard sits on the Bayeux Tapestry Scientific Committee and advises the Centre national de la recherche scientifique, Paris. Torma's Royal Society of Edinburgh China Art Research Network (CARN) led to advisory appointments at the Smart Museum of Art/University of Chicago and Hong Kong University. At home, Strickland advised the Scottish Jewish Archives Centre and University of Edinburgh interdisciplinary 'Jewish Lives, Scottish Spaces' AHRC project to promote, catalogue and conserve Scottish Jewish Archives collections, and host community outreach strategies. We shape national policies on contemporary art via Paterson's Chairmanship of the Glasgow Centre for Contemporary Art programming committee (2014-18), and membership of the 'Curatorial Leadership in Collections' Scottish network and Creative Scotland Regularly Funded Organisation Panel. MacDonald's *Whistler Paintings* and earlier digital resources are used by auction houses and art dealers worldwide, and she is regularly consulted on Whistler attribution.

The Unit also benefits cultural organisations via governance roles. These range from Pearce's National Galleries of Scotland Trusteeship and Major Capital Projects Strategic Board/Research Committee Chair roles, to Lewer's Trusteeship of the Solas Festival of Arts, Faith and Justice (2013-16), and Tuckett's of the Scottish Tartan Authority. Overseas roles include Strickland's membership of the International Center of Medieval Art board, New York and Nichols's of the Comitato Scientifico for Medioevo Veneto, University of Padova. Young sits on two expert committees advising the Getty Foundation on conservation and science research investment, and the committee advising the Rijksmuseum on structural conservation for Rembrandt's *Night Watch*.

4.4 Influencing Heritage Industries, and Collaboration for Conservation

These are major aspects of our work, via consultancies, major projects, and knowledge exchange such as Lennard's *Barkcloth* workshops. Rush's major consultancy with Historic Environment Scotland led to its Unicorn project to enhance public interpretation of Linlithgow Palace; this built on her Stirling Palace HES work during the previous REF cycle, and underpins a potential future impact case study. Willson's Woburn Abbey consultancy (2018) likewise informed the public interpretation of artwork there. CTCTAH's large funded projects have generated numerous examples of benefit, as evident from previous sections; further examples include Young's 'IMPASTOW' (EPSRC) project with engineers at Imperial College London (informing the National Trust's Jacobean portrait displays, Knoke House), and Leverhulme 'Power to Transform' project on scenic artists and painted stage cloths (creating a unique body of understanding and a legacy of the profession, via archival research and oral histories of scenic artists in Great Britain; this is informing, for instance, the redevelopment of the Citizens Theatre, Glasgow). Quye's historical dye research has been used by heritage organisations including Kensington Palace (for the reinstallation of Queen Anne's Bed Canopy, 2017).

4.5 Wider contributions to the research base and sustainability of the discipline

4.5.1 Conferences, lectures etc.:

During the review period we have chaired major international specialist conferences at the Unit, such as the Biennial of the Society of Renaissance Studies (Nichols, 2016) and the European

Association for Chinese Studies (Torma, 2018). We have also led specialist workshops, public symposia, study days, etc., such as de Montfort's and Willsdon's British Art Research Network events on women's art (with Tate Britain, 2017, 2018), and 'Whistler, Nature and Science' (2019, see above). Many have involved a distinctive interdisciplinary dimension, such as Lennard's Barkcloth workshops at Auckland War Memorial Museum and Bishop Museum, Hawaii, 2017, and Royal Botanic Gardens, Kew, 2018, whilst Lewer was the first ever art historian to lead (by invitation) the Glasgow & Galloway and Edinburgh Diocesan Conferences (both 2019).

We also regularly give invited keynote lectures and public talks (many with subsequent podcast), plus specialist conference papers; these additionally contribute to our 'reach'. Highlights include public lectures by MacDonald at the Houston Museum of Art, 2015, Royal Academy, London, and Frick Collection, New York, 2019 (on Whistler), Cook at the Royal Academy (on digital revolutions) and the Media Majlis opening, Doha, Qatar (on museums and new media), Strickland at the J. Paul Getty Museum, Los Angeles; University of Cambridge; and Goethe University, Frankfurt (2016-19, on medieval art), and by Willsdon at the Petit Palais, Paris, 2018, and Royal Academy 2019 (on Impressionism). Wieber gave four invited keynotes on Modernist design in Budapest, Montreal, Kingston (Canada) and the Kunsthistorische Forum Irsee, that included findings from research for her forthcoming book on Jugendstil Women (Bloomsbury, 2021). In Asia, Roodt spoke at the 4th and 6th International Conferences of Experts on the Return of Cultural Property (Dunhuang, China, 2014, and Gyeongju, South Korea, 2016; invited by their respective governments), as well as at the Japan Society for the Conservation of Cultural Property, Kyoto, 2015. Quye spoke at the National China Silk Museum Biennial on Natural Dyes, 2019, Hangzhou, China.

4.5.2 Other indicators of influence:

Cook's art-science curatorial research won a National Coordinating Centre for Public Engagement Excellence Gold award for the School of Life Sciences, University of Dundee, and her 24/7 podcast was nominated for a British Podcast Award. Roodt's *Private International Law, Art and Cultural Heritage* (2015) was nominated for the Herbert Jacob Prize of the American Society of International Law; and the Hart Book prize of the Socio-Legal Studies Association. Quye's PGR Wertz won the inaugural 2015 British Science Association Jacob Bronowski Award Lecture for Science and the Arts. Roodt was Professor Extraordinaria and Research Fellow, University of South Africa (2013-17); Torma is Professor at the University of Helsinki. Other appointments that reflect our influence include Lewer's as Lifelong Senior Fellow of the Alexander Humboldt Foundation, and as Visiting Scholar, Sarum Centre for Theology, Imagination and Culture, where she contributes to training of ordinands at Sarum Theological College. US Fellowships include Pearce's (Smithsonian), Quye's Getty Conservation Institute Fellowship (2022, delayed by Covid, to support a forthcoming book), and Nichols's Paul Mellon Fellowship at the National Gallery of Art, Washington D.C., that resulted in three major articles on Jacopo Bassano. The research underpinning the development of Cook's Tate Fellowship (Reshaping the Collectible, from 2021) contributes to new strategies for collection and preservation of digital art.

We are very active in peer review, both for the AHRC and ESRC, and for national research bodies in nine countries overseas. This work is complemented by our external examinerships, and editorial and national board positions (e.g. Lewer, board of *Art History*; Willsdon, Higher Education Committee of Association for Art History). Similarly, we review manuscripts for major presses (Oxford, Cambridge, Toronto, Princeton, Harvard, Routledge, MIT, etc) and some 24 journals across the spectrum of art history, museum/heritage studies, and conservation science.

In this uncertain world, our research investigates, interprets, conserves, and engages others with the images and objects that anchor our past, embody our visions, or sustain our beliefs. Since 2014 we have transformed our scope and approaches by reaching more broadly across disciplines, countries and cultures, strengthening old partnerships and building new ones, and embracing new specialisms. We now seek to develop this in the conviction that art and design express our human identity, and that our research – whether utilising hot tables, exploring time and the body, or harnessing neuroscience to interpret gardens – therefore has a vital role in helping to shape a post-Covid world of resilience, equality, diversity, and inclusivity.