

Institution: University of Birmingham
Unit of Assessment: UoA32, Art and Design: History, Theory and Practice
<p>1. Unit context and structure, research and impact strategy</p> <p>UoA32 is based in the Department of Art History, Curating and Visual Studies, a department of the School of Languages, Cultures, Art History and Music (LCAHM), which coordinates the context and framework of research activity. The School is one of five in the University's College of Arts and Law (CAL).</p> <p>Research strategy</p> <p>In REF2014, the UoA's research strategy was focused on supporting and fostering individual excellence, while increasing research capacity and impact. The strategy was to be achieved through</p> <ol style="list-style-type: none"> 1) enabling continued individual research excellence; 2) new regional, national and international collaborations; 3) sustained capture of grant income; 4) increased research-student and post-doctoral recruitment; and 5) joint initiatives with the University's Barber Institute of Fine Arts. <p>The Department met these ambitions (as described below). While remaining a small unit, we have enhanced our sustainability by growing from 6 to 10 members of staff and have seen 1) continued generation of high-quality research, resulting in the publication of 8 monographs over the 2014–20 period; 2) the instigation of a series of new collaborative ventures, from local projects to major international initiatives; 3) grant capture enabling a greater range of projects and activities; 4) continued increase in recruitment of PGR and post-doctoral researchers, with work expanding into new areas; and 5) initiatives with the Barber Institute resulting in three exhibitions curated by departmental members and plans consolidated for future collaboration. With new emphasis on sustainable common purpose alongside individual enterprise, and an invigorated commitment to equality and collegiality, much else, too, has been achieved.</p> <p>The Department used its increase in staffing not just to broaden the scope and coverage of research, but to instil new direction; this was formalised in a major revision of its research strategy in 2018. The new strategy recognises the need to move away from the lone-scholar model by identifying specific areas in which research is undertaken, both by individuals and collectively, while taking best advantage of new appointments and bringing greater coherence and clarity to current and future opportunities. This priority energises the Department's continuing concerns with interrogating practices of art, both regional and global, within frameworks of culture, power and society through two sustainable areas of strength, or research streams, of pressing relevance to the vitality of Art History's future.</p> <p>These streams, Artistic and Architectural Canons and Nationalism, Imperialism and Decolonisation, are approached and inflected through various considerations such as sexuality, gender and ethnography. They have already helped to refine – and connect – the research directions of new colleagues, including a Birmingham Fellow (Nichols) and a Professorial Research Fellow (Carroll), both of whom research art and its colonial contexts. They also foster the kind of collective potential that is already leading to large-scale projects and grant bids (see</p>

§3). This potential has seen colleagues increasingly involved in congruent projects capable of effecting shifts within the discipline. It puts the Department in a position to address pressing national and international contemporary challenges, by countering art's perceived exclusivity and by engaging with equality, broadly conceived.

Artistic and Architectural Canons is concerned with the construction and reception of canons, exploring how they are formed, challenged or otherwise explained. The stream accommodates the main research interests of several staff and allows a degree of period overlap and equivalence in approach: French modernism and interior design, 1880–1940, with respect to domesticity and gender (Berry); art, art-writing and collecting in Britain, 1870–1930 (Hatchwell); Renaissance architecture and its conceptual premises (Hemsoll); late medieval/early modern visual culture and female patrons and consumers (L'Estrange); sculpture and its relationships with the decorative in 19th-century France and Britain (Jones); female artists, Weimar 'others', and cultural agendas in German art 1918–39 (Smith); and art and global migration with emphasis on geographies and networks (Vinzent). Through these subjects, the Department explores how and why canons have come to exist, while examining their conceptual parameters and limitations and what they include, exclude or marginalise.

Nationalism, Imperialism and Decolonisation focuses on the roles of art in discourses of national identity, hegemony, empire and post-colonialism – and their relevance globally – and involves examining art from perspectives of individual and group identities. New staff have enabled the Department to extend and diversify previous interests in this area and significantly expand the range of expertise. Research areas include global art, museums and cultural repatriation and restitution (Carroll); 19th- and 20th-century British art, imperialism and animal studies (Nichols); and British art since 1945, popular culture and post-colonial and queer histories (Salter). A common aim is to explore how art has been presented, exhibited and consumed in the British colonial and post-colonial worlds. Research into Central European museums and national identity pre-WW1 (Rampley) was also informed by this stream, but its dealing with non-mainstream art also ties it in with **Canons**. Indeed, the overlap between the two streams is particularly evident in research on ethnographic art, the canonical histories of museums and collecting, and in the research projects of colleagues concerned with aspects of British imperialism (Hatchwell, Jones and Vinzent).

Since the Department's research streams by their nature examine interplays between art and the wider societies and agendas shaping it (and shaped by it), **interdisciplinarity** plays a pivotal role in research. It is central to the ways new research projects and grant bids are framed, such as Nichols's project on manufacturing and material culture in Birmingham, which explores the making of art objects through perspectives of both Art History and History. Specific interdisciplinary collaborations have included the work undertaken by Vinzent, as a fellow at the University of Erfurt's Max Weber Centre for Advanced Cultural and Social Studies (2013–15), overlapping with Sociology and Religious Studies. This led to Vinzent's continuing associations with the Weber Centre, and a fellowship there for Smith (2018–19), funded by a Marie Skłodowska-Curie COFUND Fellowship, for research into female artists working under conditions of internal exile. Vinzent also held a three-month fellowship (2014) at the 'Research Excellence Cluster Topoi Berlin', an interdisciplinary centre of the Freie University and Humboldt University with a focus on conceptions of space. This led to a further fellowship at the Einstein Center Chronoi Berlin (2019–), a research centre focusing on investigations into time. Art and literature is another key interdisciplinary interest, underpinning recent monographs by Hatchwell and Hemsoll.

The School as a whole has a shared interdisciplinary focus on the fundamental media of human expression – art, literature and music – with a research identity known as WordMusicImage. WMI is overseen by the School's Research Committee, and departmental staff (Hatchwell; L'Estrange) are actively involved in WMI's cross-departmental advisory board, which places impact at the heart of its agenda. Departmental researchers are also embedded in School-wide impact clusters forming part of WMI's offering: 'Creative Societies', 'Languages in Practice', and 'Arts of Understanding'. These deliver impact through artistic partnerships, education and public engagement, and foster cross-disciplinary and cross-sector activity through workshops on themes such as migration (Vincent) and forgotten objects (Salter), on germane skills such as creating and developing partnerships in the creative economy, and on using public engagement for impact. Collaboration with non-academic partners is further fostered through annual cross-sector topic-orientated events (Arts and Global Challenges, 2019; Migration, 2020), bringing academics together with professionals in the creative economy and in health, education and community support. WMI spearheads annual conferences planned by PGR students. The 2019 WMI conference, on differing conceptions and representations of spaces and time, was co-organised by a PGR in the Department and included a keynote lecture from L'Estrange.

Staff are active in interdisciplinary groupings in CAL, including the Centre for the Study of the Middle Ages, the Nineteenth-Century Centre, the Centre for Modernist Cultures, and the cross-departmental Sexuality and Gender Studies network. Links with the Animal Studies Network resulted in the colloquium 'A Cultural History of Animal Predators and Human Fear' (2019), and the University's Institute of Advanced Studies (IAS) workshop 'Thinking with Animals' (2019; with speakers from Life and Social Sciences as well as Humanities) (REF5a 2.3.2).

Impact strategy

History of Art provides a way of unlocking the past through material culture and understanding the process of human creativity itself. This underpins the Department's **impact strategy**, which places special emphasis on forging collaborations with cultural organisations (exemplified in Impact Case Studies) and other involvements with galleries and museums. In REF2014, the Department articulated the importance of enhancing the immediate region's cultural and social life by supporting a range of non-HEI institutions, including Birmingham Museum and Art Gallery (BMAG). Feeding off successes in building sustainable relationships, the Department's strategy now is to invest further in the wider cultural economy, working with local museums who rely on its critical expertise (particularly in the post-Covid environment, as community engagement becomes even more pressing), and expanding this work to form new partnerships with organisations regionally, nationally and internationally (see §4). The Department now collaborates with many more non-HEI institutions (especially nationally/internationally), advising on institutional policies, collecting and display strategies, and enhancements of museological frameworks. It mediates, in particular, on issues of canonicity and nationalism – impact thus derives from the Department's research streams – while addressing issues such as patriarchal, racial and class-based marginalisation, and so engages with equality. Impact is thus culturally-attuned to non-academic and diverse publics, stressing perceptions and values of identity and heritage, and enabling communities to understand their histories.

The Department's local and regional collaborations accord with UoB's identity as a civic university, and are central to its ongoing commitment to benefit the area and its institutions and publics. This approach has been deepened and extended since REF2014 through the Department's research streams. A prominent regional initiative was the launch in 2017 of **Midlands Art Papers** (MAP; an ICS), which is aligned principally with the **Canons** research

stream but with considerable scope and implication for the **Nationalism/Imperialism** stream. It involves collaboration with 13 art institutions in Birmingham and nearby (see §4). Its open-access journal provides an outlet for new museum research, spotlighting material both within traditional canons or falling outside, such as decorative and ethnographic art, and work produced by black British artists. A recent MAP volume (2019) focused on inclusivity, access and disability relating to the production and display of art. MAP engagement led to Salter collaborating with BMAG in his AHRC application on queer British Art. Further collaboration with BMAG resulted in new ways of organising, displaying and interpreting its permanent collections (see §4). It also saw PGR research on female artists working in Birmingham c.1900 (Owen), and a PGR student (Matthews) leading an interdisciplinary project at BMAG to survey and assess the significance of 1500 prints and engravings in its Science and Industry Collections, and then catalogue 200 of them.

Close association with the Barber Institute provides another important vehicle for public engagement. There, free access is enhanced by organised tours of the collections and temporary exhibitions. Beneficiaries of such activity include not only the general public, but also school children and community- and special-interest groups. Department staff have contributed to the regular programme of exhibitions and, since REF2014, have curated three (relating to **Canons**): 'German Graphic Art 1910–23' (Smith, 2017–18; organised with Birmingham's IKON Gallery), 'Looking at Animals: Perspectives on the Natural World' (Nichols, 2018–19); and a substantial loan exhibition, 'Maman: Vuillard and Madame Vuillard' (Berry, 2018–19). This, like other exhibitions benefiting from staff input, was accompanied by public lectures from those involved and an educational workshop. An exhibition (2019) on the 17th-century collector Cassiano dal Pozzo, with exhibits from the Royal Collection Trust, followed on from an earlier research collaboration with the RCT involving the cataloguing of architectural drawings (Hemsoll).

Engagement with museums in the national and international arenas (see §4) has likewise generated impact. Projects on early modernism in Germany (Smith) and on performance art (Vinzent) were both accompanied by exhibitions and published catalogues. Carroll's grant-winning work (allied with the **Nationalism/Imperialism** stream and a second ICS) was instrumental in improving the quality, accessibility and cost-effectiveness of displays at the Royal Museums, Greenwich, through the installation there of four new galleries (2018); these have encouraged increased participation from diverse and previously under-engaged audiences. The project, compliant with standards of integrity that even exceed the University's normally-observed ethical requirements, also resulted in the restitution of art objects from British collections to New Zealand.

Open research

Commitment to sustainable **Open Access** (OA) is central to the Department's research and impact strategies. Procedures in place go well beyond standard involvements in exhibitions and displays. OA is encouraged and supported at different institutional levels, from the Department webpage and the College's Open Research website, to the University's Research Archive (UBIRA) and publicly-accessible research portal (PURE) (REF5a 2.2).

Departmental OA efforts are foregrounded by MAP, with its dedicated research portal to its online journal, attracting around 450 hits per month, and will be in Hemsoll's newly-instituted collaboration with London's Soane Museum to catalogue a collection of architectural drawings for its official website. The Department hosts the online open-access *Journal of Art*

Historiography, with thematic issues on topics such as inventories and catalogues (2014), architectural historiography (2016), baroque for a wider public (2016), connoisseurship (2017), museums and professionalisation (2018) and Ruskin (2020). It maintains the Gombrich archive and a website devoted to the psychoanalyst and art historian Ernst Kriss. New research initiatives are supported with University training on Open Access and the uses of social media in research and outreach (REF5a 4.1).

Research integrity

Departmental research is conducted in accordance with University-wide ethics standards; these are in line with the UK's Concordat to Support Research Integrity (REF5a 2.2). Probationary staff receive induction on ethics standards and assessment procedures, while PGR students are trained as part of yearly reviews. Regular updates are provided to all staff online.

Future strategy

The Department's future research strategy contains two parts. First, the Department will consolidate and extend existing practices and collaborations as regards both research and impact. In addition to moving forward with local partnerships and initiatives (for example, with the Barber Institute and IKON), MAP will be expanded further in scope (with additional partners) and will follow new directions, for example by linking with national networks. Other research will be focused on long-term ventures that have collaborative dynamics. Examples include Carroll's new project to decolonise the Habsburg collections of the Weltmuseum in Vienna, and Hemsoll's with the Soane Museum to research architectural drawings, which will include an exhibition scheduled for 2022/23.

Departmental strategy, secondly, is for all staff to pilot research proposals with collaborative dimensions, whether local or national/international. These (specified in §3) will capitalise on what has already been achieved through collaboration, while being suited to grant applications, and linking to the two research streams to enhance PGR and post-doctoral recruitment. Proposals will be aligned, too, with research areas of strength and sustainability, such as British art (Hatchwell, Nichols, Salter), now an M-level pathway to the doctoral programme; early twentieth-century modernism (Berry, Smith, Vincent); gender and sexuality (Berry, L'Estrange, Salter, Smith); and cultural exchange (Carroll, Jones, Vincent). Several projects have synergies with research in the School and beyond. Future plans include the enrichment of both research streams by recruiting staff with expertise in photography (exploiting the rich resources on campus and the remarkable collection in the Library of Birmingham) or non-Western art to meet the interests of an increasingly diverse student body.

2. People

Staffing strategy

The Department comprises 1 Professor, 3 Senior Lecturers and 6 Lecturers, a considerable increase from the staffing of 6 FTE in 2014, representing a transformative scale of investment in the UoA by the University. All staff are actively engaged in significant research. The gender balance is 8 women to 2 men, a reversal of the previous male-dominated makeup; and the present Head of Department, like the last, is female. Of five new appointments since REF2014, two were beneficiaries of University Fellowship schemes (REF5a 3.4.1): a Birmingham Fellow

(Nichols) and a Professorial Research Fellow (Carroll), and the other three (Hatchwell, Jones, Salter) were made on the basis of sustained growth in student numbers. Two of these are in their early careers (Hatchwell, Salter). A further member (Rampley) departed in 2019 to direct research on Central European art, initiated at Birmingham, at Masaryk University, Brno. Research activity was expanded by attracting, through external grant capture, four fixed-term post-doctoral researchers in the 2014–20 period (Filipová, Prokopovych, Secklehner, Veszprémi) linked with Rampley's projects on museums and national identity in Central Europe. The Department also hosted a Marie Skłodowska-Curie Fellow (Hnídková, 2018–20), to study 20th-century town planning and cultural exchange in Britain and Europe.

New appointments were made in line with two strategic priorities: 1) to extend research into growth subject areas relating to art production and perception in colonial and post-colonial contexts; and 2) to invigorate the unit's knowledge-transfer practice, and expand capacity to impact on policy, society and the economy. They enhance the research streams defined previously (§1) and add diversity to the Department's research profile. Hatchwell, Jones and Salter enrich its focus on **Canons**, and their work into investigating and critiquing of canons augments research by Berry, Hemsoll, L'Estrange and Smith. Carroll and Nichols offer unique expertise on imperialism, transnational art networks and decolonisation, complementing work in this area by Vinzent. These appointments have also re-energised the Department's impact strategy, especially by expanding ongoing work to enrich the cultural and social life in the immediate region, and by extending this nationally and internationally. Carroll's work on museums and restitution, for example, broadens the expertise of Jones and Vinzent and greatly increases an ability to inform collecting and curating practices in a global context. Hatchwell, Salter and Nichols's research on British art and histories of spectatorship, manifest in projects such as MAP, has invigorated the Department's ability to transform art-historical knowledge in museums and galleries, building upon the sector-leading work already being conducted by Berry and Smith through curatorial activity.

Staffing strategy, framed by School and College policies for Continuing Professional Development and the Concordat to Support the Career Development of Researchers (REF5a 3.3), centres on collegiality and equitability. It augments centrally-provided training with the Department's provision of peer mentoring and research fora. These include colloquia themed to relate to research streams, featuring external academics and other professionals, and regular Research Lunches at which colleagues share work-in-progress and receive peer feedback. Recent workshops enabled colleagues to enhance material for publication (Hatchwell, Jones, Rampley, Vinzent), improve grant bids (Salter), and develop PhD theses. Every member of staff has a Department Research Mentor who offers advice on work-in-progress relating to publications and grants. All staff are afforded specific time for research, including a designated 'research day' in their weekly term-time schedule. Probationary staff benefit from a significant buy-out from teaching and administrative duties, giving them time to further their research; and all staff have the opportunity to apply for research leave to complete major projects (one or, occasionally, two semesters every three years) subject to agreed objectives monitored by the Head of School (HoS). Staff recently benefitting from longer periods include Berry, Jones and Hemsoll, which enabled them to complete manuscripts, initiate new projects or prepare grant proposals.

Departmental events relating to the two research streams, coordinated by the UoA Research Lead, feature conferences alongside colloquia and Research Lunch workshops. **Conferences**, facilitating wider engagement, have featured prominently, most propagating the Department's research streams and benefiting from external and international speakers. Some connect to the

Canons stream: 'House, Work, Artwork: Feminism and Art History's New Domesticities' (2015; papers published as a special issue of the *Oxford Art Journal*, 2017) re-analysed alignments of artworks and power-politics; 'The Medium and the Message: Re-evaluating Form and Meaning in European Architecture' (2017) examined buildings and their perceived messages. Linking to the 'Nationalism/Imperialism' stream were 'Settler States: Cultural Studies of the Colonies' (2017), and 'Regionalism, Value and Diversifying Post-War British Art' (2020; in conjunction with Tate's British Art Network). Three others were collaborations with IKON (see §4). The Department will host the annual conference of the Association for Art History in 2021, spotlighting work with Midlands museum partners through round-tables and further events planned at IKON.

Colloquia are staged regularly (around 4-8 per year) sometimes in cooperation with colleagues in the School or University beyond. Open to staff and students from the Department and elsewhere, they showcase cutting-edge research aligned with the Department's research streams. Since 2017, the format has moved away from the lecture/seminar by a distinguished external speaker towards one of more exploratory scope and participatory nature – invariably involving external or internal speakers from other disciplines and so enabling dialogue. The School's research schedule ensures that Department events do not clash with other School activities, allowing participation across departments. Recent examples of departmentally-organised events facilitating such interchange include 'Representing Home: Art, Visual Culture, and the Interdisciplinary Study of Home' (2017); 'A Cultural History of Animal Predators and Human Fear' (2019); 'Speculations, Traps and Interpretations: Networks in 15th- and 16th-Century Art and Music' (2019). **Research Lunches**, instituted in 2017, number around 8-10 per year and are workshops nurturing informal cooperation and debate. They provide valuable opportunities for staff and PGR students to present research to wider audiences and receive early-stage input. Vincent, for example, benefitted from the probing discussion of her network theory underpinning her monograph on space and modern art. They typically involve circulating a piece of writing in advance, with a short introductory paper providing the basis for questions and timely feedback from multiple areas of expertise and unexpected perspectives.

Departmental support for research is augmented by School and College provision, which are informed by equality and diversity considerations. Individual research is supported financially by an annual personal allowance of £1,000. This benefited early career researchers in particular, assisting both Hatchwell and Salter to complete monographs. Staff preparing grants bids are assigned two experienced peer mentors from across the School to help develop projects, in addition to receiving one-to-one support from the College's Research & Knowledge Transfer team, which supported successful grant bids (Carroll, Rampley, Hemsoll). New staff-members follow a Probationary Personal Development Plan agreed with the HoS, with yearly objectives agreed with a PPDP Mentor at formal meetings held at least annually. All other staff meet annually for a Personal Development Review, which provides an opportunity to discuss research achievements and aspirations and receive HoS guidance (REF5a 3.4.3). Research performance and impact success may be rewarded with one-off payments or additional salary increments, and are central criteria for promotion, which can be applied for in any annual cycle. Career progression is further assisted through a transparent Workload Allocation Model, ensuring equitable distribution of teaching, administration and research across the Department and School. The School runs a programme of career-development events, and all staff have opportunities to meet with the HoS to discuss progress.

Equality and diversity are central to the Department's research practice and culture. Departmental research probes historical diversity in the arts, with work on art-historical canons

exploring issues relating to gender and sexuality, and on imperial, post-colonial and global narratives foregrounding considerations of race. This commitment to exploring and celebrating diversity is embedded in the Department's research culture. It is epitomised by the leadership roles currently filled by female colleagues, the proactive involvement of Department staff (Jones) in the School's recently-submitted application for Athena Swan (Bronze) recognition, and the intentional inclusivity of Department research fora. Events are scheduled to take place at carer- and family-friendly times, and emphasis on workshops and Research Lunches ensures that all staff and PGRs at all stages can participate and benefit from support and discussion. For maternity, parental and adoption leave, and for workload remission on return, the Department follows University guidelines (REF5a 3.4.5). Four staff since 2014 have been beneficiaries, while another has had workload relief and a reduction in expected research outputs for reasons of disability. The unit is aware that all current staff are ethnically white, and that this is becoming increasingly out of line with the student body and with the subjects of current and potential future research. The unit is committed to achieving greater ethnic diversity among its staff in future (through recruitment), and to continuing to encourage and support diversification of its research through its **Nationalism/Imperialism** research stream.

Collegiality and equitability underpin the Department's impact work, too. Beyond the University, the unit engages in collaborations that exemplify best practice for equitable cross-sector partnerships. Through these projects, it mobilises research to foster change in institutional E&D practices, such as the engagement of new and diverse ranges of audiences. Carroll's restitution work, for example, has resulted in £60,000 of Sackler-Caird funding, plus in-kind costs from partner museums, and now a much larger bid for ERC funding. Through MAP, colleagues have worked with partner institutions to uncover new information about collections relating to colonial narratives and representations of diverse gender and sexual identities, publishing the first open-access peer-reviewed journal evaluating inclusion and disability in the arts in the West Midlands. This, in turn, has inspired the Department to make MAP more accessible; for example, by supporting those with visual impairments through automated sound.

The Department's approach to E&D is underpinned by School, College and University policy (REF5a 3.4.5). An E&D Officer on the School Management Team and School Executive (where the Department is represented) is involved in policy-making and reports directly to the HoS. This officer checks that the business conducted at Executive Meetings and all research policies, such as the Department Research Strategy, are E&D-compliant. In addition, all School-level committees have a required gender balance, and diverse gender representation is mandatory on recruitment panels. All staff are required to complete online E&D and unconscious-bias training courses. As regards REF outputs, those of UoA32 were read and assessed by mixed-gender reading groups and, at School level, were scrutinised for E&D bias in accordance with the University's Code of Practice.

PGR training and supervision

PGR student numbers continue to grow, with 33 registered in 2020/21 (22 PhD, 6 MRes; 5 MA by Research) rising from 24 in 2014/15), and with 13.2 doctoral degrees awarded in 2014–20, compared to 10.5 in 2008–14. The unit benefits from membership of the AHRC Midlands4Cities (formerly M3C) consortium, winning 5 PhD studentships since 2014, plus an AHRC Collaborative Doctoral Studentship (Wilson) in partnership with the Oxford University Museum of Natural History. A further M4C-CDA, with the National Trust, is on the topic of 'Slavery and Empire on Display at Charlecote Park, Warwickshire'. The new MA Art History and Curating programme acts as a feeder for students undertaking research in curating and exhibition

cultures (Wilson). Four scholarships were provided by CAL, on the basis of open competition. CAL also offers a PhD bursary for Art History, the Haywood Scholarship. The introduction of Distance Learning PGR has added further research students (4), who are funded to visit the University once each year of study and are encouraged to attend other events. The Department's approach to recruitment of PGR students aligns with the University's commitment to E&D (Athena Swan Bronze).

The establishment of research streams has given greater coherence and vitality to the unit's PGR body, bringing students together for events aligned with those streams, enhancing a sense of community, and sharpening the Department's appeal in student recruitment. Current research topics reflect the increasingly global nature of research. Subjects include architectural heritage in modern Romania (Minea), gender representation in contemporary Middle Eastern art (Sarjoughian), Chinese calligraphy in art (Xie), art in European and American department stores (Thom), art and design at the Oxford Museum of Natural History (Goulston), British female poster designers (Savage), and church design in Counter-Reformation Venice (Trend).

PGRs are supported by a robust framework for monitoring and enabling progression (REF5a 3.2). All PGRs have monthly meetings with supervisors, and complete annual Development Needs Analysis forms, to identify areas of knowledge and training which may be supported by centrally provided courses. A mentorship programme provides additional staff support separate from formal supervision, and research-training courses delivered by the University Graduate School provide skills development (for example, the Postgraduate Certificate in Advanced Research Methods & Skills). The School's Research Student Director monitors student progression annually, and supervisors guide PGRs through annual progress reviews, the one at the end of the first year involving submitted work assessed by cross-School panels. At Department level, the Director of PG research runs regular work-in-progress seminars and helps students form reading and research groups. PGRs benefit, too, from dedicated research space in the Main Library, and can also use dedicated IT facilities offered by the College Graduate School at the Westmere Postgraduate Researcher Hub (REF5a 3.2).

PGRs are actively encouraged to participate in the intellectual life of the Department and School. All are strongly advised to attend Department workshops, contributing as respondents to papers or presenting chapters of theses for peer-discussion with critical friends. In 2019/20, all Research Lunches included PGR attendees as respondents, and 25% of lunches were devoted to PGR work-in-progress. At School level, PGRs are encouraged to engage with research students from other disciplines through participation in a formal programme of inter-departmental seminars. These are themed to reflect the School's WordMusicImage research agenda; the School's 2019 PGR conference, 'Spaces in Time', featured a paper by Matthews. They enable students to speak about their own research, as well as instilling interdisciplinary awareness and developing presentational skills.

Career development is further supported by teaching and research-sharing opportunities. PGRs are routinely employed, with appropriate training, in teaching first-year UG seminars and marking first-year essays. They are encouraged to establish research connections beyond the School, and, with funding from the College's Graduate School, they can participate in conferences and training opportunities outside of the University, including studying at universities abroad. They are encouraged and supported to engage with 'Research/Curate', a student-led, cross-disciplinary network (with Jones as academic advisor) offering the opportunity to publish research online. They are urged, too, to connect with local galleries and publish in MAP. These initiatives resulted in articles on the naïve painter Alfred Wallis and on railway

posters (Savage, 2018/19 & 2019), and on gender binaries in the work of Yazmin Boyle (Lyons, 2018/19). The success of the PGR environment is reflected in the notable achievements of recent graduates. Hannah Higham (2014) is now a much-published curator at the Henry Moore Studios and Gardens, Hertfordshire. Jamie Edwards (2017) moved from Oxford Brookes University to a lectureship at the University of Exeter, and has been invited to stage a forthcoming exhibition at the Barber on Bruegel. Imogen Wiltshire (2017) is now a Research Fellow at the University of Leicester, having been awarded repeated research grants on art therapy by the Wellcome Trust.

3. Income, infrastructure and facilities

Research income

A key goal in 2014 was to improve income through grant capture, especially **to facilitate larger-scale projects and expand the critical mass and range of researchers in the unit**. This goal was met, and research income to a value of £1,073,308 was gained during the current REF period, a substantial increase from the £386,624 in REF2014. External funding has facilitated the completion of several major research initiatives, including major monographs by Hemsoll (Leverhulme Fellowship and Villa I Tatti residential professorship) and Vinzent (fellowships from Max Weber Kolleg, Erfurt). External funding also supports L'Estrange's continued research on the 16th-century author Anne de Graville (Paris Institute for Advanced Study), and Jones's work on the intersection of sculpture and the decorative (Henry Moore Foundation publication and conference grants). Carroll's project, in collaboration with the Royal Museums, Greenwich, was supported by a Sackler-Caird Trust Fellowship, and Rampley's on pre-WW1 Central European museums was awarded a Leverhulme Project Grant (£286,602), and attracted 2 post-doctoral research fellows. Rampley then secured ERC funding (£1,928,405) for a project on Central European interwar art and architecture involving four research fellows, which encouraged Hnídková to come to Birmingham on a Marie Skłodowska-Curie Individual Fellowship. Other supporting bodies include the German Academic Exchange Service (Smith) and the Paul Mellon Centre for British Art (Hatchwell, Jones and Salter).

Funding applications are central to the Department's strategic planning for research, with agreed targets set in individual PDRs. Staff from the College's Research & Knowledge Transfer Office and the University's EU and International Research Support Office provide individual applications with tailored guidance, as well as workshops on funding bodies and research grant writing. This, with School support (see §2), has been crucial to Department success, and underpins future plans to secure income.

To build on recent successes, Department strategy is now for all staff to have applied for at least one major award to support research over a 6-year period from 2020. Those involving collaborations with non-HEI organisations will expand partnerships already established (see §4), with some aimed at securing the appointments of post-doctoral research assistants. Projects currently in development linking to the **Canons** research stream are 'Nabi Politics: Art at the Vanguard of Debate after 1888' (Berry), 'Words That See for Us: Art Writing and Modernism in the Local Museum' (Hatchwell), 'Delineating Antiquity' (Hemsoll with the Sir John Soane's Museum), 'Decentring Medieval Women's Book Culture' (L'Estrange), 'Erotic Visual Cultures in Weimar and Nazi Germany' (Smith), and 'The Production of Modern Art through Gallery Dealership in Twentieth-Century London' (Vinzent). An emerging pattern here concerns the role of art-writing, documentation and exhibition cultures in the formation of canons. Projects tying in

with 'Nationalism/ Imperialism' are 'Property in the Process of Decolonisation and Repatriation from Europe' (Carroll), 'Crossing Borders and Defining Nations: The Reception of Foreign Sculpture in 19th-Century World Exhibitions' (Jones), 'Making the Global City: Manufacturing, Museums, and Material Culture in Birmingham and the World, 1700–1900' (Nichols with BMAG), 'Queer British Art's Global Histories since 1945' (Salter with BMAG). An overarching theme is the cross-national approach to the study of art and its histories.

Infrastructure and facilities

The Barber Institute and the University's rich scholarly infrastructure support research in the Department. The Barber's remarkable collection is of national significance and comprises some 16,000 items of largely European art, including paintings, sculptures, prints and drawings, *objets d'art* and coins. It houses gallery and display areas for temporary exhibitions, coin and print study rooms, an art reference library, a lecture theatre and seminar room, and photographic and digital resources. The collections, and access to them, have expedited important research projects by academics, including Berry's substantial loan exhibition on Vuillard (2018–19) and the related publication. This research formed part of the Barber's exhibition strategy, which brings together international academics and curators to shed new light on its collections through an annual exhibition and accompanying scholarly catalogue. The Barber's facilities also enhance research. The lecture theatre and seminar room serve as dedicated venues for many Department research events, while the publicly-accessible art library, funded by the Institute's Trustees and housing material acquired by them (c.60,000 volumes), also supports acquisitions beneficial to research.

Previously dispersed across three buildings, the Department is now almost entirely accommodated – thanks to the University's recent investment in it – in a suite of new offices inside the Barber and in close proximity to its resources. This facilitates productive interactions across the Department and with Barber staff, to the benefit of current projects and joint future initiatives. Following a recent agreement with the Barber, future initiatives will follow a coordinated approach to focus, timing and planning, and entail curatorial input, such as into 'decolonising' the Barber collection, and increased collaboration in public engagement over research relating to the collections. The Department's increased involvement has resulted in the scheduling of loan exhibitions on the German modernist artist Lotte Laserstein (Smith, 2022) and on medieval ivories (L'Estrange, 2022).

In addition to these resources, research is supported and generated by collections and resources available across campus. The University's Research and Cultural Collections (RCC; linked to the Department via MAP) includes collections of fine and decorative art, archaeology, and University heritage, and the Danford Collection of West African art and artefacts (REF5a 4.3). These resources offer significant infrastructure and facilities for developing and enriching Department research priorities, such as the Danford Collection in relation to Carroll's focus on decolonisation. They provide material for new research, such as a recent MRes, highly pertinent to the **Canons** stream, on the immigrant Birmingham artist Hans Schwartz (Hill), co-supervised with RCC and drawing on their collections. An online collections database brings together these and Barber objects, while the College provides IT support for such research and for designing websites such as MAP's.

The University Library, occupying a new building that opened in 2017 with state-of-the-art study rooms, extensive storage facilities and extended opening hours, is one of the largest academic libraries in the country. With a collection of 2.7 million items, including over 50,000 scholarly

journals (electronic and print), and access provided to 275,000 e-books, it provides a sound basis for art historical (and interdisciplinary) research (REF5a 4.3). Library Services affords Art History with a subject-specific librarian, who develops relevant resources. It also provides research students with formal training, ensuring library resources are used well, and supports them with research skills, such as academic writing, enhancing research profiles and disseminating research effectively. The Cadbury Research Library holds extensive collections of rare books and manuscripts, and archives of historic material, including Lawrence Alma-Tadema's photographic archive of antiquities and architecture, the Mingana Collection of Middle Eastern Manuscripts, and European religious books and manuscripts. These provide a research foundation for future research projects (for example, L'Estrange's new work on gender and book ownership) that contribute to the **Canons** stream.

The Department benefits from its close proximity to the rich artistic and scholarly resources available in the city, such as IKON (collaborating in three recent conferences) and Birmingham Museums and Art Gallery. BMAG houses some 800,000 objects, with major holdings of European and British old-master paintings and sculptures, and a current emphasis on acquiring and exhibiting contemporary British art, as well as extensive collections of decorative arts and material from South Asia, Africa and Oceania. BMAG thus offers much scope for the Department's research streams, particularly in respect to a resurgent research into British and non-Western art. Its collections have prompted PGR student Matthews's interdisciplinary cataloguing project, and Nichols's decision to focus on BMAG as a case study in her current research project on manufacturing and material culture in Birmingham.

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

Collaborations, networks and partnerships

Collaboration with non-HEIs is fundamental to the unit's overall research strategy and the effectiveness of its research streams (§1). Partnerships, especially with museums, bring the critical questions addressed by the research streams into dialogue with a range of institutions and publics. Such questions concern 1) the constructing and contesting of canons and the effects this has had; and 2) urgent debates on art and the relationship of cultural heritage to nationhood and empire.

Since 2014, the unit has **significantly expanded its external research partnerships**. This has resulted in the devising of museum displays and staging of public exhibitions, the generation of open-access research, and the production of policy documents for the museum sector. It has thus been instrumental in assisting partner institutions to promote their collections and activities, and to **engage with wider publics of many kinds**, through exhibitions and associated events, and through the development of sustainable curatorial strategies for museum displays fit for current or incipient cultural needs.

At local and regional level, MAP (led by Nichols and Hatchwell) takes advantage of the rich array of nearby resources and expertise through sustainable collaboration with 13 partner institutions. Some are city-based: the Barber Institute, the University's Research and Cultural Collections, Birmingham Museums Trust (the umbrella for the city museum and art gallery – BMAG – and other city museums), and the Royal Birmingham Society of Artists. Others are located elsewhere in the region: Coventry's Herbert Art Gallery and Museum; Dudley Museum and Art Gallery, Leamington Spa's Art Gallery and Museum, Leicester's New Walk Museum and

Art Gallery, Stoke-on-Trent's Potteries Museum and Art Gallery, Walsall's New Art Gallery and Wolverhampton Art Gallery. The network has continued to expand through the addition in 2018/19 of the Derby Museum and Lincoln's Usher Gallery. Other partnerships include those with IKON and Compton Verney. Through MAP and its research streams, the Department helps to generate new knowledge on diverse collections (of both fine art and other material) that often are ignored in scholarly investigation, while also addressing the wider national and global histories under which these institutions and collections were formed. **MAP provides museums and galleries with a research capacity otherwise unsustainable**, because of significant budget reductions and greatly-limited operational abilities, by way of its online open-access journal, which provides a forum for new research with contributions from curators, academic staff and students.

Collaborative initiatives inform museum and gallery strategies and underpin the organising, hanging and displaying of their permanent collections, as will be seen in the planned rehang of BMAG's permanent collection (2020 onwards). Collaboration with BMAG has resulted in PGR placements, and other partnerships have led to the curation by Department researchers of exhibitions at Walsall's New Art Gallery ('Wanting to Say: Finding a Place in the Past': Salter and Nichols, 2017) and Wolverhampton Art Gallery ('Reframing the Wild: Humans, Animals and Art 1750-1950': Shaw and Nichols, 2019). A recent agreement with ArtUK helps to ensure that MAP research reaches national audiences; each year, 2-3 articles are also published (along with other staff contributions) on ArtUK's website.

Among other local alliances, that with the Barber (§2), hitherto aligned mainly with the **Canons** research stream, has facilitated exhibitions such as Berry's on Vuillard (2019), and the planned exhibitions on Lotte Laserstein and medieval ivories. The Department's proposed contribution towards 'decolonising' the Barber collection, however, is underpinned by the **Nationalism/Imperialism** stream. The Department is now working with the Barber to forge a new partnership for research collaboration with Compton Verney. Partnership with IKON has spawned three conferences: 'Czech Questions' (2016) and 'Käthe Kollwitz' (2017) and 'Art on the Move: Mobility in the Long Nineteenth Century' (2018). The Kollwitz conference coincided with an IKON exhibition of the artist's work and a related exhibition at the Barber on Expressionist prints and drawings (2017–18). Hatchwell's involvement with local partnerships via MAP has been extended to the national level through the launch of a sub-group of the Tate's British Art Network on 'Post-war British Painting in Regional Collections' (funded by Tate/Paul Mellon Centre/Arts Council England). This sub-group provides another forum for sharing cutting-edge academic research with the museum and gallery sector. A notable outcome of MAP activity was the redistribution of artworks formerly owned by Derby County Council to accredited museums across the country. Further regional ties have been made; for example, through a local partnership with the National Trust, resulting in a workshop co-organised by Nichols (2018) in preparation for the Trust's 2022 research theme 'Legacies of Colonialism'.

Collaboration nationally and internationally has been energised by the research streams. Rampley's project 'Promoting National and Imperial Identities: Museums in Austria-Hungary 1867–1918' entailed working with the University of Vienna, the Museums of Applied Art in Budapest, Vienna and Prague, and the Hungarian National Museum. This pioneering transnational study into museums of design and industry in the Habsburg Empire and their economic and social impact has since resulted in a monograph (Rampley *et al.*, 2020). Rampley's subsequent project, 'Continuity/Rupture: Art and Architecture in Central Europe 1918–39', likewise profited from these same institutional connections. Carroll's work on restitution and post-coloniality has involved collaborations with the Royal Museums, Greenwich,

Tate Modern, the British Museum and the Pitt Rivers Museum in Oxford, and also with the National Gallery in Victoria, Australia, and Te Papa in New Zealand. Her research saw the inauguration at Greenwich's National Maritime Museum of the Heritage Lottery-funded 'Pacific Encounters' gallery (2018), which placed new critical focus on the UK's imperial expansion. It facilitated the ground-breaking repatriation of 32 objects to their source communities in New Zealand. Related work for Tate Modern has informed the gallery's decision to develop a new collection of Australian art with emphasis on appropriate indigenous perspectives. Carroll's new project with partners in Germany, France, Austria and Mexico will work on repatriation cases with government departments and mediate between communities of claimants. Other initiatives saw Vincent, as an Adjunct Professor at Korea University (2010–15), curate an exhibition on performance art at the university's Ilmin Centennial Memorial Museum and the Waidspacher Galerie in Erfurt in 2016. Research by Smith into marginalised German art of the interwar years informed an international exhibition on the contested legacy of the art dealer Wolfgang Gurlitt and his ties with National Socialism (Linz 2019; Würzburg 2020). Smith contributed an essay to the exhibition catalogue (2019), and another on popular culture, art and alterity to the catalogue of the international exhibition 'Into the Night: Cabarets and Clubs in Modern Art' (Barbican 2019; and Vienna 2020). She then wrote and presented a 15-minute radio programme on the Weimar Republic (BBC Radio 3, 'The Essay'; 2019).

Links with the National Portrait Gallery, previously established by the Barber Institute, are being extended (since 2020) through a project on the emigration to Britain and early work of Lucian Freud (M4C-funded PhD studentship application). Hemsoll's collaboration with London's Soane Museum will result in a new catalogue of a significant group of architectural drawings and an exhibition scheduled for 2022/23.

Wider influence and contribution to the sustainability of the discipline

Department staff have also **set up subject-specific networks of art historians, historians and other professionals** engaged in congruent research areas. Nichols brought established and early-career academics together in work that resulted in a co-edited volume on the cultural and social legacy of the 1851 Great Exhibition (*After 1851*; 2017). This grouping also resulted in a second co-edited volume, on the interaction between nineteenth-century British art and industry (*Art Versus Industry?*; 2019). Jones brought together a group of scholars, augmented with curators and artists, to explore wide-ranging connections between sculpture and the decorative arts, seventeenth-century to contemporary, which again resulted in a co-edited collection (*Sculpture and the Decorative*, 2020).

Staff are regularly solicited as experts to comment on grants and publications by a wide range of national and international bodies. These have included institutions drawing on Departmental expertise in the politics of cultural heritage, such as the International Council on Monuments and Sites (ICOMOS); bodies that facilitate international collaboration, such as the National Humanities Center, North Carolina, USA, and the German Academic Exchange Service (DAAD); and bodies that draw on the Department's interdisciplinary work on nationalisms, such as Fonds zur Förderung der wissenschaftlichen Forschung (Austrian Science Fund), Fonds national de la recherche scientifique (Belgium), the European Science Fund, European Research Council, the National Science Foundations for Poland, Croatia and the Czech Republic, and Deutsche Forschungs Gemeinschaft.

Staff have given major plenaries and invited lectures at numerous institutions of international standing: UK – Darwin Lecture, University of Cambridge (Carroll); Italy – I Tatti, Florence

(Hemsoll), Università del Salento at Lecce (Vinzent); the Palladio Museum, Vicenza (Hemsoll); Germany – Freie Universität, Berlin (Vinzent), Staatliche Museen zu Berlin (Smith), University of Bonn (L'Estrange), Max Weber Kolleg, University of Erfurt (Smith, Vinzent); Switzerland – University of Geneva (L'Estrange), Kunsthistorisches Institut, University of Zurich (Vinzent), Accademia di architettura, Università della Svizzera italiana, Mendrisio (Nichols); USA – J. Paul Getty Museum, Los Angeles (L'Estrange), Loyola University, Chicago (Vinzent), Busch Reisinger Museum, University of Harvard (Rampley); Australia – Daphne Mayo Lecture, University of Queensland (Carroll), University of Melbourne (Nichols).

Two staff members serve or served as journal Lead Editors: Berry (*Oxford Art Journal*; since 2017) and Hemsoll (*Architectural History*; 2014–17). Two others are editorial board members: Carroll (*Third Text*) and L'Estrange (*Renaissance Studies*). L'Estrange is advisory-board member for the series 'Early Social Performance' published by ARC/Amsterdam University Press; Jones for the series 'Material Culture of Art and Design' (Bloomsbury Academic) and Vinzent for the series 'SpatioTemporality' (De Gruyter). Woodfield, as Honorary Professor, is editor of the *Journal of Art Historiography* and series editor of 'Studies in Art Historiography' (Routledge). Staff act as readers for a wide range of internationally-recognised journals (*Art Bulletin*, *Art History*, *Journal of the Warburg and Courtauld Institutes*, *Renaissance Studies*, *Sculpture Journal*, *Third Text*) and scholarly publishers (Amsterdam University Press, University of California Press, Manchester University Press, MIT Press, Penn State University Press, Yale University Press).