

Institution: University of Cambridge

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

SECTION 1: UNIT CONTEXT AND STRUCTURE, RESEARCH AND IMPACT STRATEGY

1.a. Unit context and structure

This submitting Unit consists of the Department of Art History, the Fitzwilliam Museum (including the Hamilton Kerr Institute (HKI)) and Kettle's Yard, totalling 66 staff members (34 FTE). The Department is part of the Faculty of Architecture and History of Art, within the School of Arts and Humanities. The expertise of the Department's staff covers a wide range of period and discipline specialisms, including medieval and Renaissance art and architecture, 18th- and 19th-century British, European and Russian art and architecture, as well as 20th- and 21st-century art and visual culture, providing an armature of knowledge that supports its wider enquiries into the life cycles of art works, their reception and display. The Fitzwilliam is one of the world's leading university museums, with collections of European, Asian and Egyptian art from the Palaeolithic era to the present day and research expertise ranging across disciplines from history of art, archaeology and material culture, numismatics, and heritage science, to digital humanities, education and conservation. It is the lead museum within the University of Cambridge Museums consortium (UCM). The Hamilton Kerr Institute, a sub-department of the Fitzwilliam, is internationally recognised as a leading conservation institute specialising in the restoration of easel paintings and training the next generation of conservators. Kettle's Yard houses the collection of British and European modern art brought together by Jim Ede. Its research is also shaped by its collections: in this REF period, it has developed into a significant laboratory for collections and object-based research, exhibition-making and outreach. These institutions working closely with other Cambridge collections (particularly the University Library, Museum of Archaeology and Anthropology and those within the colleges) now study almost all kinds of art and visual and material culture

Currently the Department has seven permanent staff members, all of whom have College affiliations, eight Research Fellows (individually funded by bodies such as the Leverhulme Trust or attached to individual Colleges), five Teaching Assistants, and eight Affiliated Lecturers. The Fitzwilliam and HKI are home to twenty-one research-active and research-independent curatorial, conservation, heritage science, learning and digital staff. Kettle's Yard has two curators in posts shared with History of Art.

Research for this Unit is supported and coordinated by a joint Unit research committee that meets every term. Each institution also has its own research committee; all research committees and governing bodies have representatives from the other institutions among their membership. These monitor progress in each institution. The research committees:

- oversee and connect institutional strategies within and beyond the Unit;
- assess the potential for funded joint or collaborative working, reflecting national and international policy change in the funding and research landscapes;
- provide interdisciplinary input that expands the research questions prioritised in all three institutions.

This joint submission describes an existing synergy in our intellectual approaches to the study of art, visual and material culture, formalising for the first time connections within an established family of institutions, collections and methodologies. We have in common an object-oriented approach, in which questions about the making, meaning, preservation and display of works form the starting points for larger enquiries regarding the roles of art and its understanding in creating communities and shaping identities, preserving the past, and addressing society's challenges now and in the future. We also share a foundation in the Cambridge collections, which care for and present art and artefacts from all over the world, from prehistory to the present. The collections housed across the University are the archive and laboratory for much of our research.

1.b. Research and Impact strategy

Cambridge Art History explores the entire life span of objects: from their design and making, via their use and reception, to their survival, display and resulting impact in museums and elsewhere today.

The objectives for Art History in Cambridge over the last six years were framed around developing and recruiting staff, with appropriate financial support and spatial and technical provision. The University has invested heavily in the Unit's research capacity over the past couple of years: through the recruitment of Van Eck as the first Established Chair, who brings an interdisciplinary perspective bridging anthropology and art history to the Department, and of Syson as Director of the Fitzwilliam, bringing expertise in Renaissance art and material culture, research-led exhibition delivery, curatorial practice and developing national museum research strategies. Continuing this investment, a newly created post at the Fitzwilliam, the Deputy Director for Collections and Research, will shape a curatorial vision that creates and drives forward the Museum's research strategy. Working with the Fitzwilliam's Research Facilitator (also appointed during the current REF period), the Department's Head of Research facilitates

research applications, particularly by early career researchers. The University also created two new posts shared between Kettle's Yard and the Department (Jenny Powell, Amy Tobin) to consolidate collaborative teaching and research engagement between staff and students across the Unit. These staff developments enable the Unit to respond to the key challenges for the discipline, and for society, today:

1. To foster a research environment that connects new research into the making, meaning and conservation of art works with innovative modes of public engagement that make knowledge relevant for wider and more diverse audiences. A University Strategic Research Review of Art History in Cambridge in 2017 acknowledged the significant research outputs created by Fitzwilliam and Kettle's Yard curators and conservators, as well as digital and learning specialists. The Review recommended that Fitzwilliam research-active staff should be moved into the University 'job family', which would enable their inclusion in this REF submission. This has now been achieved, with 18 Fitzwilliam staff members moving to academic contracts. These changes have proved to be game-changing, removing major institutional obstacles to productive collaboration across the Unit. The three institutions have worked to transform a research culture formerly largely oriented towards individuals' projects, and to break down disciplinary silos. The governance structures described above have fostered new, deeper partnerships in collection research, exhibitions and impact projects, or graduate teaching.

In May 2019 the Centre for Visual Culture (CVC) was launched in response to one of the recommendations of the Research Review: the need to support joint initiatives across the Unit, providing a space to explore and test ideas, and to engage with other departments, institutes and disciplines within Cambridge and beyond. It hosts a yearly visual culture seminar, funds conferences and provides seed money for research projects across the Unit. It is directed by an academic from the Department, with a staff member from the museums as Deputy Director. The CVC has instituted partnerships with the V&A Research Institute, the Bard Graduate Centre in New York, Zentralinstitut für Kunstgeschichte in Munich, the Scuola Normale in Pisa, and the École normale supérieure in Paris.

A project that embodies this new interdisciplinary research is *New Ways of Seeing: Revealing the materiality of artistic practice in medieval and Renaissance Europe*, which this Unit submits as an impact case study. This grew out of collaborations between the Hamilton Kerr Institute, Fitzwilliam and Department. It brought together methodologies from technical art history, heritage science and digital humanities to reveal more about the making of medieval and Renaissance objects. It also functioned as a platform where the researchers involved could meet, and more importantly as a laboratory where new questions could be formulated by both researchers and members of the public. During the development of the *Inspire2020* exhibition,

part of *New Ways of Seeing*, children and their teachers were empowered to drive new technical research into Jacopo del Sellaio's *Cupid and Psyche*. Researchers also shared their multiple disciplinary perspectives through an app.

2. To develop a more inclusive and global history of art, moving beyond traditional, Eurocentric canons and methodologies. Supporting this objective, the Department has recruited early - career researchers working on contemporary Latin-American and Islamic art, complementing the Fitzwilliam's expertise in East-Asian Art. Expertise is also shared through secondments to other museums (James Lin to *The Search for Immortality: Tomb Treasures of Han China*).

Research by existing staff has also moved beyond Eurocentric canons: Alyce Mahon's work on neglected but major Surrealist women artists, submitted as an impact case study (*Dorothea Tanning*), has greatly expanded the curriculum at the Department and resulted in profound changes in curatorial and collecting practice in the UK, Europe and the US.

Through new acquisitions at the Fitzwilliam of works by Black and Asian artists working in the UK, and the showcasing of Asian and South American artists at Kettle's Yard, curators have ensured that collections and displays begin to provide the research infrastructure to support a more diverse art historical enquiry. Both museums have also worked closely with the Museum of Archaeology and Anthropology to include art and material culture from Africa and the Pacific in their research and exhibition projects. Kettle's Yard's *Homelands* exhibition involved curators and artists from Bangladesh, India and Pakistan; the 2017 University of Cambridge Museums *India Unboxed* project explored themes of identity and connectivity through a programme of displays, events and digital encounters for audiences in the UK and India, enabling artists such as Pallavi Paul to engage with our collections. Other key areas of activity have included developing collaborations with curators and conservators in the Global South, training graduate students, and working towards an integration of object-oriented research and graduate teaching in museums and departments. This area of activity will be significantly developed in the next REF period, including through a strand of programming and activity focused on the legacies of enslavement and Empire, across the University of Cambridge Museums.

3. To work closely with researchers in related disciplines (Archaeology, History, Anthropology etc.) and make significant contributions to research into the social and cultural construction of meaning through objects. This Unit has developed new methodologies for object-oriented approaches through, for example:

- Vicky Avery's research on the production history of Renaissance bronze sculpture and her work with Cambridge historians to explore domestic devotional practices, food history and imagery, and the valuing of objects in the home;
- The anthropologically-sensitive approach to technical examination taken by Spike Bucklow, Christine Kimbriel and Lucy Wrapson, centred on the humanities rather than the sciences only;
- Alyce Mahon's work on the influence of De Sade on 20th-century art, bringing feminist, psycho-analytical and political readings to bear on key works of 20th-century art;
- Jane Munro and Alyce Mahon's examination of artists' mannequins, a category of objects that were barely studied before;
- Caroline van Eck's work to historicize recent theories of materiality and restoration as a key feature of Piranesi's late marble objects, thus shaping a new, material history of the gaze.

The Unit's research in this field moves across traditional borders between architecture, art history, museology, curation, conservation and heritage science. The work of Vicky Avery, Paul Binski, Jenny Powell, Laura Slater and Luke Syson bridges sculpture, applied arts, architecture and visual media to contribute to a new assessment of sculpture as an inherently intermedial art, from the Middle Ages to the 20th century. Integrating methodologies from technical analysis and heritage science with art history and digital humanities (Paul Binski, Spike Bucklow, Edward Cheese, Stella Panayotova, Dan Pett, Paula Ricciardi, Lucy Wrapson) resulted in the reinterpretation of medieval manuscripts and in-situ heritage items. The HKI's cross-media research (Bucklow, Kimbriel, Wrapson) integrates medieval and early modern British architecture, easel paintings, polychromy, manuscripts, miniatures and decorative arts.

1.c. Objectives

1. To build on University and external investments in staff capacity and capability to pursue a joined-up research agenda that bridges disciplines, tackling questions that could not be asked or answered from one disciplinary perspective.
2. To enhance the infrastructure that allows for the interdisciplinary interrogation of collections.

Building on Kettle's Yard's major redevelopment, restoring Jim Ede's house and adding research, archival and visitor spaces, occurring in this REF period, the Fitzwilliam will undertake its own Masterplan, which will deliver new, dynamic, and interactive ways of working with its collection and its visitors.

3. To promote dialogues around works of art and material culture by integrating research methodologies that underpin individual projects within more of our public-facing outputs, determining research questions and priorities with our audiences, and developing the delivery of impact into a research topic in its own right.

To deliver this objective, the Unit will build on existing community partnerships and initiatives. Projects such *Inspire 2020* and *Open House* that enable regional communities to shape the cultural offer at the Fitzwilliam and Kettle's Yard will continue to provide research opportunities exploring methods of bringing art history to audiences, their efficacy and benefit.

4. To develop and integrate research and programming themes across the Unit.

These themes will build on annual themes and research clusters already identified at the Fitzwilliam and at the CVC (e.g. *Whose Truth?*, *Islands and Empires*, *Preservation*, *Restoration and Imagination*).

In addition, the University's Research and Collections Programme (co-led by Syson) aims to initiate internal and external research partnerships and growth networks, and to increase funding, by utilising the convening power, breadth and significance of the Cambridge collections. Three research growth networks have been established: *Ownership* (co-led by Middelkoop); *Digital Humanities*; *Materiality*. This last incorporates the Cambridge Heritage Science Hub (CHerISH), led by Ricciardi.

5. To sustain a global history of art that is alert to current societal challenges and concerns.

The building blocks are in place for this work. The University has invested in a series of visiting professorships in African, Asian and Islamic art to be based in the Department. A Global Humanities Forum will be hosted by the Department to run a seminar that explores the connections between ownership, collecting, display and historiography. The University's *Inquiry into the Legacies of Enslavement* (2020-22) has inspired a major research, exhibition and public programme at the Fitzwilliam, Kettle's Yard, Museum of Archaeology and Anthropology and other UCM Museums, to be delivered in 2022/23. This programme interrogates the history of our global collections, from a range of perspectives, to examine challenging topics such as racial inequality within our existing collections and programming practice, and will build productive dialogues with diverse audiences.

1.d. Support for Impact

Unifying our public benefit roles and our research activity is fundamental to this Unit's approach. The Fitzwilliam and Kettle's Yard are members of the UCM consortium of the eight University Museums and the Botanic Garden. The UCM is part of the University's research ecosystem whereby academic researchers, practitioners and audiences generate impact together. The Fitzwilliam and Kettle's Yard open doors to the University's research, whether produced within this Unit, elsewhere in the University or beyond. These endeavours are supported by this Unit's two dedicated Impact Officers, Donal Cooper and Kate Noble, who, alongside the museums' learning and engagement experts, provide support for impact activity and advocacy within the submitting Unit and across the University. Noble's research into the methodology and assessment of museum impact activities ensures that our impact activity and evaluation is research-led. Curators of exhibitions elsewhere (Polly Blakesley, Alyce Mahon) have collaborated with host institutions' engagement teams to ensure public impact for their projects.

University support for impact activities has been received through various programmes, such as the ESRC Impact Acceleration Account, the University's allocation of the QR Global Challenges Research Fund (GCRF) and the Arts and Humanities Impact Fund.

Our experts in impact measurement and development collaborate with researchers across disciplines. The 2017 *Madonnas and Miracles* exhibition was a collaboration between the Fitzwilliam and the Departments of History of Art, History and Modern and Medieval Languages and Linguistics, the culminating output of the ERC-funded *Domestic Devotions* project co-directed by Howard. Fitzwilliam exhibitions and programming activity are at the heart of impact case studies submitted to other UoAs (History and Classics), evidencing the wider support for impact offered by the museums.

1.e. Support for interdisciplinary research

Research in the Department is organized in chronological clusters (Late Antiquity and Middle Ages; Early Modern; 1750-1900; 1900-present), but all staff members share methodological and historiographical expertise. Research is presented in bi-weekly or monthly chronological seminars attended by graduate students and staff from the entire Unit, and in the Visual Culture Seminar hosted by the Centre for Visual Culture. Staff members and early-career researchers (Caroline van Eck and Alex Marr, Christina Faraday and Mary-Ann Middelkoop) support interdisciplinary seminars funded by the University, such as the Materiality Group. All this enables members of the Department to develop new research questions that transcend traditional disciplinary boundaries, addressing for instance the relations between politics, commerce and artistic development in Imperial Russia (Blakesley); rewriting the history of medieval sculpture as a history of seeing (Binski); reconceiving the study of the origins of

aesthetics as a development in which scientific, linguistic and artistic developments coalesced (Marr); or transforming reception studies into a historical anthropology of the gaze (Van Eck).

At the Fitzwilliam and Kettle's Yard, research expertise has expanded during this period to cover not only a significant range of curatorial specialisms but also digital humanities, learning and heritage science. The collections inspire researchers outside the Unit. Collaborations with, for example, Cambridge's mathematicians and engineers, generate new interrogation methods. The HKI, through its laboratory and research facilities, supports the development of new research-based conservation techniques, collaborating with curators, and art historians, but also with colleagues from the Department of Applied Mathematics and Theoretical Physics, to develop bespoke mathematical image analysis for cultural heritage objects, and to become leaders in non-invasive restoration methods.

1.f. Support for Open Access / Open Research

Open Research is central to this Unit's approach. At the museums, digitisation of collections through 3D scanning and photography benefits research communities of many kinds. The freely available *Illuminated* and *Egyptian Coffins* online resources open up the Fitzwilliam's collections, providing the general public with accessible introductions to the collections, and detailed research for scholars. The *Illuminated* resource was shortlisted for an [Apollo Digital Innovation of the year award](#). A key strategic aim for the next REF cycle is the enhancement of data available through the Museum's online catalogue. Thanks to an AHRC networking project, *Linking Islands of Data*, the Fitzwilliam is establishing ways of virtually joining up collections data to support future research projects. Since Covid-19 closed the Fitzwilliam, documentation activity is now prioritised and accelerated. Kettle's Yard's new research and collection website pages, to be developed within the next REF cycle, will significantly increase the digitization of its objects and archive to support the Unit's open access aims, as well as highlighting shared research areas, such as decolonisation and queer studies.

SECTION 2. PEOPLE

2.a. Staffing strategy and staff development, staffing & recruitment strategy

The strength of the Unit is evidenced by staffing increases, during a period when student numbers in History of Art outside Cambridge have decreased nationally and internationally. The creation in 2016 of Cambridge's first Established Chair in History of Art (Van Eck) has significantly strengthened the Department's research culture. Recent recruitment in the Unit reflects its wider ambitions. The recent joint appointments with Kettle's Yard of Powell and Tobin have increased coverage of Modern and Contemporary art and exhibition history; appointments of Anastasia Christophilopoulou, Ling and Syson at the Fitzwilliam have reinforced expertise in the ancient Mediterranean, Chinese art, and Renaissance art across media. In the Department, Slater brings a global perspective to medieval art and architecture. These appointments also introduce a series of new networks, national and international, to the Unit. Slater comes with a background of working on ERC-funded research projects in European medieval musicology; Powell plays a key role in cementing a relationship with the Henry Moore Foundation, strengthening the Unit's distinctive expertise in sculpture studies.

The Fitzwilliam has recruited its first heritage scientist (Ricciardi) who brings interdisciplinary depth to its materiality research. The Fitzwilliam also recruited Pett as Head of Digital and IT. He has a strong research background, enabling the Museum to develop new areas of enquiry in digital humanities. The Museum's first Senior Research Associate for Learning, Noble, advances practice-based research that arises from, and informs, her work with audiences.

Throughout the census period, the Unit has used external funding to grow its research community and provide researchers with opportunities to progress their careers. Four British Academy Postdoctoral Fellowships, two senior British Academy Fellowships, and one British Academy Mid-Career Fellowship have been held at the Department, as well as one mid-career and three Leverhulme Early Career Fellowships. Twenty research posts funded by, for example, the AHRC, ESRC, ERC, Leverhulme Trust and Marie Curie, have been, or are currently, held across the Unit. The Fitzwilliam and Kettle's Yard have recruited postgraduate and postdoctoral researchers through the AHRC's creative economy engagement fellowships scheme, and grants from the British Academy, Leverhulme Trust, internal University funding schemes, and charitable foundations, including the Henry Moore Foundation, the Terra Foundation for American Art, the Leventis Foundation and the Z.K. Schindler Foundation.

Early-career researcher support

The Unit actively encourages recently graduated PhDs and early-career researchers to submit applications to the main national and international funding bodies in its drive towards a more

global art history (Turker), to bringing interdisciplinary perspectives to the study of art objects (Ricciardi), developing inclusive approaches to the ways the museums collaborate with audiences (Noble) and the objects and images we study and collect (Kelleher, Ritchie, Tobin).

Participating institutions make all of their internal funding provision available to early-career researchers. Mentors and heads of section ensure that early-career researchers participate in the comprehensive range of compulsory and voluntary training schemes for early- and mid-career researchers: covering research, teaching, diversity and inclusion, administration and leadership. In the Department, early-career researchers, as well as Junior Research Fellows, Teaching Associates and externally-funded postdoctoral researchers, are provided with individual mentors who oversee and advise on the development of their work and career. Where possible, they are allocated lighter teaching and administrative loads during their probation periods, and they are routinely appraised. This has led to many notable successes. To name but a few: Deniz Türker (Leverhulme Early Career Fellow) was appointed on a tenure-track position at Rutgers; Morgan Ng (I Tatti Fellowship) at Yale; José Ramón Marcaida López (ERC-funded postdoc) became a Lecturer at St Andrew's; and Alexander Röstel Curator of Italian Painting at the Gemäldegalerie Alte Meister in Dresden. At Kettle's Yard, a joint initiative has been developed that offers a final-year or postgraduate student the opportunity to develop a research-led activity (book, exhibition, public programme) over a four-month traineeship. A number of these students have gone on to further study within the Department or professional research positions at Kettle's Yard and the Fitzwilliam.

Staff development and policy for research/impact leave & evidence of study leave arrangements; flexible/remote working; career pathways for part-time/fixed term staff

The Unit operates within the University's career development guidelines and processes, making the most of all opportunities offered. University and College Teaching Officers and research-active staff at the Fitzwilliam and HKI are entitled to one term of sabbatical leave on full pay for every six terms of service. Fitzwilliam staff can also apply to the Director and Syndicate for short periods of focused study leave. For parents of young children, the University offers a graduated return-to-work plan, as well as flexible working arrangements, and recommends that major meetings should be held during core working hours so as to be fully inclusive. The University's Returning Carers' Scheme helps all staff members resume their research on their return to work following career breaks arising from caring responsibilities. The Unit has participated fully and successfully in these schemes, enabling permanent staff members to minimize the effect of childcare and other caring responsibilities on research productivity. Thus in the Department Mahon was enabled to start a major new research project. The impact of Covid-19 has

accelerated flexible working patterns across the Unit, and the University is particularly aware that caring responsibilities may fall disproportionately to female staff.

For permanent staff members in the Department, a promotion system to Senior Lectureships, personal Readerships and Professorships is run through an annual highly-structured competitive exercise with final decisions made by a Committee chaired by the Vice-Chancellor. Promotion requires evidence to demonstrate significant international research reputation, supported by objective criteria and strong external evidence. The HR Division offers support to those making applications for promotion by suggesting a senior academic as mentor. During the assessment period one member of the Unit has been promoted to Professor (female), three to Reader (one female, two male), ten to more senior curatorial and conservation roles, two to Senior Research Associate and one to Research Associate.

2.b. Graduate students

At any one time, the Department has a community of around 50–65 graduate students. Its highly selective MPhil programme accepts 10-15 students annually, of whom c. 50% are international. They are offered a weekly taught seminar that concentrates on methodology and historiography, as well as frequent individual supervisions on their specialist research. On average, 60- 70% of MPhil students proceed to the PhD; many of these are regularly accepted in the doctoral programs of US universities, such as Princeton or Yale. The Department has a good success rate in obtaining funding, locally and nationally, including Collaborative Doctoral Awards with the Ashmolean, National Portrait Gallery and V&A.

The PhD programme is based on intense supervision, individually, or in small seminars where candidates present their work. PhD supervision normally involves a supervisor and an advisor, providing appropriate complementary expertise. For full-time PhD students, a Registration Assessment takes place by the end of the third term, involving reports from two independent assessors, evaluating a first-year report which typically consists of a thesis plan, review of literature and sample chapter. A second assessment, always involving at least one other colleague besides the supervisor, occurs after the sixth term. Training is discussed in both assessments and with the supervisor throughout the year. Integral research training at Faculty seminars includes the annual Department Visual Culture Research seminar, Graduate Research Seminar and Medieval Seminar. Some colleges host interdisciplinary seminars on visual culture. College collections - of contemporary sculpture at Jesus, Islamic and European manuscripts and artists' book at King's, Trinity and Corpus Christi, and of works by women artists at Murray Edwards (the largest in Europe) - provide additional archives and laboratories for research.

International interdisciplinary seminars are offered: for instance, the yearly joint seminar with Columbia University; a seminar on *Bildwissenschaft*, funded by the DAAD and organised in

collaboration with Professor Rublack (Early Modern History); DAAD-funded collaborations with Mainz University and the Clark Institute; the graduate seminar, *The Senses*, co-taught with the Department of History, funded by the Mellon Foundation. The Department increasingly includes early-career colleagues in the supervision of graduate students. It offers training in various aspects of career development, and students also benefit from University skills training: in epigraphy, digital techniques, and foreign language tuition for example.

Over this REF period, Kettle's Yard staff (Tobin/Powell) have begun to act as supervisors of MPhil and PhD students; the Fitzwilliam's contract changes will enable staff to supervise graduate students. The museums provide professional development opportunities for postgraduate students through volunteering, hosting (paid) interns, and participating in public programming. The HKI's Postgraduate Diploma and internships in conservation trained 31 early-career conservators to undertake commercial or museum conservation work. The Postgraduate Diploma is a practice-based research qualification, recognised as equivalent to a Masters. Students contribute to the HKI's *Bulletin*, a biennial publication that presents recent research of past and present staff and students, including interns.

Recruitment of graduate students is fostered by various funding sources: cross-disciplinary (AHRC/DTP, Gates Cambridge, CDA programmes) and specific local sources. University funds include a Cambridge Home, EU and International Scholarship Scheme; the Cambridge Commonwealth Trust; and the Cambridge European Trust. Colleges also fund Research Studentships. A significant number of HoA PhDs admitted since 2014 have succeeded in attracting full funding and studentships from the AHRC, the Cambridge trusts and domestic (University / College) funding schemes. The Department, School for Arts and Humanities and Colleges also support research students with grants for specific purposes, such as travel.

2.c. Equality and diversity

The Unit is fully committed to the proactive support of all under-represented groups and an inclusive culture that values diversity. The Department and the museums have introduced structured policies promoting equality and diversity. These ensure, for example, that course bibliographies reflect the diversity of the field, or that more than half of undergraduates now come from the state sector. Together with its sister Department of Architecture, the Department obtained a Bronze Athena Swan Award in 2019. This has provided significant impetus and support for the Faculty's Equality and Diversity Committee, meeting termly and chaired by Mahon, E&D lead on the Unit's REF Committee.

At the Fitzwilliam and Kettle's Yard, E&D considerations underpin all public-facing activities, research projects, workforce planning and governance, and activities at both institutions are

monitored by the Arts Council England in the context of its Creative Case for Diversity. ACE National Portfolio Organisations are asked to embrace a wide range of influences and practices and to address barriers to artistic or cultural involvement for people with protected characteristics. Like all other National Portfolio Organisations, they are tasked with achieving a rating of 'strong' in the Creative Case for Diversity by Autumn 2021. The museums plan and monitor their activities through institutional taskforces. The Fitzwilliam's Syndicate (governing body) has been strengthened by the recruitment of more people with protected characteristics, with the Syndicate agreeing in July 2020 to a new acquisitions policy that broadens the Fitzwilliam's narrative by purchasing works by artists of colour and historic representations of people of colour. The appointments of five new Slade Professors of Fine Art at the Department are significantly more inclusive than past ones, and extend the range of subjects and speakers to include Asia and the Middle East, as well as new artistic disciplines. The Unit has also focused on delivering projects with a specific LGBT+ focus, including *Bridging Binaries*, bringing undiscovered stories to the forefront through volunteer-led tours, and impacting on the museums' permanent displays.

The membership of the REF committee is 47% female. It includes one early-career researcher and one part-time member of staff. Its designated E&D lead is also the lead for the Department's Athena Swan accreditation, ensuring best practice in E&D is embedded throughout the process. The Unit's Code of Practice sets out clear structures to ensure diversity.

In addition to adhering to the University's processes, the Fitzwilliam and Kettle's Yard have collaborated closely with the University's Equality & Diversity team to establish a 'diversity dashboard', which enables us to monitor recruitment, progression and retention. The dashboard is then used to adapt the Equality, Diversity and Creative Case Action Plan to identify key actions in relation to recruitment and progression. The UCM Change Makers Action Group champions transformative inclusion and diversity initiatives, supporting longer-term policy change.

The Fitzwilliam and Kettle's Yard subscribe to the Museum Code of Ethics and manage research access to collections, ensuring that researchers are aware of the responsibilities and ethics around accessing cultural heritage. The growth in research and impact activities involving external participants has led to the establishment of research ethics committees and policies at the Fitzwilliam. The Faculty of Architecture and History of Art has instituted a research ethics protocol for data gathering, provider- protection, privacy and storage. This protocol also provides interview training for fieldwork. More complex projects across the Unit are referred to the School Ethics Committee to ensure full oversight. The Unit is guided by the University's policies regarding research integrity.

SECTION 3. INCOME, INFRASTRUCTURE AND FACILITIES

3.a. Income narrative

The Unit is successful in national and international grant capture, including ERC, HERA, Leverhulme and AHRC grants (Binski, Blakesley, Bucklow, Cooper, Deborah Howard, Marr, Panayotova, Pett, Van Eck), as well as in obtaining AHRC and Leverhulme Fellowships (Binski, Blakesley, Sofia Gotti, Lydia Zeitler, Mahon, Pett, Türker). Some major grants involved collaboration beyond the Unit: a conspicuous success was the award of an ERC Synergy Grant for *Domestic Devotions: The Place of Piety in the Italian Renaissance Home 1400-1600*, a productive rethinking of traditional monodisciplinary approaches to devotional objects and the history of interiors, to Howard with Mary Laven (Faculty of History) and Abigail Brundin (MML Department of Italian), leading to the exhibition *Madonnas and Miracles* at the Fitzwilliam (co-curated by Avery), which attracted 50,000 visitors. Marr's simultaneous award in 2014 of an ERC Consolidator grant on *Genius before Romanticism: Ingenuity in Early Modern Art & Science*, and of an AHRC large grant on *Making Visible: the Visual and Graphic Practices of the Early Royal Society*, integrated the histories of art and science into the study of early modern images, making Cambridge a hub for such innovative interdisciplinary approaches to art and image-making.

The Unit's research grant portfolio is backed by philanthropic grants for research received by the Fitzwilliam and Kettle's Yard, including funding from the Leventis Foundation (Christophilopoulou) and ZK Schindler Foundation (Panayotova). The Fitzwilliam's MINIARE project, described in the *Ways of Seeing* case study, benefited from significant philanthropic and research funding. The museums have also obtained grants from the Art Fund, Edlis Neeson Foundation, Esmée Fairbairn Foundation, Paul Mellon Centre for Studies in British Art, and Terra Foundation for American Art. They receive significant investment from the Research England Higher Education Museums and Galleries Fund (£1.42M to the Fitzwilliam and £100K to Kettle's Yard per annum) and Arts Council England funding (£551K to the Fitzwilliam and £290K to Kettle's Yard per annum).

3.b. Infrastructure

The UCM Consortium provides an infrastructure that greatly enriches the Cambridge research environment. In 2018/19 Kettle's Yard and the Fitzwilliam welcomed over 1900 research visitors and answered nearly 9000 research enquiries, activities supported by the Research England Higher Education Museums and Galleries Fund. Our collections feature in at least 360 research outputs in 2018/19. The Fitzwilliam and Kettle's Yard both appear in the UKRI research

infrastructure roadmap, pointing to their role in sharing their research infrastructure with the wider academic sector and public.

Significant infrastructure investments have been made at Kettle's Yard, the Fitzwilliam and the Department in this REF period.

At the Department, the recent refurbishment of its Graduate Centre at 4a Trumpington Street resulted in the creation of an open-plan desk space, and offices for visiting scholars, together with catering facilities and a large seminar space.

Kettle's Yard underwent a major capital project (£310K investment from the University and £11M from external donors), reopening in 2018 with refurbished gallery spaces, a new welcome area, and a dedicated education wing, following full assessment and conservation of the collection. The Kettle's Yard Capital Project resulted in two new environmentally-controlled galleries that help it to be more ambitious in its exhibitions. These spaces have made it possible to bring works by major artists to Cambridge, linking to the Unit's strategy for canon expansion and a global history of art. The Capital Project also saw significant investment in infrastructure for the Kettle's Yard Archive, which now has a specialist store and reading room that is also used to display research outcomes. The Clore Learning Centre Studio provides a multi-purpose space for education and community outreach activities (free for community partners) and for History of Art teaching, conferences and symposia.

Investment at the Fitzwilliam in the UK's first facility for the comprehensive, non-invasive technical analysis of manuscripts has enabled us to increase the Unit's research capacity in to the making, meaning, and conservation of art. Securing state-of-the-art, conservation-sound equipment and bespoke analytical instruments has advanced expertise in Cambridge. Reflecting the importance of heritage science in many aspects of our research, as described in the impact case studies *Ways of Seeing* and *Ancient Egyptian Coffins*, the Museum subsequently broadened the remit of the research scientist (Ricciardi) to support technical investigation across the collections, and has refitted its analytical suite.

The Fitzwilliam is planning a transformational Masterplan, which has received the support of the University's senior leadership, intended to be delivered in the next REF cycle. A Deputy Director for Masterplan, Exhibitions and Major Display Projects has been appointed to drive forward this redevelopment, expected to cost in the region of £180M. This will, among other ambitions, provide additional spaces to give various and innovative modes of access to the collections, enhancing the integration and importance of research collections across the Unit and beyond.

Investments during this REF period in infrastructure are already bearing fruit. Kettle's Yard's investment in its Archive, and in research time for its staff, has led to an increase in PhD projects

supervised by Tobin and Mahon on 20th-century art. The growth in facilities for conservation and digitalization at the Fitzwilliam and Hamilton Kerr is a major impetus for the research of Department members such as Cooper and early-career researchers such as Türker. Here as well, it has led to an increase in PhD projects, but also to contributions to major exhibitions such as the recent portrait miniatures exhibition at the NPG (Marr, Kimbriel) and the expanding culture of digital reconstruction (Cooper, Pett).

3.c. E&D and accessing support

At the Fitzwilliam and Kettle's Yard, staff are committed to removing barriers – physical, intellectual, sensory, social, geographic, cultural, economic and digital – that prevent access, to offer the widest, richest, most engaging access for all. It has appointed its first lead for Diversity & Inclusion (Avery), who is also taking a leading role in our project to examine the legacies of enslavement and empire within our collections. Both institutions seek to make all reasonable adjustments to improve access, within the limits of our site and resources, and to go beyond our responsibilities under the Public Sector Equality Duty and the Equality Act 2010. Researchers have the opportunity to access collections that are not displayed by request, assisted by our allocation of the Research England Higher Education Museums and Galleries Fund. The Fitzwilliam offers research access to the collections in six specialist study rooms. At Kettle's Yard access is a priority, feeding into both the day-to-day running of the Museum and specialist sessions for those with different needs. With the refurbishment of the Department's Graduate Centre, seminars have become more easily accessible; one of the aims for the next REF cycle is to improve access to all our premises.

3.d. Significance of major benefits in kind e.g. sponsorships, donated equipment

Philanthropic income is of huge importance to this Unit. The Fitzwilliam appreciates support from its Marlay Group patrons, Friends of the Fitzwilliam, and corporate sponsors who provide in excess of £220K per annum. In addition, the Fitzwilliam relies on philanthropic gifts from individuals (including legacies), trusts, foundations and other partners to support research, exhibitions, conservation, learning and engagement, building improvements, digital infrastructure and outreach work, acquisitions and project staff salaries. In 2019/20, the Museum's philanthropic, legacies, membership and sponsorship income totalled £1.7M.

Kettle's Yard similarly benefits from support from trusts, foundations, corporate sponsorship and individuals, including its Patrons and Friends groups. Each year around £350K is raised to support research, exhibitions, conservation and learning and community projects.

The Department funds its Slade Chairs through the bequest of Felix Slater. It also enjoys a number of smaller donations, ranging from gifts of book and print collections to travel funds, and

benefits from College funding campaigns and philanthropy to fund PhD and travel scholarships. These include the Glendinning Scholarship for Spanish art and the substantial Lander donation to Pembroke to fund PhD students.

3.e. Commissions from artistic organisations or overseas and how these relate to research activity - outputs and/or impact

The Fitzwilliam and Kettle's Yard regularly commission expertise from artistic organisations. In line with the Unit's current strategy, these commissions have increasingly moved beyond Europe; for instance, Tobin and Devika Singh co-curated *Homelands: Art from Bangladesh, India and Pakistan*, which opened at Kettle's Yard in November 2019. This exhibition of contemporary art from South Asia – with much newly- commissioned or never- before- shown in the UK – allowed us to collaborate with colleagues in the Centre for South Asian Studies. Singh's representations of displacement and belonging across Bangladesh, India and Pakistan respond to the difficulty of such conversations in the region, and to colonial and postcolonial histories. The exhibition was accompanied by a new commission by Desmond Lazaro capturing stories of immigration to Cambridge, a Curators' Day to build professional networks and an international symposium sponsored by the Durjoy Foundation.

As part of the Unit's wider strategy to extend the geographical range of our research, the Fitzwilliam is asking artist practitioners to provide inclusive perspectives on its collections and exhibitions; it has begun work with Magdalene Odundo to redisplay part of its ceramics collection and that of the Museum of Anthropology and Archaeology, to present a more global, and more personal, history of this art form. As part of this collaboration, Odundo will teach a graduate seminar in the Department. In 2017 the Fitzwilliam worked with queer artist Matt Smith to explore themes of mass production, celebrity, colonialism and our notion of history through Parian ware; outputs included an exhibition, *Flux: Parian unpacked*, incorporating Smith's new work.

SECTION 4. COLLABORATION AND CONTRIBUTION TO THE RESEARCH BASE, ECONOMY AND SOCIETY

4.a. Research collaborations, networks and partnerships with local, national and international organisations

The convening power of the Cambridge collections brings together researchers from across the world to unlock knowledge, and to uncover hidden connections or previously hidden narratives. The Medieval European Coinage project, the first comprehensive survey of European medieval coinage in over a century, is producing twenty volumes that are, and will be, a fundamental international work of reference for numismatists, archaeologists and historians. The MINIARE project, launched in 2012, includes collaborators based in universities (Durham, Nottingham), as well as museums (J. Paul Getty Museum, National Gallery of Art), with expertise spanning the arts and sciences. As a result of this collaboration, and the publication of catalogues by Panyatova and Binski, the Fitzwilliam delivered the 2016 *Colour* exhibition, part of the Unit's impact case study, *New Ways of Seeing*.

Partnerships with national and international museums enrich this Unit's exhibition and curatorial practice, ensuring that museum professionals' insights into collection display and management methods nourish our research. Unit staff have worked with national museums, such as the National Gallery (Cooper, *Visions of Paradise: Botticini's Palmieri Altarpiece*), and international museums, including the National Gallery of Art, Washington (Munro, *True to Nature*), the Reina Sofia in Madrid (Mahon, *Dorothea Tanning*), the Tretyakov Gallery in Moscow (Blakesley, *From Elizabeth to Victoria: British Portraits from the National Portrait Gallery*), the Egyptian Museum Cairo and the Metropolitan Museum of Art (Syson, British Galleries).

Networks are also created around key ongoing research programmes. Marr's ERC-funded *Genius in the Age of Romanticism* benefited from an extensive network across Europe and the USA. Salmon's work on major monuments of 18th- and 19th-century architecture in Britain and Italy is embedded in close connections with the British School in Rome and architectural history networks across Europe, such as the Palatium Network and the European Architectural History Network. Cooper's work on the virtual reconstruction of late medieval churches in Italy, showcased at the National Gallery, results from collaboration with Italian institutions such as the Museo degli Innocenti in Florence, and the University of Florence. Blakesley founded the Cambridge Courtauld Russian Art Centre, a joint initiative that provides a forum to investigate Russian and Soviet art. Van Eck was Co-PI of the HERA programme, *Printing the Past: Architecture, Print Culture, and Uses of the Past in Modern Europe*, which brought together partners from the universities of Oslo, Leiden, Zürich and Ghent, as well as the V&A, Musée d'Orsay and Factum Arte. Profiting from the University's campaign to set up strategic

partnerships with European universities, Cooper, Marr and Van Eck take part, as founders or partners, in collaborations with Mainz, Munich, and Paris-Sciences Lettres. These initiatives provide vital partnerships and training opportunities for PhDs and postdoctoral researchers, many of whom have participated in these networks. The *Kunst* graduate seminar on the German foundations of global art history, for instance, hosted by the Department and the École normale supérieure, has an attendance of fifty graduate students and faculty from all over the world, attracting a larger audience since going online.

4.b. Relationships with key research users

Our environment draws together researchers and audiences within the wider cultural heritage sector and its increasingly diverse audiences. In the Department, Cooper's digital reconstructions of Tuscany's lost churches have involved local audiences, whose houses were often built among the remnants of these buildings, giving them an enhanced awareness of the history of their built environment. Blakesley's research on Imperial Russian art catalysed partnerships between cultural institutions of international renown in Britain and Russia. Her exhibition at London's National Portrait Gallery attracted 68,000 visitors, with a further 77,000 visitors to its counterpart at Moscow's State Tretyakov Gallery. In a structured exchange, members of the two museums' learning teams visited each other's institutions and delivered workshops for local schoolchildren, generating new understanding of culturally-specific attitudes to museum education. Attracting spectacular international media coverage, Blakesley's work also cultivated cross-cultural diplomacy, knowledge exchange in conservation, and unique public cultural enrichment. These exchanges had political, as well as cultural, impacts. At a time of extreme political tension between the UK and Russia, following Russia's annexation of Crimea in 2014, the exchange of exhibitions encouraged mutual tolerance and cultural appreciation.

The Fitzwilliam, Kettle's Yard and the larger UCM consortium have developed long-term partnerships with education, community and health sector organisations, particularly those supporting culturally underserved communities in East Anglia, to establish meaningful engagement between current research and individuals and groups outside the university sector. These include Cambridge County Council, charities and volunteer-organisations like the Children and Young People's Participation Service team, Dementia Compass and the local Independent Living Service. Strategic schools partnerships engage young people who may not usually access university research and museums. These collaborations use research and collections to address societal challenges, including reducing the attainment gap and enhancing wellbeing, increasing the relevance and impact of the Unit's research.

The Unit has also fostered deep connections with museums, locally via memoranda of understanding with the Museum of Cambridge and with the Wisbech and Fenland Museum,

nationally through Collaborative Doctoral Awards with the Ashmolean and V&A and internationally, by collaborating with the Soprintendenza dei Beni Culturali in Florence. These partnerships have also enabled researchers to support the long-term sustainability of the cultural heritage sector (e.g. Strudwick as Trustee of Wisbech and Fenland Museum, supporting it too with a display of their ancient Egyptian collections; Pett's work with Museum of Cambridge on 3D printing to engage audiences). Internationally, collaborations have enriched the ways that both this Unit's researchers and collaborators in Egypt characterise, preserve, understand and disseminate research on ancient Egyptian collections, particularly in the challenging post-Arab Spring environment and the context of debates around ownership, restitution and decolonization.

In reaction to the Covid-19 pandemic, many events and resources have been put online and all parts of the Unit will adopt hybrid methods of delivery after the end of the crisis. The Department, for instance, has made all its research seminars accessible online to an increased national and international audience, with audience growth of up to 400%. This has proved such a success that it will continue to use a blended in-person/online format when lockdown conditions ease significantly. Kettle's Yard increased its support for contemporary artists through its much-expanded online exhibition pages including essays, tours, interviews and talks (both audio and transcribed). It commissioned extensive new online content through the artist interview projects 'Reflections from Home' and 'Three Questions' (accessed 12,592 times from March 2020 to January 2021). It saw an overall increase in access to website content of over 180,000 to 727,364 hits in the same period.

At the Fitzwilliam, there has been an increased focus on digital documentation; the development of a new Beta website; and the delivery of remote learning that is now regarded as sector-leading.

The HKI combines teaching postgraduate students with commercial work, as well as a range of different types of studio-based and practice-led research that sit alongside more traditional forms of academic art historical enquiry. This research environment places research-users at the heart of the research process; within the conservation world, the HKI's areas of particular strength around the investigation and conservation of medieval and Renaissance painting is well established, driving the types of commercial projects that are undertaken. For instance, the HKI undertook a commercial conservation project at Hexham Abbey, a site of national importance, causing the parish to undertake recommended conservation procedures. Data from this commercial investigation thus not only answered clients' questions but also generated new areas of enquiry and research questions, driving new research projects that in turn will feed back into future commercial work.

4.c. Wider contributions to the research base, economy and society

Cambridge is the most unequal city in the UK, with areas of Cambridgeshire recognised as among the most deprived by the Indices of Deprivation 2019. Research-led programmes and exhibitions at the Fitzwilliam and Kettle's Yard make a positive contribution to society by their impact on health and wellbeing. The evaluation of our three-year partnership with the charity Arts and Minds, working with adults with anxiety and depression, indicated that participants experienced statistically significant improvements in wellbeing and social engagement, and reductions in anxiety and depression. *Bridging Binaries* tours raised awareness of LGBTQ+ narratives across our collections, providing audiences with, as one visitor noted, 'an opportunity to expand thinking, particularly with regards to how discrimination and exclusion can lead to faulty or inaccurate research'.

The Fitzwilliam and Kettle's Yard have a number of research- and exhibition-based projects that target culturally-underserved audiences. For instance, Kettle's Yard runs the Circuit Young People's Group in collaboration with Wysing Arts Centre, begun in 2013 with funding from the Paul Hamlyn Foundation. Circuit ensures visibility and awareness of the creative voices of young people through public and artistic programming, enabling research engagement with a diverse public. Tobin and Powell, alongside the education team, work closely with Circuit, leading to the development of content accompanying five major exhibitions (an immersive environment for *Richard Pousette-Dart*, a new sound work for *Linderism*, and a debate event, reconceived as remote after the Covid-19 closure). Over three years, sixty 18-25-year-olds have been directly involved in these projects.

With the Botanic Garden at Cambridge, the Fitzwilliam has worked with nursery-age children to develop a better understanding of what the museum offers to young learners by working in partnership to create opportunities for them to explore our collections and spaces. During a five-day residency, research was undertaken into how the kind of complex, multi-dimensional creative learning that takes place in shared informal learning spaces will support future delivery.

Long-term community partnerships have enabled us to continue to engage with communities during the Covid-19 crisis. As a result of the pandemic, it became clear that participants in existing programmes – including older adults in care settings, young parents, and young people with special educational needs and disabilities – were likely to be particularly isolated and vulnerable. Responding to this need, the museums have worked with Cambridge City Council's Community Hubs to enrich Council resources and support. The museums distributed activity and resource packs to families to provide creative and cultural opportunities that improved wellbeing, enhanced aspiration and fostered a sense of connection with the Cambridge community and its cultural life.

4.d. Contribution to sustainability of the discipline, responsiveness to national/international priorities

While the number of students studying art history is declining in Europe and the UK, Cambridge continues to secure full cohorts, rejecting on average 60-70% of applications.¹

This Unit's research and engagement activities are focused on addressing decline in art and design skills in primary school teachers. By building ways of viewing works of art into primary curricula, and through teaching new ways of seeing art objects to teachers, the *Inspire2020* project, part of the impact case study *New Ways of Seeing*, is supporting sustainable art and design in schools. This project also responds to the Durham Commission of Creativity and Education that promoted a vision of creativity embedded across the curriculum, understood as an essential skill within both artistic and scientific inquiry. Noble presented to the All -Party Parliamentary Group on Art, Craft and Design in Education, giving evidence of the potential of museums, with artists and teachers working together to enhance professional and creative practice in schools. The Fitzwilliam is also supporting the teaching of close looking and analytical skills in post-16 education through our online *Looking at Collections* resource, aimed at Extended Project Qualification and A-Level students, and using research into visual literacy and scientific analytical techniques described in the *New Ways of Seeing* impact case study. Noble's research – and the work of the wider learning teams – ensures we can be extremely responsive to current national priorities. The *Building Connections* project (2019-21) working with socially-isolated older people is one of several projects supported by the Government's first-ever fund to tackle loneliness. It will be evaluated to help build evidence for best practice in treating this major societal challenge.

Research in this Unit also responds to international challenges around the preservation and provenance of cultural heritage. Funded by a University Global Challenges Research Fund grant, the Fitzwilliam ran knowledge exchange events in conjunction with the Egyptian Museum in Cairo, focused on the research, scientific investigation, exhibition, curatorial and digital skills developed during our long-running work on the Museum's ancient Egyptian coffins (see *Ancient Egyptian coffins* case study). Looking ahead, this Unit will be central to an emerging research project supported by the University's Research and Collections Programme that will lead to a rethinking of provenance studies, ranging over collections and histories of different kinds, periods and areas. The three visiting professorships in African, Islamic and Asian Arts funded by the University's Global Humanities Initiative will also galvanise the Unit's contribution to the globalisation of art history.

4.e. Indicators of wider influence

Members of this Unit lead the field in their disciplines, both nationally and internationally, and are actively engaged in a wide range of activities: developing, presenting, funding and publishing

research. Examples of **academic fellowships** include: British Academy (Binski, Howard and Van Eck); Australian National University (Pett), Medieval Academy of America (Binski); Senior Visiting Scholar, Berliner Antike-Kolleg-2016 (Christophilopoulou). **Awards:** Pushkin Medal (Blakesley); The Royal Numismatic Society's Lhotka Prize (Richard Kelleher and co-authors); *Apollo* Award for Exhibition of the Year (Munro for *Silent Partners*); Grand Prix de l'Académie Française pour le rayonnement de la culture (Van Eck); Prix Descartes- Huygens of the French and Dutch Academies of Science (Van Eck); OBE (Andrew Nairne); **Honorary Doctorates:** Université de Neuchâtel (Van Eck). **Scientific Board membership:** Cambridge Courtauld Russian Art Centre (Blakesley); Biblioteca Herziana/Max Planck Stiftung Rome (Van Eck). **Membership of Learned Societies:** Society of Antiquaries (Blakesley, Howard, Marr, Pett, Salmon), Academia Europaea (Van Eck). **Trustees/Board membership:** National Heritage Science Forum (Ricciardi); National Portrait Gallery (Blakesley); Samuel Courtauld Trust (Blakesley); Sir John Soane Museum (Salmon); Historic England Advisory Committee and Historic England Expert Advisory Group (Salmon); International Center of Medieval Art, The Cloisters, New York (Binski); Wisbech and Fenland Museum (Strudwick); British School at Rome (Syson); Bard Graduate Center, New York (Syson). Editors of Journals: *British Numismatic Journal* (Martin Allen); Royal Institution Fund of the Royal Academy (Powell).

Major guest lectures: Binski and Van Eck gave Slade lectures in Oxford. Members of this Unit were invited to undertake distinguished lecture series and visiting professorships at Oxford University, the Louvre, the École normale supérieure, the National Gallery, Princeton, Whitney Museum of Art and the Zentralinstitut in Munich.

Mid-to-late-career academic staff have served on AHRC peer review or research grant panels, and similar national and international committees, with many involved in national or international research advisory panels, tenure reviews and external appointment panels. The majority of Unit members have acted as referees for academic publications or research proposals, had leading positions in various national and international societies relating to their subjects and examined doctorates in other universities in Britain and beyond.

Expertise is also shared through secondments to other museums (Lin to *The Search for Immortality: Tomb Treasures of Han China*, that reached over 600,000 people and contributed £78M to the local economy in Liverpool); and through advice on acquisitions, (Mahon to Tate Modern and MoMA in New York on the acquisition of works by women surrealist artists).

¹<https://www.theartnewspaper.com/news/is-art-history-under-threat>

To conclude

Looking back over the period covered by this REF submission, it becomes evident how much the art-historical landscape in Cambridge has changed in only five years. The Department's research and curriculum has moved beyond its largely European focus to become more inclusive and canon-changing. At the Fitzwilliam, HKI and Kettle's Yard, a similar broadening of horizons has taken place; new research posts in digital humanities, heritage science and learning have moved its research foci far beyond the 'traditional' curation of museum collections. Perhaps the most fundamental result, and the foundation for all strategic planning as outlined in Section One, is that the three institutions submitting together here have developed an integrated culture of research, display and impact.