

<p>Institution: UNIVERSITY OF BIRMINGHAM</p> <p>Unit of Assessment: D34 - Art and Design: History, Practice and Theory</p> <p>a. Overview</p> <p>All seven staff submitted are based in the Department of Art History (DAH), one of the five Schools of the College of Arts and Law (CAL). The Department is located in the Barber Institute of Fine Arts and Music (www.barber.org.uk). Specific research strengths in art and design history include: (1) gender, with particular reference to medieval and modern France (Berry and L'Estrange); (2) Renaissance architecture in Italy (Hemsoll); (3) late 18th and early 19th-century British and Swiss art (Hamilton and Smith); (4) iconoclasm (Clay); (6) art criticism, theory and the historiography of art in central Europe (Rampley).</p> <p>b. Research strategy</p> <p>Our strategy has been to build on our well-established strengths, generating high quality research on 3 levels: (a) individual research projects; (b) collaboration with academics within and beyond the University of Birmingham (UoB); (c) collaboration with professionals working in galleries, libraries, archives, and museums (GLAMs). This has enabled our small unit to exceed the aspirations set out in our RAE 2008 strategy.</p> <p>Major individual outputs include Clay's monograph <i>Iconoclasm and the French Revolution</i>; L'Estrange's award-winning <i>Holy Motherhood</i>; Hamilton's work on Turner; Hemsoll's publication of Volume A 10 of the Paper Museum of Cassiano del Pozzo, and Rampley's study of the Vienna School of Art History. Significant collaborations with other academic researchers within and beyond UoB include: Clay's Matthew Boulton exhibition at the Barber Institute and its catalogue arising out of his AHRC-funded network; Berry and Clay's AHRC-funded <i>Suburban Birmingham</i> (detailed in the Impact Template); Hemsoll's work with Davies at Reading on Cassiano dal Pozzo, Rampley's European Science Foundation-funded volume <i>Art History and Visual Studies in Europe</i> co-edited with researchers at Hamburg, Brussels, Milan, Leiden and Marburg; Clay's book <i>Striking Images</i>, resulting from the AHRC Iconoclasms international network. Publication of the <i>Journal of Art Historiography</i> has also made UoB a leading centre for the study of art historiography.</p> <p>As in 2008, our location in the Barber Institute of Fine Art offers distinctive resources central to our research. The ethos is to bring researchers and curatorial staff together in a space that, with its public exhibition facilities, looks decidedly outwards. Exhibition curating is thus a significant strand of activity. The Barber plays a prominent role but we have also significantly expanded our cross-sector collaboration, especially with the Library of Birmingham (LoB, Europe's biggest public library) and the Birmingham Museums Trust (BMT, the U.K.'s biggest private museum trust). Following their involvement in AHRC-funded projects led by Clay (<i>Matthew Boulton</i> and <i>Suburban Birmingham</i>) they are partners in the Digital Humanities Hub (led by Clay), along with the prize-winning Worcestershire HIVE, the Ironbridge Gorge Museum Trust (based at a World Heritage site), and a network of over 120 SMEs. The Hub is emerging as a central instrument for cross-sector collaboration and is the home of a £2.4m ERDF project and the £250k AHRC-funded Collaborative Arts Triple Helix project (with the University of Leicester) led by Clay. Our researchers work with many international partners, but working with institutions in the Midlands has remained central; our collaborative practices have been taken up as a model internationally (Chicago Cultural Plan 2012) and praised by Arts Council England (see the Arts Council blog of 19 September 2013). The appointment of four new members of staff (Smith, Rampley, L'Estrange and Hamilton), including a new chair (Rampley), have also enabled us to meet our strategic goals. Achievements include:</p> <ol style="list-style-type: none"> 1. Increased focus on production of significant major outputs 2. Significant increase in external research grant capture, from £0 in REF2008 to expenditure of £386,624 in REF2014 and grant awards of ca. £2million. 3. Increased numbers of research students (a 40% increase PhDs awarded, from 7.5 to 10.5)
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Future Plans

This approach, fostering individual excellence while also pursuing collaborative research within and beyond the academy, will continue to underpin future plans. Specific goals include:

1) Individual research excellence. Major projects to be completed in the next REF period include: interiors and femininity in modern France (**Berry**); iconoclasms in the French revolutions of 1830 and 1848 (**Clay**); Anne de Granville (**L'Estrange**); Habsburg museums and cultural politics (**Rampley**), and Henry Fuseli (**Smith**).

2) Regional, National and International Collaboration. To build on existing partnerships but to increase international reach and diversify the range of partners. Significant projects underway include **Clay** and **Hemsoll's** project on histories of the home with the Smart Museum and the Oriental Institute (University of Chicago), the University of Illinois in Chicago, the Art Institute of Chicago, and the National Public Housing Museum (Chicago) as well as **Rampley's** work with the National Museum in Cracow, the Moravian Gallery in Brno, the Hungarian National Gallery and the Museum of Arts and Crafts in Zagreb. New projects include **L'Estrange's** involvement in a University of Geneva project *Pour une histoire de l'allaitement maternel* and **Rampley's** project with the Museo Reina Sofia and the Universidad Autónoma de Madrid on art historiography and authoritarian rule.

3) Sustained increase in external grant revenue through targeting and supporting a wider range of staff in formulating research grant application.

4) Increasing research student and post-doctoral recruitment to strengthen key strategic areas. First steps include a Marie Curie International Fellowship application (outcome pending) on art historiography, criticism and exhibitions under authoritarian regimes. To increase recruitment of PhD students, studentships will be built into research grant applications.

The Barber is central to future plans. Staff have curated a number of exhibitions at the Barber Institute including: 'Matthew Boulton and the Art of Making Money' (2009); 'Northern Lights: Swedish Landscapes from the National Museum, Stockholm' (2009); 'Objects of Affection: the Pre-Raphaelite Portraits of John Brett' (2010); 'Court on Canvas: Tennis in Art' (2011); 'In Front of Nature: the European Landscapes of Thomas Fearnley' (2012-2013). This programme will continue. Planned exhibitions include Vuillard (curated by **Berry**, 2015) and Expressionist Works on Paper (curated by **Smith**, 2016). The appointment of a new director to the Barber, Nicola Kalinsky, in January 2013 has provided the chance to develop a new strategy for the Barber that will include an ambitious refurbishment and expansion of the building (£15+ million, commencing after 2016) to provide enhanced facilities to enable larger scale and more ambitious events.

c. People, including:

i. Staffing strategy and staff development

In a small department every individual counts. Our approach is to maintain the core establishment of staff and to enhance capacity through collaboration. Support for post-doctoral and research fellowship applicants to expand capacity is part of this same approach. Art History has a well-distributed profile, with one professor, two senior lecturers, one senior researcher and three lecturers. Appointments have prioritised maintaining disciplinary range, while sustaining research excellence. This has enabled diversification of the research profile.

Career progression for all staff irrespective of ethnicity and gender is assisted by flexibility in scheduling of meetings and teaching to accommodate caring responsibility, and a transparent workload allocation model (WAM). No staff currently fall into the category of early career researcher (ECR), but the WAM makes specific allowance for ECRs and ensures equitable distribution of teaching, administration and research across the department. New appointees at lecturer level are assigned a formal mentor as part of the University probation support and monitoring policy. All staff are entitled to apply for research leave every six semesters, subject to

submission of a satisfactory research plan.

In line with the Concordat to Support the Career Development of Researchers and the College Staff Development policy, a rigorous development programme combines centrally-provided training (People and Organisational Department) with departmental support through ring-fencing of research time, mentoring and targeted one-to-one meetings with CAL R&KT office staff. Mentoring opportunities are provided by: the College Research Director (and his R&KT Team); the discipline Research Lead; School-nominated mentors. This includes feedback on drafts, advice on research plans, outputs and career progression. The annual Personal Development Review monitors performance and maps out research goals. The promotions and rewards strategy encourages research excellence. Staff can apply for promotion in an annual review cycle for which research performance is central criterion. Exceptional research performance may also be rewarded with a one-off payment or award of an additional salary increment.

Research capacity has been enhanced by appointment of honorary fellows, including Woodfield, editor of the *Journal of Art Historiography*. Honorary appointments also support our policy of engaging with external stakeholders; Jonathon Watkins, director of the IKON Gallery, and Marie Considine, director of the RBSA, are honorary research fellows, as is Ann Sumner, Executive Director of the Brontë Parsonage Museum. The Hub also has a network of 19 honorary researchers from staff of the city's cultural organisations. Collaboration with other external stakeholders in Chicago and central Europe is outlined in section (b) above.

LCAHM administers a School research fund (£12-14k per annum) for conference attendance and smaller research expenses; financial support for larger scale research activities is provided by the CAL R&KT Fund (ca. £35k per year with an additional £60k 'pump-priming' fund) while further funds are held at College level for particular priorities. Staff are also supported by a dedicated impact officer who advises on maximising the reach and impact of projects.

ii. Research students

Students are integral to our research culture. They have collaborated with staff in the organisation of conferences, curating of exhibitions in the Barber (e.g. 'Birmingham Architecture,' 2010; 'Print Power: the Religious, the Social and the Body,' 2010; 'Building the Future: Birmingham's Architectural Story,' 2009) and publication of scholarly outputs. Each year research students curate an exhibition in the Barber which, since 2012, has been underpinned by an agreement with the National Portrait Gallery, London, enabling them to use works from NPG collections. This resulted in the exhibitions 'Facing the Music: 20th-Century Portraits of British Composers (2012) and 'Defining Faces: 20th-Century Portrait Drawings' (2013).

Research students involved in the production of research publications include Tungate, co-editor with **Clay** of *Matthew Boulton and the Art of Making Money*; Dudley's contribution to *Striking Images: Iconoclasms Past and Present*, co-edited by **Clay**, 2013; an essay by AHRC CDA student, Loggie, in the Yale University Press book, *Matthew Boulton Selling What the World Desires* (2009). Research students are also able to gain teaching experience and two have also received paid, full-time, 6-month University Cultural Engagement Internships with BMT. This has prepared research students for subsequent careers as art historians and museum professionals. Recent successes include: Katrin Seyler, currently teaching fellow at the Courtauld Institute; Jenny Powell, curator of *Schwitters in Britain* (Tate Britain, 2013), is now curator at Kettle's Yard; Connie Wan, now curator at Wolverhampton Art Gallery; Laura MacCulloch, now Curator at Royal Holloway College; Victoria Jones, now enrolled on the 'New Curator programme' at the British Museum; Danielle Thom, whose MPhil led to appointment as curator at the National Army Museum before taking up an AHRC-funded PhD.

PhD students are responsible for organising the departmental research seminar. A research student is appointed each year as editorial assistant for the *Journal of Art Historiography*. Students are also supported to be part of the wider research community outside of Birmingham. The department is an energetic member of the RX Research Exchange in History of Art Network for postgraduates (with Bristol, Warwick, Kingston, Oxford Brookes, Reading and Southampton).

Environment template (REF5)

Initially funded by the AHRC from 2004-2006, this has continued to hold regular research student conferences. Birmingham also hosted the AAH New Voices Conference in 2010. Four students (Wan, Loggie, Jones, Hegenbarth) have been Paul Mellon fellows at Yale and one student (Jones) has been a Caird Fellow at Yale and Brown (funded by the National Maritime Museum).

Since RAE2008 there has been a steady increase in research students; this has been part of a co-ordinated strategy including emphasis on expansion of PGT provision. From 2001-2007 77.5 PhD and research Masters students were admitted. This increased to 128 for the period 2008-2013. Since REF2008, 3 AHRC PhD studentships were awarded, with a further 3 AHRC-funded collaborative PhD awards, and 7 AHRC MPhil (B) studentships. The growth in numbers of research students has been supported by College investment in research scholarships; since REF2008 we have received 3 additional College scholarships, 1 University scholarship, and a research studentship funded by an alumnus. All research students are eligible to apply for funding from the CAL Graduate School's (CALGS) Postgraduate Research Development Fund. CALGS also offers Research Support funds for students to attend conferences or undertake research e.g. visits to libraries, museums, galleries or archives. The recent (2013) £14million AHRC BGP2 award to Birmingham as part of the Midlands3Cities consortium, with match funding from the institutions involved, ensures a generous programme of scholarship support for research students for the next 5 years.

Robust procedures are in place to monitor and ensure progression. All PhD students are allocated a supervisory team and undertake an initial Training Needs Analysis. Identified needs are met and skill development provided by a combination of personal supervisory support, and research and skills training courses delivered by CALGS and the University Graduate School. Student progression is monitored by the LCAHM Research Student Director (also a member of the LCAHM Research Committee), who oversees annual progress reviews. Administrative infrastructural support is provided by CALGS.

d. Income, infrastructure and facilities

Facilities

Central to the scholarly infrastructure for art and design history is the Barber Institute. It has an art collection of international importance, a lecture theatre, seminar room, staff offices, coin and print study rooms, a photographic and digital image library. The art collections include some 150 paintings, 1000 works on paper, sculptures and *objets d'art*, and 16,000 coins. The Barber also houses a Fine Art reference library with ca. 60,000 volumes, funded by the Institute Trustees. This is a major resource that supplements the art history collections of the main University library. The latter is one of the largest academic libraries in the country. It incorporates 2.7 million items, over 50,000 scholarly journals (electronic and print), and access to 275,000 e-books. Library Services provide formal training to ensure these resources are used well, that researchers raise their research profiles, and disseminate their research effectively. The University also houses the Cadbury Research Library with extensive collections and archives of historic material. A major new University Library is to be opened in 2016, which will benefit from enlarged storage facilities and extended opening hours. The Department is also able to draw on resources of the BMT, LoB, the IKON gallery and the Royal Birmingham Society of Artists (RBSA).

Income

DAH has made dramatic progress in capturing research income, from £0k in REF2008 to nearly £380k now. The Hub, led by DAH, has also been awarded a £1.2m ERDF grant, £150k from the Garfield Weston, and a £270k philanthropic donation. **Clay** has been particularly successful but other researchers have also gained awards from funders including the Deutscher Akademischer Austausch Dienst, the EU-FP7, the British Academy, and the Fondation Darchis. Building on this remains a key objective. The strategy is to make funding applications a routine activity; provision of study leave is conditional on submission of funding applications. Support of the CAL RKT Office, with 4.9 FTE dedicated staff, has been crucial to this, and underpins plans to expand income. It includes advice on individual applications and forthcoming opportunities, as well as workshops on generic topics. An internal peer review scheme ensures staff receive advice and feedback from

senior researchers in advance of submitting grant applications.

Infrastructure

In addition to the DAH research seminar and conference programme, staff benefit from the rich scholarly infrastructure of the University, which includes interdisciplinary research units as well as formal organisational support. Staff have participated in interdisciplinary research units in the University, including: the Centre for Cultural Modernity, the Birmingham Eighteenth Century Centre, the Birmingham Memory Group and the Centre for Reformation and Early Modern Studies. University level infrastructure includes the Research and Innovation Service that supports European research grants; the University's European Office in Brussels to promote cross-Europe collaboration; the International Office, which facilitates wider international connections; the Institute for Advanced Studies (IAS). The IAS, created in 2011, funds workshops, collaborative projects and visiting fellows. It enabled the staging of a conference 'Regional Fine Art Curating,' co-organised with BMAG, 2012. The Digital Assets team of Library Services supports Open Access to publications through the institutional repository ("green" access) and advises on publisher options and manages the central budget for "gold" open access. The Copyright Officer advises on the use of images for publication.

e. Collaboration or contribution to the discipline or research base

Collaborations. Major collaborations with external researchers and institutions include **Hamilton's** exhibitions with the Hungarian National Gallery, the National Gallery of Scotland, and the Palazzo Diamante in Ferrara, **Rampley's** work with researchers at the Universities of Hamburg, Marburg, Milan, Brussels and Leiden, and **Clay's** AHRC-funded partnerships with BMT and LoB, and his ERDF and AHRC-funded digital projects with those partners and, the Worcestershire HIVE, the Ironbridge Gorge Museum Trust, 19 small cultural organisations, and over 120 SMEs, **Clay** is also CI of the AHRC-funded iconoclasms network with Tate and the University of Notre Dame. Joint research ventures have included co-curation of exhibitions, joint PhD supervision (with 3 AHRC Collaborative Doctoral Awards), contributions to exhibition publications, production of digital research outputs, and shared conferences. **Hemsoll** is a founder member of RATS, the national forum for Renaissance Architecture and Theory Scholars.

Editorial Positions. Four members of the UoA edit or co-edit journals, including: *Architectural History* (**Hemsoll**); *Journal of Art Historiography* (**Rampley**); *Renaissance Studies* (**L'Estrange**); *Oxford Art Journal* (**Berry**). Woodfield is series editor of *Studies in Art Historiography* (Ashgate).

Refereeing Academic Publications and Research Proposals. Staff acted as readers for a wide range of journals and scholarly publishers including: *Journal of the Warburg and Courtauld Institutes*; *Renaissance Studies*; *Art Bulletin*; *Revue d'art Canadien*; *Different Visions*; *Art History*; *Nationalities Papers*; *Austrian Studies*; *Austrian History Yearbook*; *Austrian Studies*; *Interiors: Design, Architecture, Culture*; *Architectural History*, *Oxford Art Journal*; *Slavic Studies*; *Konsthistorisk Tidskrift*, Yale University Press; Ashgate; Manchester University Press; University of California Press; Penn State University Press; Berg.

They have also served as reviewers for: Fonds zur Förderung der wissenschaftlichen Forschung (Austrian Science Fund); European Science Fund; AHRC Collaborative Doctoral Awards Peer Review Panel and Collaborative Doctoral Partnerships Review Panel; Foundation for Polish Science; National Science Centre, Poland; **Czech Science Foundation**. They have been external consultants for a number of universities including: Harvard University; Mara University of Technology, Malaysia; University of Buckingham; Università degli studi, Milan; Italian Ministry of Education; North Illinois University; University of Ghana; Plymouth and Aberystwyth Universities. **Clay** was external consultant for the City of Chicago 2012 Cultural Plan; **Hamilton** was a judge for the 2013 William M. B. Berger Prize for British Art History.

Invited keynotes and lectures. Members have given 28 major plenaries and invited lectures including: University of Vienna (**Rampley**, 2013); Institute of Fine Arts, New York University (**Clay**, 2013); Freie Universität, Berlin (**Rampley**, 2013); Institute of Art History, Prague (**Rampley**, 2013);

Environment template (REF5)

Turner Society Pantzer Lecture (Paul Mellon Centre, London, 2013, **Hamilton**); NORDIX X Association of Nordic Art Historians Biennial Conference (2012, **Rampley**); University of Vicenza (**Hemsoll**, 2012 and 2008); 'Negotiated Boundaries' (University of Bristol, 2011, **Smith**); Museo Nacional Centro de Arte Reina Sofía (2011, **Rampley**); National Museum, Cracow (**Hamilton**, 2011); Bucerius Kunstforum, Hamburg (**Hamilton**, 2009); (Smith College, 2008, **Rampley**)

Conferences organised. Staff have been active in conference organisation including. Highlights include: 'Art History in Central Europe: the Vienna School and its Legacy' (**Rampley**, British Academy, 2009); 'Iconoclasm: Practices of the Past, Interpretations of the Present' (**Clay**, Dumbarton Oaks, 2009); 'Reconsidering Women's Patronage in France and Burgundy, 15th-16th Centuries' (**L'Estrange**, University of Liège, 2010); 'The Granddaughters' Generation: Feminism and Art History Now' (co-organised by **Berry**, UCL, 2011); 'After the New Art History' (**Rampley**, Birmingham, 2012); 'Negotiating Boundaries: The Plural Fields of Art History' (**Rampley**, Birmingham 2013).

Scholarly Awards. The Society for Medieval Feminist Scholarship prize was awarded to **L'Estrange** (2010) for her monograph *Holy Motherhood*; **Rampley** was awarded the John P Rath Award (2012) for the article 'Peasants in Vienna.'

Examination of doctorates. Staff have examined doctorates at University of Cambridge; University of Reading; Aberdeen University; University of Plymouth; University of the Creative Arts.