

<b>Institution:</b> University of York
<b>Unit of Assessment:</b> 34 - Art and Design: History, Practice and Theory
<p><b>a. Overview</b></p> <p>The History of Art Department at York has grown rapidly since its foundation in 2000 with seven members of academic staff. We now number 22 (19.95 FTE), of whom eight are ECRs, making ours one of the largest History of Art departments in the UK, and also one of the youngest. Our recently achieved critical mass permits vitality across a wide chronological range, from the medieval (where the Department has three ECRs) to the modern and contemporary (four ECRs). It also sustains considerable diversity, supporting research in areas that smaller departments find it difficult to maintain.</p> <p>We have structures designed to facilitate cross-period exchange among our diverse individual specialisms. Most prominent of these are five departmental research schools in <i>Architectural History and Theory</i>, <i>British Art</i>, <i>Medieval Art and Medievalisms</i>, <i>Sculpture Studies</i> and <i>Stained Glass Studies</i>. Art historians at York also participate fully in (and have directed three of) the University's four period-based interdisciplinary centres: the Centres for <i>Medieval Studies</i> (CMS), <i>Renaissance and Early Modern Studies</i> (CREMS), <i>Eighteenth-Century Studies</i> (CECS) and <i>Modern Studies</i> (CModS).</p> <p>In addition, our commitment to collaboration with museums and galleries at local, regional, and national levels has led to a series of formalised, innovative external partnerships (detailed in REF3a and below). The flexibly interlocking structure of research schools, interdisciplinary centres, and external partnerships is managed by a proactive Departmental Research Committee (DRC) and enables vitality and innovation within a context of strong institutional and financial support. As the University of York has no faculty structure, the DRC has significant responsibility in coordinating research strategy between the Department and the University.</p> <p><b>b. Research strategy</b></p> <p>In a period of significant expansion, History of Art at York has been able to broaden the chronological and intellectual range of its research, while maintaining the 'distinctive areas of world-leading quality such as religious art, medieval studies and British art' identified in the sub-panel response to RAE 2008. We remain committed to both object-based and theoretical research, and to coverage of diverse media including architecture, sculpture, and stained glass. All academic colleagues are active researchers, with 95% returned in REF2. It is a measure of the vigorous intellectual environment created in our research schools (detailed below) that we have collectively published 98 articles and chapters over and above the outputs entered in REF2. We also edited and contributed to 18 exhibition catalogues for museums and galleries in the UK and abroad; convened or co-convened over 90 conferences and conference panels; gave close to 300 lectures or conference papers in 25 countries; and were supported by as many as 26 different funding bodies. As we enter our second decade as a Department, we intend to maintain and develop our chronological and intellectual diversity, and we have developed strategies to ensure that we sustain the ambition, first expressed in 2008, to become a major world centre for art history.</p> <p><b>i. Achievement of Strategic Aims from RAE 2008</b></p> <p><i>Strategic Growth.</i> According to the plan detailed in RAE 2008 to develop world-class research across the art and architecture of the west, between late antiquity and the present, History of Art at York has continued to grow during the current assessment period and in fact has exceeded fourfold the prediction made then of two new appointments.</p> <p>While our primary concern has always been to appoint the most ambitious researchers, we have continued the previous strategy to cultivate and deepen established areas of expertise. For example <b>Prettejohn</b> and <b>Johns</b> are sustaining the Department's leadership in British art, which <b>Turner</b> has extended to include the visual culture of the British Empire. <b>Vorholt</b>, a specialist in manuscripts, has added an important dimension to our study of the medieval world. <b>Brown's</b> appointment consolidated the concentration of scholarship in stained glass (noted in the previous assessment) and, by taking it beyond the medieval, facilitated the launch of the <i>Stained Glass</i> research school in 2008.</p> <p>Emerging areas of expertise noted in the last assessment have also gathered impetus and been supported by appointments. Thus, the distinctive study of the art and architecture of holiness has been expanded by <b>Lugli</b>, <b>Vescovi</b> and <b>Vorholt's</b> interests in relics and sacred architecture, while the appointments of <b>Anderson</b> and <b>Boaden</b> have added to the study of modern American</p>

art. The latter two, together with **Davis** and **Elias**, provide the Department with an impressive strength in the study of queer sexuality, one not foreseen in RAE 2008 but in fact built directly on research activity initiated at York by **Edwards**.

*Promoting Collaborative Research.* While we have maintained our success in individual grant applications (with twelve colleagues winning one or more such grants), the plans outlined in RAE 2008 to develop larger collaborative research projects have also borne fruit. Ideas trialled and financially supported in the Department's *British Art* research school and CECS led to *Court, Country, City: British Art 1660-1735* (2009-12), a collaboration with Tate Britain, while the genesis of a second large project on *Displaying Victorian Sculpture* (2010-13), a collaboration with the University of Warwick and the Yale Center for British Art, can be traced to preliminary events in the *Sculpture Studies* research school detailed in our last submission. The projects were funded by AHRC awards of £478K and £436K respectively and each brought postdoctoral researchers and PhD students to the Department. **Vorholt** is collaborating in an ERC-funded project on *Visual Translations of Jerusalem* with the Hebrew University of Jerusalem, and in July 2013 **Ayers** was awarded a 40% share of a £1M AHRC-funded project on St Stephen's Chapel, working with the History Department at York in collaboration with the Palace of Westminster.

*Developing Links with Outside Organisations.* The informal links with outside institutions described in the last submission have blossomed into a series of established research partnerships with major galleries and museums. Formal agreements were signed with Tate in 2009 and with the V&A and the National Gallery in 2010, while longstanding relationships with York Art Gallery and York Minster were deepened. Beyond serving as a vehicle for the Department's Impact Strategy (cf. REF 3a), the partnerships have been generating primary research in areas of synergy. For example, **Nuechterlein** has been working with the National Gallery on their collection of early German art, supported by an AHRC-funded CDA, which will lead to an exhibition in 2014, while **Elias** is researching the Middle Eastern collections that are a strategic priority for Tate Modern.

*Developing Research Resources.* The Department has remained committed to the improvement of library and archival materials expressed in the last submission, and has also moved quickly to spearhead new ways of providing access to research. The most significant innovation is the Department's open-access [History of Art Research Portal](#) (described in detail in section d below), which seeks to make a major global impact on the discipline's online research resources and is a significant focus for future investment and development.

## ii. Plans and aspirations, 2014-19

York History of Art plans to maintain its wide chronological coverage and intellectual diversity. The University of York is committed to continuing its strong investment in the Department, and willing to back opportunities for further growth where they arise. Our aim is to enhance the flourishing research environment we have created by means of the following:

*Increase PGR and postdoctoral numbers.* To be done by maximising funding and maintaining a thriving research community. PhD studentships and postdoctoral positions are built into grant applications wherever possible, and will also be developed with institutional partners through the AHRC's new CDP scheme, CDAs (in which the Department has an excellent track record, having won 8 since 2009), and the White Rose College of the Arts & Humanities (£19m AHRC Doctoral Training Partnership with the Universities of Leeds and Sheffield).

*Maintain or increase research income, and diversify funding sources.* The DRC has established a grant application plan for 2013-19, with all colleagues writing applications for their individual research and also participating in collaborative applications. The aim is to have two large applications in preparation at all times, with at least one ready for submission in each academic session; workload credit is given to those who take responsibility for large grant applications.

*Continue to develop ambitious partnerships.* In their first phase the partnerships were highly experimental and explored different models for collaboration. In 2012, the Department moved the existing partnerships up a gear, making them more sustainable and conceptually ambitious. This

## Environment template (REF5)

initiative was supported by the University with an External Engagement Award of £25,000, which ran from January-July 2013. A Partnership Steering Group was established, led by the Head of Department, and an administrator was funded for six months to set up administrative systems. Discussions with partners have resulted in more focused, strategic priorities for the next phase, all of which include commitments to generate collaborative grant applications.

*Remain in the forefront of new technology in its art-historical applications.* The History of Art Research Portal positions the Department as a major contributor to the development of digital, open-access resources in our field, and significant expansion is planned. The DRC will establish a Steering Group, with external representation to ensure that the Portal remains ahead of the field.

### iii. Support for Interdisciplinary and Collaborative Research

The Department supports collaborative research primarily through its five research schools. Each research school has hosted around 12 events in the current period, from workshops and site visits to large-scale international conferences. Activities of particular note include:

- **Architectural History and Theory.** The theorisation of religious space has been a major theme for the school, explored in the conference *Beyond Liturgy? Architecture and Holiness* (2008) and in a series of events in 2011 coordinated around the visiting professorship of Alexei Lidov (Moscow State University/Deputy President of the Russian Academy of Arts), one of the world's foremost experts on the subject.
- **British Art.** Six conferences hosted by the school in the period have led to edited collections or special issues of journals; examples include *Anglo-American: Artistic Exchange between Britain and the USA* (2009, special issue of *Art History*, 2011), *Visual Culture and British India* (2009, special issue of *Visual Culture in Britain*, 2011), and 'What Is To Become of the Crystal Palace?': *The Crystal Palace after 1851* (2011, edited collection forthcoming with Manchester UP). *Victorian Women Artists Revisited* (2011) led to a collaboration with the V&A, *The Three Graces* (<http://www.york.ac.uk/history-of-art/three-graces/>).
- **Medieval Art and Medievalisms.** Developing external collaborations has been important for the school and it organized events with the Society for the Promotion of Byzantine Studies on *Byzantine Ravenna; New Perspectives* (2009), with English Heritage on *New Directions in Castle Studies* (2013), and with Durham Cathedral on manuscript studies (2013).
- **Sculpture Studies.** Several events built up to the AHRC-funded research project *Displaying Victorian Sculpture*, including *The British School of Sculpture: Rethinking Sculptural Practice 1650-1830* (2009) and *British Sculpture c.1757-1947: Global Contexts* (2010). Collaboration with York Art Gallery on a conference on sculptural ceramics in 2012 has been an important stepping-stone towards joint research on the Gallery's key collections of studio pottery.
- **Stained Glass Studies.** Alongside annual site visits and master classes by leading practitioners, the school hosted conferences on topics such as *Documenting Stained Glass Conservation in the 21<sup>st</sup> Century* (2009), *Designing Stained Glass in the 16<sup>th</sup> Century* (2010) and *Stained Glass in the Modern Museum* (2011), the last including contributors from the V&A, the Burrell, English Heritage, and three museums in Germany.

Interdisciplinary research is primarily fostered by the University's four interdisciplinary centres in the Humanities. Each centre runs its own research seminar series and hosts research events, in which members of the Department continue to take leading roles. The University has also supported a number of interdisciplinary and collaborative initiatives with pump-priming grants (nine grants worth a total of £36,550 awarded in the REF period, including interdisciplinary collaborations with English and Politics). For example, a grant of £4780 enabled **Turner** to bring together musicologists, art historians, philosophers, and scholars of religion and culture, from Universities in the UK, US, Europe, and Japan, to form the research network *Enchanted Modernities: Theosophy, Modernism, and the Arts*, which resulted in a Leverhulme International Network Grant (£124K, awarded December 2012). **Hills** received £2000 to work with partners in France, Italy, Spain, and Germany on a major funding application for an interdisciplinary postgraduate training network, 'Making Room for Music: Architecture and Music in Religious Institutions c. 1550-c. 1770'.

### c. People, including:

#### i. Staffing strategy and staff development

Since 2008, we have made eleven appointments (eight of them new posts), including nine at

lecturer level, making us the greatest investor in new art-historical talent in the UK. The clear value in creating concentrated areas of expertise and integrating young researchers into the Department's research culture has also been pursued by making three appointments in medieval art and architecture, three in British art, and four in modern and contemporary art. The Department promotes equal opportunities by supporting flexible working practices, which have helped colleagues with young children, one with a disability, and others returning from sick leave to continue to be active researchers. It has also made fractional appointments to allow two colleagues to maintain positions in external organisations.

Each new member of academic staff is given a mentor, and ECRs take a two-year University training course, which covers research supervision and career development. Through workload distribution, new colleagues are given extra time and resources to develop their research careers; in this period the Department also allotted two of them additional leave. Junior staff have also been encouraged to apply for University pump priming funds; these include **Elias** (appointed 2011), whose interdisciplinary project 'Art for New Citizens: Revolutionary Culture and Civil Society in the Arab World' was made a top priority by the Department and secured £9,000. ECRs have been as successful as senior colleagues in applications for departmental publication funds, awarded, for example, to **Boaden** (appointed 2009) for an article in *Art History*.

During a period marked by high student numbers, the Department has maintained its policy of freeing staff every sixth term for research leave, with additional leave for those who hold heavy administrative roles, and has also committed to preserve an annual research allowance of £1,000 for each colleague. These arrangements have ensured that established members of staff who have taken on management roles have continued to be active researchers, and they have been put forward for additional University support. For example **Geraghty**, on completion of a period as Chair of the Board of Studies, was awarded an 'Anniversary Lectureship', giving him an extra year's leave. This helped him to win a British Academy Research Development Award, an outcome of which is his monograph on the Sheldonian Theatre; he was also promoted to Senior Lecturer. A similar trajectory was followed by **Applin**, who won an 'Anniversary Lectureship' in 2010, allowing her to complete a monograph, gain a Philip Leverhulme Prize and achieve promotion to Senior Lecturer in this period. In fact, nearly all of the staff in post at RAE 2008 who could be further promoted have been so in the current period, four to Senior Lecturer, three to Reader and two to Professor, of whom five are women and four men.

In accordance with the Concordat to Support the Career Development of Researchers, the four postdoctoral researchers and five teaching fellows employed in the Department during this period have been treated as far as possible as equal to members of academic staff, and their time at York has often been a launch pad to permanent lectureships or further research positions. These have included lectureships at UEA, St Andrews, Melbourne, and York, and prestigious postdoctoral fellowships at Oxford and Cambridge.

One of the most significant initiatives in staff development has occurred through the Department's external partnerships. Members of academic staff have been seconded to both Tate and the V&A, with opportunities given to both junior and senior staff, including **Edwards**, **Elias**, **Turner** and **White**. In exchange, curators have had the opportunity to spend time in the Department, broadening their own professional experience by teaching postgraduate students and leading research events. Similarly, curators and conservators from the National Gallery have lectured at York, while members of academic staff have gained curatorial experience there.

## ii. Research students

Recruitment has surged from 23 full-time/11 part-time research students in 2008/9 to 53 full-time/11 part-time in 2012/13, making this one of the largest communities of art history research students in the country. We anticipate further growth as our ECRs mature and begin to supervise at doctoral level.

*A Fully Integrated Research Culture.* Research students come to York to work on the full range of academic specialisms available in the Department. This coming together of staff and students, and the shared sense of purpose that it fosters, characterizes the research culture of the Department. It also explains the rapid growth of the postgraduate community since 2008.

Research students attend, help organize, and participate in the Department's regular research seminars and also attend events of multiple kinds in the four interdisciplinary centres. They play

## Environment template (REF5)

their most vital role in the Department's research schools. Recruitment has been especially strong in these areas, and the graduate communities that they foster have given rise to some of our most dynamic events. Since 2008, research students have organized numerous major conferences and symposia, as well as research visits and reading groups. Recent independently organized events include: the *Sculpture Studies* symposium on *Modernist Groups and Networks*, in which students gave papers alongside eminent Visiting Professors, Linda Dalrymple Henderson (University of Texas at Austin) and Patricia Leighton (Duke); the two-day *British Art* conference on *Visual Culture in Crisis, c. 1800-Present*, with 12 papers given by ECRs from across the country and three keynote presentations from Professor Christopher Pinney (UCL), Dr Eric Stryker (Southern Methodist University) and the artist Corrine Silva; and the two-day conference on *Transition in the Medieval World*, which inspired a follow-up event at UCL and will be published (*The Order of Things*, edited by Hawkes with two postgraduate students).

York research students have cultivated networks beyond the University, including a reading group with the University of Leeds on *The Sight of Death* by T.J. Clark, during his Visiting Professorship at York; the Edwardian Culture Network with researchers at Durham (<http://edwardianculture.com>); and the British Art Research Blog, which generated over 104,000 visits from its launch in January 2011 to July 2013 (<http://britishartresearch.wordpress.com/>).

Research students also benefit from the Department's active engagement with external partners. Since 2008, PGRs have spent periods of secondment at, among other places, the National Gallery, the National Maritime Museum, Tate Britain, Tate Modern, and York Art Gallery. Two of our students co-curated the temporary display *Dead Standing Things: Still Life 1660-1740* at Tate Britain in 2012.

*Funding.* The Department provided 35 PhD studentships in 2008-13. These were obtained from a variety of sources. We were awarded three or four studentships per year in the AHRC Block Grant competition, one of the highest allocations for the subject in the country. We have won eight CDAs since 2009 – again, an exceptional record of achievement. Many of these CDAs emerged from the research schools, and six of them build upon our network of external partner institutions. This is likewise true of the five AHRC studentships embedded within the large research projects. The Department awarded eight internally funded scholarships in 2008-13 (full and partial). These latter awards were deployed strategically, to secure the most talented students, irrespective of social background, gender, or age. An annual budget of £1000 is set aside for non-funded students, to enable them to undertake research and travel to conferences.

*Monitoring, Support, and Training.* A member of academic staff manages the PhD program, supported by a full-time Graduate Administrator and the Department's Graduate Studies Committee. Each student has one or more designated supervisor(s), whom s/he meets at least twice a term, and a Thesis Advisory Panel, which meets twice yearly to focus academic progress, monitor the supervisory relationship, and oversee confirmation of PhD status within 18 months. Every meeting is documented. These procedures are fully compliant with the QAA's code of practice, and in some respects exceed them.

Further support is offered through the Department's annual program of training events, and centrally through the University's Researcher Development Team, which provides training on topics such as 'Building Impact', 'Grant Writing' and 'Public Engagement of Research'. The Department offers teaching experience to as many as 16 PGRs per year, supported by relevant training and observation.

*Achievement.* The vitality of our doctoral program is confirmed by the subsequent achievements of our students. 37 students (29.5 FTE) completed their doctorates in 2008-13. They have since gone on to secure curatorial positions at the Ashmolean Museum, the Stained Glass Museum, Ely, and the Soane Museum; post-doctoral positions at the Henry Moore Institute, the V&A, the Yale Center for British Art, the British School at Rome, and the University of York; and academic positions at the Universities of Edinburgh, Hong Kong (Baptist), Oxford, and Paris (Sorbonne). Many of them have published their researches, including peer-reviewed articles in *Art History*, *Eighteenth-Century Studies*, and *Journal of the Society of Architectural Historians*.

**d. Income, infrastructure and facilities****i. Generation of Research Income**

Grant income has more than doubled, from about £130K/year (cf. RAE 2008) to over £300K/year. This is a result partly of realising our strategic ambition to win large collaborative grants, as described above; income fell slightly in 2012/13 to £261K but will rise again in autumn 2013 when Ayers's new collaborative grant comes on stream (see section b above). While we have been particularly successful with the AHRC (three large collaborative grants; four individual grants; two Research Network Grants; eight CDAs), we have also diversified our external funding: since 2008 we have won three British Academy Research Development Awards, a Leverhulme Research Project Grant, a Philip Leverhulme Prize, a Leverhulme International Network Grant, and smaller grants from the British Academy, Paul Mellon Centre for Studies in British Art, Kress Foundation, Henry Moore Foundation, Wellcome Institute, and Terra Foundation for American Art. **Norton** continues to work on a large project on York Minster, funded by English Heritage (£297K awarded in 2005-7 with expenditure continuing throughout the REF period). **Vorholt** brought the Department her shares in an ERC Advanced Grant with the Hebrew University, Jerusalem and in an AHRC-funded interdisciplinary project, *The Production and Reading of Music Sources* (with the University of Manchester Music Department and other partners).

The DRC administers a plan to coordinate grant applications, and encourages colleagues to begin projects with smaller grants and move upwards. University pump-priming awards for **Edwards**, **Applin**, and **Turner** have already led to external grants from AHRC or Leverhulme. All members of staff now have a grant application plan as an element of annual performance review, and may request teaching relief to prepare applications. Beginning in the 2013/14 session, two two-hour sessions every week are kept free from teaching, to provide standard meeting times in which all colleagues are available to plan collaborative projects and grant applications.

## ii. Infrastructures Supporting Research

*Scholarly.* The special collections of the University of York's libraries and their commitment to supporting research were recognised by an invitation to join Research Libraries UK in 2012. The libraries continue to grow and make major acquisitions, such as the recent incorporation of the York Art Gallery library, a substantial collection with particular strength in twentieth-century British art, which will become publicly accessible for the first time by 2015.

The King's Manor Library holds specialist collections, inherited from the Institute of Advanced Architectural Studies, which support research in architectural history. It also houses the Wormald, Newton, and Newbold bequests of books, which have particular emphasis on medieval manuscripts and stained glass. Together with the Borthwick Institute for Archives, one of the largest archival collections outside London, founded to take care of the records of the Archdiocese of York, and the Minster Library, the largest cathedral library in the country, both run by the University, York has enviable resources for studying medieval and religious art that have greatly facilitated research projects, such as that on the Great East Window of York Minster.

From its inception in 2003, the Raymond Burton Library for Humanities Research invested significantly in early modern materials, acquiring 'The Eighteenth Century' microfilm collection. It now subscribes to *Early English Books Online* and *Eighteenth Century Collections Online*, two resources that played a major role in the development and execution of the *Court, Country, City* project. The University also participates in the Yorkshire Country House Partnership, providing access to libraries and collections of 12 major country houses, which is linked to research projects currently in development on Castle Howard and on the inventories of UK historic houses.

*Operational.* We benefit from the research support offered by the Humanities Research Centre (HRC), located adjacent to us in the new, £11M Berrick Saul Building, which opened in 2009 and has four permanent members of staff (director, administrator, external partnerships manager, and research coordinator). Both CREMS and CModS are based in the HRC, which has also been the base for the research teams of the projects *Displaying Victorian Sculpture*, *Enchanted Modernities*, and *Visual Translations of Jerusalem*, and offers dedicated study facilities for the Department's postgraduate students.

The [History of Art Research Portal](http://hoaportal.york.ac.uk/hoaportal/home.jsp) (<http://hoaportal.york.ac.uk/hoaportal/home.jsp>) was developed in collaboration with the University's Digital Library Team, who continue to assist in its maintenance and development. Its contents currently include:

- **Databases and research resources:** including the *Corpus Vitrearum Medii Aevi*: dedicated to medieval stained glass, with open access to more than 25,000 images, as well as a digital

version of the Birkin Haward collection of Victorian stained glass, and *The Artworld in Britain: 1660-1735*: a searchable corpus of the principal full-text primary sources relating to the arts in early modern Britain. The development of the database was funded by the AHRC project *Court, Country, City* (£18,900) and The Paul Mellon Centre for Studies in British Art (£23,000). It had 25,000 visits in the two years since its launch in October 2011, including 50+ visits from each of 18 countries outside the UK.

- **Research seminars and outputs:** including recorded lectures given by the Department's Visiting Professors, such as Anne Wagner and Donald Preziosi, conference papers given at York, and on-line research outputs by members of academic staff, which are designed to make use of the capabilities of digital technology as well as ensuring open access.
- **Exhibitions:** including *William Etty*: a permanent virtual version of the exhibition curated by the Department with York Art Gallery, including a digital presentation of Etty's sketchbooks and extensive interpretative materials, and *The Three Graces*: an AHRC-funded collaboration between the Department and the V&A on three Victorian women artists.
- **Research networks:** including the *Neapolitan Network Homepage*: the website of an international and interdisciplinary network to foster research on Naples, founded by Hills and colleagues at the University of Cambridge with funding from AHRC, and the *British Art Research Blog*: initiated and maintained by York PGRs.

*Organisational.* The University of York permits departments a great deal of autonomy in setting research agendas, with the active encouragement of senior management. Research is overseen by the DRC, the standing members of which are the Chair of Research, Head of Department, Chair of Graduate Studies, and directors of the research schools, supported by the departmental administrator. The DRC sets policy on grant application, sabbatical leave, and budgets for research activities. For example, the DRC allocates annual budgets for the research schools, which in the current assessment period have varied between £500 and £1250, according to strategic priorities. It reviews and critiques all grant applications, before formal sign-off by the Head of Department. The Steering Committee for External Partnerships reports to the DRC, as will the new Research Portal Steering Group.

The Chair of Research is a standing member of the Departmental Management Team, reporting through it directly to University senior management and University Research Committee. The Chair of Research also plays a key role in the annual medium-term planning meetings at which the Department's direction over a four-year period is established, permitting strategic decisions concerning operational, organisational and scholarly infrastructures for History of Art to be negotiated directly with the University.

#### **e. Collaboration or contribution to the discipline or research base**

*Culture of Collaboration.* We actively encourage inter-institutional exchange and endeavour to facilitate engagement with the art-historical community in and outside of academia. Since 2008, members of the department have had fellowships at Tate, V&A, the Canadian Centre for Architecture, the Whitney Museum, and the University of Parma; they have had visiting professorships at CUNY, Emory University, Ludwig-Maximilian University Munich, Ohio University, the State University of New Mexico, Stockholm University, and the University of Western Australia.

Meanwhile, the Jiangning Foundation, based in the Department, supported the visits of Professor Ding Ning of Peking University to York in 2012 and 2013, and our dedicated Fulbright Scholarship enabled Claire Farago (University of Colorado, Boulder) and Charlotte Stanford (Brigham Young), to spend extended periods in York and enter into sustained dialogue with colleagues in 2011-12 and 2012-13. During the assessment period we developed an active programme of bringing internationally distinguished Visiting Professors to York, which saw visits by Cuauhtémoc Medina (2009), David Getsy (2010), T.J. Clark and Anne Wagner (2010–13), Alexei Lidov (2011), and Donald Preziosi (2011–12). Whitney Davis's period as a Visiting Professor in 2011 was particularly productive, revealing synergies with departmental strategy that led to his formal appointment at 0.2 FTE, establishing links with the University of California, Berkeley, and the Ludwig-Maximilian University, Munich.

The research networks, *Enchanted Modernities* and *Internationalism and Cultural Exchange*, and the *Neapolitan Network* connect us with at least 28 other HEIs in some eight countries.

*Collaboration and Research.* Five funded collaborative research projects running during this period

have been detailed above. These involved the Universities of Manchester and Warwick and the Hebrew University of Jerusalem as academic partners, together with non-HEIs, the Palace of Westminster, Tate, and the Yale Center for British Art. These collaborations have permitted us to develop a diverse range of research outputs, including exhibitions, displays, databases, and websites.

The benefits of collaboration are further reflected in research activities conducted with the wider scholarly community. For example, several members of the department have worked with colleagues in museums as curators of major exhibitions, of whom we highlight here **Johns** (*Turner and the Sea*, National Maritime Museum), **Prettejohn** (*J. W. Waterhouse: The Modern Pre-Raphaelite*, Groninger Museum, Montreal Museum of Fine Arts and Royal Academy), and **White** (*Van Doesburg and the International Avant-Garde*, Stedelijk de Lakenhal Leiden and Tate Modern). Departmental research also formed key sources for exhibitions at the Bodleian Library, Fine Arts Museum of San Francisco, Henry Moore Institute, Gemeentemuseum Den Haag, Musée d'Orsay, Museum Villa Stuck, National Gallery of Art in Washington, Nationalmuseum Stockholm, Pushkin Museum in Moscow, Tate Britain, York Art Gallery, and the V&A.

*Contribution to the Discipline.* For a relatively young group of scholars, our expertise is valued highly. During the REF period, colleagues have refereed books for 17 different presses, sat on the editorial boards of 11 disciplinary journals and two beyond the discipline, and have reviewed articles for 19 different journals. They have acted as external examiners of 28 PhDs and MPhils.

**Hills** sits on the AHRC Peer Review Panel, is a reviewer for the Agenzia Nazionale di Valutazione del sistema Universitario e della Ricerca (Italian equivalent of REF) and an Invited Member of the Irish Research Council International Assessment Board for Postgraduate Awards. **Davis** is on the advisory board of the Center for Advanced Study in the Visual Arts and a member of the Mellon Foundation Research Initiative Committee for the PhD in Art History. Members of the Department have also been sought as expert consultants by the Social Science Research Council, the Wolfson Foundation, the Clark Institute, the Humanities Research Council of Canada, the Terra Foundation, the Croatian National Research Institutes and the Koninklijke Nederlandse Akademie van Wetenschappen.

Colleagues have also been key players in a range of interdisciplinary groups. **Brown**, for example, has been Vice President of the British Archaeological Association and Fellow of the Society of Antiquaries, the Royal Historical Society, Royal Society of Arts, the Institute of Conservation, the International Institute for Conservation of Historic and Artistic Works, and of the Higher Education Academy.

*Contribution to the Wider Community.* Colleagues take leadership roles that correspond to the strengths of the Department's research schools. With regards to Architectural History and Theory, **Brown** has been a commissioner of the Cathedrals Fabric Commission and a member of the Conservation Committee of the Church Buildings Council. In British Art, **Prettejohn** is a member of Tate Britain Council and Tate Collection Committee, and has served on the Advisory Council for the Paul Mellon Centre for Studies in British Art, while **Turner** is on the advisory board for Tate's *Henry Moore: Sculptural Processes and Identity*, and **White** sits on the executive committee of the Friends of York Art Gallery. Representing Medieval Art and Medievalisms, **Ayers** sits on the William Morris committee of the Society of Antiquaries; Brown has acted as Director of Studies at Oxford University Department of Continuing Education's medieval summer school, and contributed to the University of Cambridge's Medieval Studies Summer School. In the field of Sculpture Studies, **Hawkes** is a board member of the Corpus of Anglo-Saxon Sculpture and a consultant on Anglo-Saxon sculpture to York Minster and English Heritage, while **Edwards** and **White** have acted as external assessors for the Henry Moore Foundation. Most impressive of all is the contribution to the study and conservation of Stained Glass, where **Brown** is President of the Corpus Vitrearum Medii Aevi (Great Britain) and Expert Member of the International Committee for the Conservation and Restoration of Stained Glass, as well as Liveryman of the Worshipful Company of Glaziers, board member of the Glaziers Trust and Fellow of the British Society of Master Glass Painters. **Ayers** is expert consultant for Wells Cathedral East Window Advisory Group and Vice President of the International Committee of the Corpus Vitrearum. He and Brown are both Trustees of the Stained Glass Museum in Ely, and members of the York Stained Glass Trust and the York Minster Stained Glass Advisory Group.