

<p>Institution: University of Warwick</p>
<p>Unit of Assessment: History of Art</p>
<p>a. Overview</p>
<p>The REF period was marked by an ambitious approach to research made possible by significant investment in new staff, and facilitated by a strategic approach to planning. While individual research is still the key to all we do, our strategy has the explicit aims of forging partnerships locally, nationally, and internationally, and of fostering interdisciplinary cooperation across the University and wider academy. We also effected two major practical improvements: first, a more effective infrastructure for managing research; and second, a rich and varied research programme, crafted to support individual and collaborative scholarship, and to embed postgraduate students and post-doctoral fellows in our research culture.</p> <p>The vitality of research activity in the department has been enhanced by being channelled into three clusters, all of which continue to make a distinctive contribution to the humanities:</p> <p><i>Art in Italy 1200-1700:</i> research on Venice and Northern Italy, which has long been a departmental focus, continue to challenge and transform the field (e.g. Bourdua on Giotto's Paduan context; Tagliaferro on Titian's workshops). Research has also been extended geographically (e.g. Cooper's project examining the Venetian Empire in Eastern Europe) and chronologically (e.g. Pericolo and van Gastel on baroque and early modern). Warwick's base in Venice, the Palazzo Papafava-Pesaro (PPP), provides unparalleled access to resources for staff and PhD students, as well as partnerships with institutions in Italy and elsewhere in Europe.</p> <p><i>British Art and Architecture since 1750:</i> research in this strand has been structured principally by large-scale collaborative projects: the REF period saw the completion of two major externally-funded projects, Campbell's <i>The Life and Work of Sir Basil Spence, 1907-76</i> and Hatt's <i>The Edwardian Sense</i>, and most of a third, Hatt's <i>Displaying Victorian Sculpture</i>. These exemplify our approach of addressing significant lacunae in existing scholarship.</p> <p><i>Philosophy, Theory, Historiography:</i> this new research strand extends beyond the canonical methods and familiar theoretical figures widely discussed in the discipline. Instead, it addresses questions which challenge historical norms (e.g. Smith on visual grammar; Smith and van Gastel on perception) or which cut across historical and theoretical boundaries (e.g. Pericolo on the meta-pictorial; Lang on neo-Kantianism; Smith and Hatt on history of art and fiction).</p> <p>These clusters provide critical mass where needed, are useful for PhD recruitment and development, for identifying areas of post-doctoral research, and for promoting collaboration across the university and with other institutions. Scholarship in the department also continues independently: e.g., German art (Lang), French art (Smith, Campbell), American art (Hatt, Lang).</p>
<p>b. Research strategy</p>
<p>The department set ambitious strategic aims for the period, and has succeeded in all of them. The principal goal has been to develop a more dynamic and inclusive research culture, providing a supportive intellectual environment for individual research, while enabling greater conversation and collaboration across the department and beyond.</p> <p>Our success has been underpinned by two key principles crucial both for the department and for the discipline at large. First, our research culture is insistently cross-generational. We have thus created a framework which provides stronger links across academic generations, from PhD to the most senior scholars, and more actively sustains the development of the discipline, nationally and internationally. Secondly, we understand our discipline as multi-institutional, acknowledging that art-historical scholarship is undertaken not only in the academy but also in research institutes, museums and collections, the heritage sector and amenity societies. We are now working with a wider range of partners, and the department is embedded more squarely in important contexts: Warwick has been home to <i>The Art Bulletin</i>; we have strengthened links with the world's leading</p>

research institutes, including CASVA and the Yale Centre for British Art (YCBA), and museums, including the V&A, Tate Britain, and The National Gallery; and we are working with partners beyond Western Europe and North America such as Thorvaldsens Museum, Copenhagen, Historical Institute, Zagreb, Universities of Ljubljana, Ca' Foscari, Venice, and Florence. Research activity has thus increased significantly, resulting in a more vibrant and varied culture.

Beyond the fundamental aim of producing world-leading research in publications and exhibitions, we have had four key structural aims, all of which have been met or exceeded:

Major research projects: the department's goal is to host at least one large funded research project at any time. Campbell's AHRC-funded project *The Life and Work of Sir Basil Spence* ended in 2008 and was succeeded by Hatt's AHRC-funded *Displaying Victorian Sculpture*. We maintain a schedule of planned grant applications so these can be factored into workload. In order to generate further international collaboration with major institutions, we also aim to lead an indirectly-funded project: Hatt led the YCBA's three-year project, *The Edwardian Sense*, funded by the Andrew W. Mellon Foundation, which was completed with the publication of a book and symposium at Yale in 2010. This has been succeeded by CASVA's *Malvasia* project, led by Pericolo.

PhD students: we planned to increase PGR numbers and to integrate PhD students fully in our research culture. A full account is detailed below at C.ii.

Early career researchers: our aim was to have funded post-doctoral fellows in the department at all times. These included two Leverhulme Early Career Fellows (Scragg, Lucchini), two Henry Moore Foundation Post-Doctoral Awards (both for Dent), as well as six-month postdoctoral fellowships from the university's Institute of Advanced Studies for Allen and Anderson, and two 8-week fellowships in Venice as part of Bourdua's project, *Family Values: The Family in the Early Modern Workshop*. The recruitment of van Gastel, Murat and Roberts to Research Fellowships ensures the continuation of this success.

Collaborative activity: collaboration has increased at local, national and international levels. Locally, we have forged or consolidated strong connections with Coventry Cathedral; Compton Verney, where we have delivered public lectures, and exhibition projects are in train (Dias, *Representing Shakespeare*; Hatt, *Ashbee and After*); Leamington Spa Museum & Art Gallery, where Hatt led an exhibition based on undergraduate research about British abstraction c.1960, and Campbell is contributing to an exhibition about war artists and camouflage. Nationally, we have formal links with, *inter alia*, V&A (Cooper), Tate Britain (Hatt), and the National Gallery (Bourdua and Tagliaferro). One Research Fellow, Roberts, has particular responsibility for developing collaborative activity with local and national collections. International connections are mentioned above. Collaboration has increased across the university: e.g., Bourdua's *Family Values*, run as part of the Centre for the Study of the Renaissance's collaboration with the Newberry Library, Chicago, and funded by the Andrew W. Mellon Foundation; *Post-Kantian Aesthetics and the Work of Art*, organised by Smith and Lang with the Centre for Research in Philosophy, Literature and Art (CRPLA) at Warwick and colleagues at Monash University.

As a consequence of and in support of these goals, we have a richer **programme of research events**. Our success here is borne out by the many **conferences and symposia** organised during the REF period. The largest of these was the AAH Conference, convened by Bourdua in 2010, involving 34 panels and 400 delegates, and which included international, interdisciplinary panels convened by Smith and by Cooper. The department holds regular **research seminars** (12-15 per year). These include work-in-progress seminars for staff and PGR students; seminars organised by PGR students (detailed below); seminars co-hosted with other departments (Classics, Philosophy, History); and talks by distinguished and younger scholars from the UK and overseas. We also initiated and participate in a termly seminar for the three departments located in Millburn House (History of Art; Film & TV Studies; Theatre & Performance Studies). Research Fellows organise a monthly **reading group**. In the autumn events have been held at the PPP in Venice, including an annual symposium, research seminars, distinguished lectures (MacGregor, 2011, Cropper, 2013), and conferences: e.g. Cooper's *Stato da Mar* conference organised with Università Ca' Foscari (2011), and Pericolo's *The Metapictorial* (2013), which brought Fried, Stoichita and Clunas to Venice, and was part-funded by the Fondazione Cini.

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The department has hosted a number of **visiting scholars**. Most importantly, a Leverhulme Visiting Professorship brought Lang to the department (who subsequently joined it) for a term of activities, some of which were co-hosted by the departments of Philosophy and German. Amaral Luz (Uberlandia, Brazil) came to Warwick for a year (2013-14) to work with Pericolo on preaching in early modern colonial New Spain.

Plans for 2014-19: having established a coherent research strategy and thriving culture in this cycle, our plan is to foster these in the future. Specific aspirations include:

Developing the PPP in Venice as a research base, with post-doctoral and PGR facilities, and to extend activity there, including collaboration with Venetian, Italian, and other European partners. A network with the National Gallery, *Creating, Consuming, Exporting Venice*, led by Bourdua and Tagliaferro will be a first step. We are introducing a new syllabus to our Venice-based MA teaching in 2013-14 in order to involve all members of the department and to generate Venice-related PhD students beyond the Italian Art cluster.

Extending our post-doctoral programme: our three Research Fellows will enable this, while additional departmental fellowships will further enhance our support for younger scholars and the vitality of Warwick's research culture. Research Fellows contribute to specific clusters, but will increasingly work across them: e.g., Roberts's research on contemporary Design Art will generate a wider examination of the theoretical and historical relationship between art, design and architecture, a central concern to all three major clusters. This will also extend discussion across the university, involving the Mead Gallery and the Centre for Cultural Policy Studies.

Crafting of sustainable structural partnerships with museums (e.g. shared research, staff and student exchanges, collections-based projects): in addition to the National Gallery, we are working locally with Compton Verney, whose curatorial staff are appointed as Associate Fellows of the department. A series of scholarly activities is planned including two exhibitions (Dias, Hatt) and a project on early modern Naples (Pericolo, van Gastel) which is a particular strength of Compton Verney's collection. We also intend to develop a recently-established teaching partnership with Waddesdon Manor, extending its remit to PGR and post-doctoral training, and to research collaboration between curatorial staff and the department.

Changes since RAE2008: the principal reasons the research culture of the department has changed since RAE2008 is a change of staff comprising the arrival of Bourdua, Lang, Pericolo, and Tagliaferro (first as Research Fellow and then as replacement for Cooper), a shared post in Video Art with Film Studies and Theatre & Performance Studies (included in submission to sub-panel 35), and a major investment in younger scholars with the three Research Fellows (Murat, van Gastel, Roberts). In tandem with our successful post-doctoral strategy, this has ensured critical mass. We have also been given increased administrative support (dedicated departmental administrator, Senior Teaching Fellow) in order that academic staff can increase research activity. While Venice and the concentration on British art remain central to our research, staffing changes have allowed us to clarify the structure of our research culture and to extend its range; to make it more fully inclusive of all staff and students; to integrate PhD students, post-docs, and staff properly; to generate more conversation and collaboration amongst our research clusters; and to craft a more effective strategy for collaborative work.

c. People, including:**i. Staffing strategy and staff development**

Our strategy for staffing involves recruiting scholars with potential for producing research of the highest quality, whose research interests maintain critical mass in each research cluster and/or chime in with those of faculty groups involving the department. Junior academic members of staff take the Postgraduate Certificate in Academic Practice and are given a significant reduction in teaching and administration. They have a mentor who is responsible for ensuring they understand and fulfil the requirements for passing probation; and advising on logistical matters, career development and research plans. New senior members of staff also have a formal mentor, and follow the departmental training that introduces departmental and university procedures. All members of academic staff have biannual meetings with the Director of Research (DoR), which

focus on research trajectory and profile. For staff at all levels, Annual Review is the principal formal mechanism for planning career development. This is not an appraisal, but an opportunity to discuss career plans; the balance of research, teaching, and administration; preferences for teaching (to ensure it is allied to research at all times); training and development needs. The Annual Review also serves as an important forum for discussing promotion, ensuring that members of staff are given the opportunity to craft an appropriate profile.

Early career researchers: our aim to recruit Post-Doctoral Fellows has been very successful for a department of our size. Fellows are mentored and undergo regular review to ensure their research and career plans can be fulfilled as per the Concordat, and to ensure that they develop both scholarly and professional skills. Research Fellows are full members of the department and so are fully involved in research strategy and planning, via membership of the departmental research committee and presence at all departmental meetings. They are required to contribute to the department's research culture by organizing symposia, creating scholarly networks, working with PhD students on research and career development, and undertaking light teaching. They are guaranteed departmental funding to support research events, and receive assistance with other funding applications. We provide post-doctoral Associate Fellowships for some recent PhD graduates, as well as other professional and scholarly opportunities: e.g. Anderson was Editorial Assistant to *Art Bulletin*; Walford worked as researcher for *Ashbee and After* exhibition.

Study Leave: members of academic staff are eligible to apply for study leave of one term in seven. We actively encourage fellowship applications, which are included in our schedule of funding applications. We ensure that Staff awarded fellowships by invitation are able to accept these.

Equal opportunities: we take care to ensure we operate with complete adherence to the university's Equality and Diversity regulations and procedures for both academic staff and students.

ii. Research students

PGR Recruitment Strategy and Plans: PGR numbers have grown steadily through the period: 12 PhDs and 2 MRes have been awarded, and the department currently has 17 PGR students. Recruitment has been aided substantially by our success with funding. In the period 19 students have been funded by the AHRC, the university's Chancellor's Scholarships, or scholarships from the Japan Student Services Organisation and the Gerda Henkel Foundation. Departmental PhD bursaries and fee waivers have become a budgetary priority. Plans include the development of new MA streams for PhD recruitment, co-supervision with other departments (Wako, with English, PhD 2012; Zafferano, Cox, with Theatre Studies, on-going), and using local archives and collections as the basis of significant doctoral projects.

PGRs in Departmental Research Culture: PGR students are now fully embedded in departmental research culture, and are represented on the department's Research & Impact Committee. This benefits their scholarly projects, and helps them develop professional skills and knowledge. The department's annual Postgraduate Conference allows students feedback from peers, as well as creating a more tight-knit community. PhD students are also required to present their research at departmental work-in-progress seminars in Warwick, and are encouraged to speak at national and international conferences. They organise a number of departmental seminars each year. The students are given a budget, along with guidance on how to craft a programme, introduce speakers, and chair academic events. The department has funded a PG Forum for activity amongst students working in different historical areas, and a cross-departmental Victorian Studies interdisciplinary reading group. For scholarly and professional development, we encourage our PhD students to organise research activities beyond the department. Martin co-convened two symposia at York University (*Materials of Mourning*, 2011, and *Synergies*, 2013); Eden participated in the Humanities Research Centre's interdisciplinary Postgraduate Scholars Programme, resulting in the conference *Myth-Making*, 2013; and PhD students involved in the *Displaying Victorian Sculpture* project curated displays at the Henry Moore Institute (Martin, 2013; de Chaire, forthcoming, 2014). In order to develop PhD skills and extend students' scholarly

networks and visibility, we have been instrumental in developing consortia: e.g., the Postgraduate Research Exchange in History of Art, and the British Art Postgraduate Network. Since 2011, we have hosted a one-term visit each year from a PhD student from the University of Padua.

Support for PGRs: PGR students have an annual research allowance, which they can supplement with significant sums from The Humanities Research Fund. The department provides additional funding for the costs of illustrations in peer-reviewed publications and for specialised training (e.g. languages, palaeography). Space for PGRs is available both in a dedicated room in Millburn House and in Senate House, which provides workspaces, meeting rooms, and facilities for events.

Management and PG training, skills development: PGR students have two supervisors: the principal academic supervisor with whom they work most closely, and a second supervisor who provides additional pastoral and professional support. Students have a minimum of one supervision per month, often increased in the final months of writing. At the end of the first year, students undergo an upgrade process: they submit a chapter of their thesis along with a bibliography, an outline, and a plan for completion for review by two members of the department not involved in supervision. Completion rates have been excellent. Skills development and support for career planning are supplied by the extensive programme offered by the Graduate School. All PGR students have the opportunity to teach, with mandatory training from the Graduate School, as well as training in the department covering such topics as assessment, feedback, module design, and examining. All PGR teachers have a formal mentor who undertakes teaching observation. The department has supplemented PGR training with workshops which are open not only to students from Warwick but also those from other institutions: e.g., *Publishing in Art History* (Lang, 2011); *Applying for Post-Doctoral Fellowships* (Dent and Scragg, 2010); and *Making an Impact with Your Research* (Anderson, 2010).

d. Income, infrastructure and facilities

Total research income awarded for the period is £786,000. The largest awards include:

- *Bourdua:* Andrew W. Mellon Foundation funding for *Family Values* (\$99,000).
- *Campbell:* PMC Senior Fellowship (£20,000)
- *Cooper:* Visiting Fellowship at I Tatti (\$65,000); Leverhulme ECF for Lucchini (£50,000)
- *Hatt:* AHRC Standard Research Grant (£464,000, of which £312k was sub-contracted to York); 4 post-doctoral awards: Leverhulme ECF for Scragg, 2 x Henry Moore Foundation; Postdoctoral Fellowships for Dent, CAA funding for post-doctoral editorial assistant to *Art Bulletin* (£112,000)
- *Smith:* Leverhulme Visiting Professorship for Lang (£20,000).
- Additionally, Bourdua was awarded an Ailsa Mellon Bruce Senior Fellowship at CASVA (\$45,000) for 2013-14, commencing September 2013. This is not included in the sum above.

We maintain a schedule of grant applications to be made; at least one major application (£400k or more) is submitted each year, alongside smaller grants. Drafts are reviewed by the Arts Faculty Research Committee and by the departmental committee, which is particularly helpful for younger members of staff. We take full advantage of funding offered by the university including: PhD scholarships; Humanities Research Fund, for support of individual research and for pump-priming collaborative projects; the Santander scheme (Amaral Luz's visiting professorship); the Institute of Advanced Study (early career fellowships, and workshops organised by Smith and by Cooper); and the International Office (Pericolo's conference on the Meta-pictorial). Each member of staff is allocated a guaranteed minimum annual research allowance from the department.

Organizational infrastructure: the department has a clear and efficient tripartite structure for managing research. First, overall strategy is shaped by the Research & Impact Committee, which meets termly. The committee oversees such matters as the schedule of grant applications, the annual research programme, and departmental impact plans. Second, individual research plans and their progress are dealt with in biannual meetings between the DoR and each member of staff. These meetings identify research needs, and allow the DoR to advise on funding. Third,

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research is a standing item on the agenda of departmental management meetings, and is the topic of an annual Away Day. Thus, all members of the department contribute to the crafting of research agenda and priorities.

Operational infrastructure: the History of Art department has an Image Curator, who assists with illustrations for research, teaching and publications. The library has extensive e-resources (databases, journals, books, Artstor) essential to staff and PG research. There are spaces for post-doctoral fellows and visiting scholars, and a dedicated room for PhD students. In Venice, office space in the PPP has been enhanced, as have library provision (both books and scanned resources), IT equipment, and conference facilities. The chief mechanism for maintaining balance between the scholarly, the organizational, and the operational is our detailed workload model. This ensures that the writing of grant applications, the management of funded research projects, editorial commitments and the undertaking of impact activities are balanced with an appropriate reduction in teaching or administration.

e. Collaboration or contribution to the discipline or research base

The department has a clear strategy for helping to sustain and develop art-historical scholarship locally, nationally and internationally, beyond the contribution of individual publications. Three underpinning principles are to:

- collaborate both with major international and provincial institutions in the UK and overseas in order to participate at the heart of the discipline and extend our reach and support.
- support younger scholars, and hence the sustainability of the discipline, through our post-doctoral strategy (cf. above), research programme, creation of scholarly networks for PGR students and post-docs, and integration of young scholars with established scholars in universities and museums.
- maintain a programme of service to the discipline. Major contributions include work with key subject organisations, CAA and AAH: for CAA, Lang was Editor of *The Art Bulletin*; for AAH, Bourdua was Secretary (2006-9) and organised the 2011 conference, Hatt is on the editorial board of *Art History*.

These objectives are evident in activities of all three major research clusters:

Art in Italy 1200-1700: Major instances of collaboration include CASVA's *Malvasia* project, of which Pericolo is Critical Editor and Project Coordinator, and Cooper's *Stato da Mar* with Universities of Ljubljana, Cyprus, Crete and Ca' Foscari, and Institute for Historical Research, Zagreb. Our post-doctoral strategy supports pioneering work in the field by younger scholars (Tagliaferro, van Gastel, Murat, Dent). Our Venice base provides a focus for networks of young European and UK scholars. An annual departmental scholarship allows a PhD student from Padua to spend a term at Warwick. We are highly active in Italy. Bourdua was Lila Wallace-Reader's Digest Visiting Professor at Villa I Tatti in 2010-11 and Cooper the Hannah Kiel Fellow there in 2009-10; Bourdua will be Ailsa Mellon Bruce Senior Fellow at CASVA in 2013-14. We also support research in Italy: Cooper and Bourdua both served as referees for ANVUR (the Italian equivalent of the REF); Bourdua is involved in two *Progetti di ricerca d'interesse nazionali*, with Universities of Verona & Padua, and Messina; Cooper sits on the editorial board of *Povijesni prilozi* (Zagreb) and Bourdua of *Il Santo (Centro Studi Antoniani, Padua)*. Pericolo is general editor of the series *Studies in Baroque Art* (Brepols/Harvey Miller).

British Art and Architecture since 1750: here projects have all involved multiple partners, both of international stature and smaller institutions in need of research support and contact. The range of the *Basil Spence* project is detailed in the impact case study. *Displaying Victorian Sculpture* worked not only with YCBA and Tate Britain, but also Kelvingrove Museum, Glasgow; National Museums Liverpool; National Museum of Wales; Thorvaldsens Museum, Copenhagen; Henry Moore Institute (where post-doc and PhD team members curated displays from the HMI archive). Both these projects, and Hatt's *The Edwardian Sense*, included workshops integrating younger and senior scholars from the UK, US and Europe. The department is a founder member of the British Art PG Network. Hatt sits on the Advisory Council of the Paul Mellon Centre, and the editorial boards of *Visual Culture in Britain* and *Journal of Victorian Culture*. Duties for major institutions

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include YCBA (sculpture advisory committee) and Tate (appointment panel for curator). Campbell was awarded a PMC Senior Fellowship in 2011. She is a member of the Cathedrals Fabric Commission for England's advisory committee for Coventry Cathedral, and of the Hosking Houses Trust.

Philosophy, Theory, Historiography: our explicit aim to generate debate across disciplines and beyond standard topics is evident in major conferences organised: Hatt convened the Clark Art Institute's annual conference, *Fictions of Art History*, in 2010; Pericolo convened *The Metapictorial: East and West*, Venice, 2013. At Warwick, Lang's Leverhulme Visiting Professorship generated activities amongst historians, philosophers, and art historians. Smith and Lang subsequently organised an international symposium on *Post-Kantian Aesthetics and the Work of Art* with colleagues in the CRPLA. Smith's work with philosophers and psychologists on colour was advanced through a symposium, *Colour, Experience, and Meaning* held at Warwick in 2010, and a similarly interdisciplinary panel at the AAH conference in 2011. Lang sits on the editorial board of OUP's *Encyclopedia of Aesthetics*.

Contributions are not constrained by these clusters. We disseminate a wide range of research across the academy and museums and heritage sector. This includes:

- *Catalogue essays* for international exhibitions (Louvre; Cleveland Museum of Art; Frist Centre for the Visual Arts, Nashville; San Diego Museum of Art).
- *Keynotes and plenaries* at international conferences: *Artistry and Industry*, Exeter, 2008; *Visions of the Past*, Stockholm, 2011; *British Art as International Art*, UEA, 2012; British Association of Victorian Studies, 2013.
- *Named lectures* including: Ecclesiological Society's Stephen Dykes Bower Memorial Lecture (Campbell, 2012); E. M. Perry Lecture, University of Bristol (Hatt, 2010); Goldberg Lecture, Vanderbilt University (Hatt, 2010); Cunningham Lecture, Columbus Museum of Art, Cleveland (Pericolo, 2011); Autumn Art Lecture, Univ. of Bristol (Smith 2010, Hatt 2011).
- Members of the department have given many *invited lectures* across the UK, Europe and North America. We disseminate our research to non-academic audiences and have given *invited public lectures* (e.g. Compton Verney, Art Fund, Tate Britain, National Gallery).

Service to the discipline: we recognise that sustaining art history requires us to assist in maintaining and extending its infrastructure and in supporting younger and mid-career scholars not only in our own institution, but also globally. Other activities here include:

- *Publishing*: in addition to those mentioned above, members of the department sit on the editorial or advisory boards of *Notizie da Palazzo Albani*, *Journal of the St Andrews Institute of Medieval Studies*, *Konsthistorisk Tidskrift*. All members of academic staff are referees for major university presses and peer-reviewed journals.
- *Advisory and award panels*: in addition to ANVUR, members of the department belonged to the AHRC Peer Review College (Hatt, Bourdua) and refereed fellowships including Danish Research Council, National University of Ireland, Social Sciences and Humanities Research Council of Canada. Hatt sat on the Terra Foundation for American Art's fellowships committee (2010, 2012), its publications advisory panel (2012), and on the jury for the Smithsonian Institution's *American Art* annual essay prize (2009-12).
- *Examination and assessment*: members of the department examined 24 PhD theses in the UK, Europe and US; undertook tenure reviews (Memphis, Princeton, Wesleyan); served as external panel members for departmental reviews and validations (York, Cork, the Sorbonne, Manchester Metropolitan); and external assessors for professorial promotions (Case Western, Courtauld, Reading, UCD, York).