Institution: University of St Andrews

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

Section 1. Unit context and structure, research and impact strategy

1.1 Overview

The School of Art History at St Andrews has established itself as a centre for excellence in the discipline, with an outstanding reputation for scholarship and research-led teaching. We are ranked first in the UK in the Guardian University Guide 2021, first in Scotland and second in the UK in the Complete University Guide UK 2021 and in the top 50 in the 2020 QS World University rankings. The School brings together scholars with expertise in multiple artistic media, theoretical approaches and historical periods from the twelfth century to the present, with the three subject areas of Art History, History of Photography and Museum and Gallery Studies providing distinct degree pathways at postgraduate level. During the assessment period, we consciously sought to expand the geographical reach of our research, which now includes greater global coverage across Europe, the Americas, the Middle East, Asia and Africa. We are currently one of the largest Art History units in the UK, with 24 permanent academic staff, a professorial fellow, two post-doctoral researchers, six honorary staff, 33 postgraduate research students and 47 taught postgraduates, plus the undergraduate cohort.

Founded more than 50 years ago, the School is an independent budget-holding unit, one of 19 at St Andrews. There are no administrative divisions within the School and we deliberately work to promote the connections between our diverse geographical, period and media specialisms. In this cycle, alongside our ambitious programme of expansion and diversification, we have concentrated on improving support for research, with a particular focus on the development of early career researchers, the provision of financial resources for discipline-specific costs and the allocation of increased time for research.

This document outlines the strategies and activities that enabled us to build a dynamic, sustainable environment for the production and dissemination of transformative art historical research.

1.2 Strategy and achievement, 2014-2020

Our achievements result from our dedication to fostering a collegial and collaborative environment. We prioritise world-class art historical scholarship and teaching and ensure that researchers at all levels can flourish. Our REF2014 submission stated that we would create such an environment by:

- recruiting world-leading academics to increase the capacity and scope of our research;
- promoting art history by producing excellent outputs in a variety of formats, from monographs to edited volumes and exhibition catalogues;
- extending the range of ways that we can share our scholarship within and beyond academia;
- boosting grant funding both to support both individual outputs and to undertake innovative, large and collaborative projects;
- increasing the number of postgraduate research (PGR) students in the School and financial support for their studies.

Recruitment and retention: Since 2014 we have appointed 11 early-career colleagues, nine on permanent, full time research and teaching contracts. For the first time in the School's history, we have hosted two full-time post-doctoral researchers. In the same period, five colleagues retired and two departed. The resulting increase in staff numbers has allowed us to expand significantly our range of research and teaching, enabling proactive attention to current and critical developments in the discipline. We have augmented our existing strengths in medieval art and architecture, early modern European art and global twentieth-and twenty-first century visual culture, while simultaneously developing new specialisms in Middle Eastern, Caribbean,

Latin American and African art. We created two new positions, in medieval Islamic art (Sturkenboom) and modern East African art (Cowcher), and appointed three lecturers to our early modern cluster: seventeenth-century France (Knowles), Italian Renaissance (Borgo) and Baroque Spain (Marcaida). Our post-doctoral fellows work on topics ranging from artistic exchange between Italy, the Levant and the broader Mediterranean world (Andronikou), to the visual culture of feminist activism (Røstvik).

Excellence in research: In REF 2014, 93% of the School's research was rated 4* or 3* and we ranked second among Art History departments in Unit of Assessment 34 Art and Design: History, Practice and Theory. During this cycle, REF-eligible staff have produced a rich publications portfolio, including 31 books (15 single-authored monographs and 16 edited volumes), 136 journal articles, 113 chapters and 47 book reviews.

Fig.1 *A selection of book covers*

Our productivity and quality is grounded in a vibrant and inclusive workplace ecology. We nurtured this kind of environment by:

- establishing a Research Support Committee (RSC) led by the Director of Research (DoR) that organises a roster of skills workshops, writing retreats, work-in-progress seminars and reading groups;
- enhancing mentoring and peer-to-peer support arrangements within the School;
- introducing a more frequent cycle of institutionally-funded research and impact leave;
- obtaining an increase in our operations budget to create a substantial fund to assist staff with the cost of reproducing images in publications;
- founding research networks, extending our participation in the University's centres and institutes, and contributing to national and international research projects.

Impact and knowledge transfer: The School instituted the role of Director of Impact in 2015 to coordinate public engagement activity and training, and to liaise with the University's Research Impact Team (see Institution-Level Environment Statement, ILES, 2.3 and 2.8). Another new element of our strategy has been to raise awareness about impact and engagement activities through peer-to-peer sharing of experiences and expertise. Lecturers on our Museum and Gallery Studies (MGS) MLitt programme, now in its 30th year, provide best-practice guidance in exhibition organisation. Lunchtime research seminars twice a semester for staff and PGR students have familiarised everyone with the details of our Impact Case Studies (ICSs). These events have yielded opportunities for collaboration and enabled staff to envisage ways to transfer their research into the broader social and cultural sphere. In turn, the activities recorded in section 4 demonstrate how we have communicated our research to diverse users by participating in workshops, networks, exhibitions and media engagements, delivering public

lectures, producing websites and blogs, and providing expertise to advisory panels and organisations outside academia.

Research funding: In this REF period, the School has won external grant awards valued at £2.4 million, a very significant advance on our REF2014 total of £363,267. Our particular success in winning large-scale, multi-investigator grants, alongside support for individual research projects, is documented in section 3. Major funding and fellowship bodies that have supported our research include the Arts and Humanities Research Council, British Academy, Carnegie Trust, European Commission, Getty Research Institute, Historic Environment Scotland, Leverhulme Trust (six Research Fellowships and two Major Research Fellowships), Royal Society of Edinburgh, and the Scottish Funding Council.

Postgraduate research students: Our PGR community has grown from 23 to 33 students between September 2013 and July 2020. In line with our transnational and interdisciplinary focus, the PhD cohort includes an increased number whose supervision is based on co-tutelle (with other EU or UK institutions) and inter-departmental agreements, in addition to collaborative doctoral partnerships such as an AHRC-funded PhD with the National Museums of Scotland, investigating British collecting in Ethiopia.

1.3 Open access and research integrity
In dealing with objects and ideas of broad public interest, we are highly aware of Open Access mandates and are committed to OA principles. We deposit our outputs in the institutional repository, PURE (image copyright restrictions applied) and place our research with fully OA book and journal publishers, such as *British Art Studies*, *Curator: The Museum Journal,* the *eBritish Library Journal*, *nonsite*, *Tate Papers*, the Open Access Oxford Research Encyclopaedia of Africa, Open Book Publishers, Tate Research Publications, and UCL Press. Rudy's *Image, Knife, and Gluepot: Early Assemblage in Manuscript and Print* (Open Book Publishers, 2019) was the first academic art history book to appear with QR codes enabling image viewing.

We are key contributors to discussions on OA policy and practice within the University, the UK and internationally. The DoR provides detailed input to OA consultations, notably as regards copyright laws, image reproduction regulations and the costs associated with the publication of images (see further Rudy's article "The True Costs of Research and Publishing", *Times Higher Education*, 27 August 2019). The *EU-LAC Museums* project is part of the Open Research Data Pilot for the European Commission and St Andrews oversees an extensive working data management plan for all eight international partners.

Throughout all of our activities, we adhere to the University's Principles of Good Research Conduct. Art History is represented on the University's Teaching and Research Ethics Committee, which offers detailed guidance, monitors applications, shares best practice, and feeds into policy development. The School's Ethics Committee comprises five members who scrutinise applications from staff and students at all levels, deliver training sessions and one-to-one advice, and ensure that the School is legally compliant. Art History generates a comparatively large number of ethical applications, averaging 28 per year; examples include students tracking and interviewing visitors at the V&A Dundee and staff working with teenagers in remote and marginalised settings on the *EU-LAC Museums* project.

1.4 Looking to the future
Our chief goal over the next five years is to enhance the international status of St Andrews as a centre of excellence for global art history and collections-based research. In early 2020 we reviewed our School strategy with an all-staff away-day. We identified four over-arching research themes where our various historical, geographic and theoretical specialisms come together:
- global encounters and exchanges of artistic objects and networks
- cultural heritage and the politics of representation
- artistic practices, materials and techniques
- art writing and audience reception

We intend to promote these themes as a means of integrating early-career scholars into our community, enriching our individual research projects, and enabling us to forge new connections and conceptual approaches. An important feature of our current research is to draw attention to significant links between object collections and archives in Scotland and the wider world. One example is Cowcher's recent discovery of a remarkable collection of later twentieth-century paintings by African artists in the municipal collections of Argyll & Bute Council on the West Coast of Scotland and her research into the provenance of the artworks. Our four research themes also highlight our collective commitment to interdisciplinarity, to alliances with museums and cultural institutions and to engagement with audiences.

Interdisciplinarity is an integral feature of our research, as seen in our numerous partnerships (section 4) and exemplified in joint ventures such as the workshop organised by Gartlan and Lawson (History) on 'Transnational Lives: Scotland and Japan' (December 2018); projects such as Van Kessel's study of maritime and property law in relation to material culture and global encounters, 1400-1900, or Marcaida's investigations of the concept of ingenuity in the arts and sciences; and Brown's contribution of heritage expertise to the Geography and Sustainable Development project "Fishing and Farming in the Desert" (2019). Our aim is to extend our interdisciplinary engagements and invigorate our research themes by collaborating with fellow academics across the arts and sciences, alongside experts in the museum, heritage, library and archive sectors, and artists and writers, while continuing to encourage cross-disciplinary PhD projects, post-doctoral fellows and visiting scholars to St Andrews.

Impact: Over the coming years, the School aspires to increase the investment of time and resources in workshops, colloquia, exhibitions, digital skills, doctoral studentships, early-stage impact seed funding and grant application development. We will implement lessons learnt from this REF cycle to facilitate a variety of impact activities and to improve our public outreach and data reporting. The intention is to develop new impact work and to nurture long-term, multi-activity and interdisciplinary projects with a variety of outputs. Our ambitions include expanding the scope and capacity of the Museums, Galleries and Collections Institute (MGCI) and strengthening our alliances with museums in Scotland, England, Europe, Latin America and the Caribbean, and with the Museums of the University of St Andrews.

Sustainable support: The School embraces a collective ethos of encouragement, dialogue, commitment and responsibility. We work together to create an environment in which staff are trusted to pursue the most intellectually important research and are supported in finding the best means to do so. As outlined in Section 2, consultative planning is key to optimising the conditions in which individual and collaborative research can flourish. Over the next five years, we will continue to consolidate School support for research through individual allowances, the publications fund, and a more frequent sabbatical cycle, and amplify our attention to questions of equity and diversity in research.

Section 2. People

2.1 Staffing strategy

Our commitment to producing world-class art historical research and research-led teaching drives our staffing strategy. During the assessment period, the School has grown from 16 full-time and two part-time academic staff to 21 full-time and three part-time academics on permanent contracts, one professorial fellow, two post-doctoral fellows and four fixed-term education-focused lecturers. We have replaced three retirements with early-career permanent positions, in line with our intention not only to recruit but also to promote and retain staff. On three separate hiring occasions, we gained maximum benefit from the large and international talent pool by appointing two candidates for one advertised post (O'Rourke and Rose; Borgo and Marcaida; Cowcher and Knowles).

In this REF period, the School appointed two post-doctoral researchers: a Leverhulme Early Career Fellow (Røstvik) and a British Academy Post-doctoral Fellow (Andronikou). In addition, we appointed another Leverhulme Early Career Fellow and two 0.2 post-doctoral researchers on

Spencer's AHRC Fellowship, all of whom commenced in September 2020. It is important to us to support our fixed-term teaching staff –who replace colleagues on parental or externally-funded research leave –in their careers. We therefore request 12- rather than nine-month contracts, and to appoint at grade 7 Lecturer level. In 2019, we successfully applied to the University to convert two fixed-term appointments into permanent education-focused positions (Kallestrup and Kouneni). Our intention now is to uphold our excellent retention record by supporting our academics in fulfilling their potential.

2.2 Staff development
In line with the University (ILES, 3.2), we subscribe to the principles of the Concordat to Support the Career Development of Researchers. We work hard to promote an environment that provides development opportunities at all career stages, ensures that professional responsibilities are fairly and transparently distributed, and respects the entitlement of all staff to a reasonable work-life balance. In a recent School-wide consultation on REF research activities, staff recorded their views that the School provides a welcoming and highly supportive environment.

Induction: New colleagues participate in the University's induction and probation processes that orient them as researchers, teachers and administrators. Early career staff have one-to-one meetings with the Head of School (HoS) within one month of employment and are invited to give a lunchtime seminar to raise awareness of their research.

Annual academic review and development (ARD): All staff meet annually with the HoS to discuss their individual achievements, plans and ambitions, to discuss career progression and to identify research resources, challenges or training needs.

Mentoring: New staff are assigned a senior colleague as a mentor for the duration of their four-year probationary period. Education-focused colleagues on fixed-term contracts equally receive mentoring to help them develop research and teaching profiles that support the transition to permanent academic employment. Staff at mid-career and senior levels participate as both mentors and mentees in the institutional Elizabeth Garrett mentoring programme for mid-career women (the current HoS, Deputy HoS and two other senior women are currently mentees). Staff at all levels can also join the Scottish cross-institutional scheme (one colleague currently acts as mentor) and the UK-wide Aurora leadership development programme for women.

Training: The School has boosted its professional training and peer-to-peer support offered to all career stages, with special attention paid to early career development during this assessment period. The RSC and Equality, Diversity and Inclusion (EDI) committee organise workshops each semester on topics such as coping with the peer review process, publishing a monograph, writing grant applications, and preparing for job interviews. The School promotes participation in work-in-progress research lunches, writing retreats, reading groups and study days.

Workload balance: The School has developed a detailed workload model that records everyone's teaching and administrative contributions. New appointments receive a generous reduction in teaching and administrative responsibilities during the first three years of employment: in year one, the relief is 40% of a full load, in year two it is 30%, and in year three, 20%. We also acknowledge the work of writing ICSs on our workload model. In recognition of the fact that we dedicate nominally 40% of our contracted work hours to research, the DoR encourages staff to allot time concretely to research and has instituted regular writing retreats to support staff in doing this throughout the year.

Research support: All academic staff receive an individual research allowance of £1200 per annum from the School's operations budget, which also provides assistance for conference and workshop organisation (see 3.1). The School is a highly active participant in the University's Undergraduate Research Assistant Scheme (URAS), and match-funds the central budget for this scheme to bring the available annual total for the School to £4000. In 2018-19, Art History

successfully lobbied the University to establish an ongoing fund of £20,000 p.a. to help defray publication-related image expenses. All colleagues have equal access to these funds.

Research and impact leave: Between 2014 and 2020 the School adhered to the University-standard of one semester of leave in eight for all academic staff. We supplemented this with a 'light' semester, involving a reduction of approximately 50% of routine teaching and administrative work, immediately preceding the sabbatical. This was designed to enable researchers to generate grant applications and larger projects. We instituted a shift in 2020 to a one-in-six leave cycle, in order to enable colleagues to visit archives, develop major grant projects, initiate new areas of research-led teaching, and complete major publications. This shift recognises that the most vital resource for academics is uninterrupted time for research, reflective thought and writing.

Recognition and success: We have celebrated nine promotions since 2014 (all who applied were successful), with seven colleagues moving to grade 8 (Senior Lecturer or Reader) and two to Professor. Within this assessment cycle, the School introduced an internal promotions panel to give feedback on draft applications and an annual promotions workshop with input from HR and from a colleague with experience of service on the University promotions panel. We announce all new major outputs, grant awards and impact news on our website home page, research pages and Twitter feed.

2.3 Postgraduate researchers

Of our current cohort of 33 PGRs, 25 are completing PhD dissertations in Art History, three in History of Photography, and three in Museum and Gallery Studies; two are MPhil students (HoP and MGS). In 2020, the School introduced a one-year research degree, the MSt (Res). Our PGRs are internationally diverse, drawn to St Andrews by the research expertise and high reputation of the School. Since 2014, 21 PhD and MPhil students have graduated, with 15 more due to graduate by 2022 (an average of 3.8 per annum).

Studentships: We significantly increased PGR funding during the assessment period. The School offered doctoral fee waivers to five students for three years from 2014/15 through to their successful completion in 2017/2018. Large grant applications fully supported two doctoral students, who graduated in 2018 and 2020. We secured tuition and stipend finance from the University, charitable bodies, and from international, UK and Scottish agencies, including:

- a fully-funded studentship from the China Scholarship Council (September 2020 start)
- a Wolfson Foundation Postgraduate Scholarship in the Humanities, one of three students selected in 2019, prioritising interdisciplinary projects
- three studentships from the Scottish Graduate School for the Arts and Humanities (SGSAH)-AHRC Doctoral Training Partnership (with accompanying internship, Visiting Doctoral Researchers Scheme, work-in-progress workshops, residential symposiums and mentorship). One of these three students is co-registered with Edinburgh College of Art and Dundee Contemporary Arts.
- three studentships from the Carnegie Trust for the Universities of Scotland
- two studentships from the AHRC Collaborative Doctoral Partnership scheme, one jointly supervised by Historic Environment Scotland (2019) and the other by National Museums of Scotland (January 2020 start)
- an Enlight Foundation MPhil Scholarship in History of Photography in partnership with Photographic Collections, University Library
- a PhD studentship from the Mexico government's Consejo Nacional de Ciencia y Tecnologia
- the philanthropically-funded John Phillip Doctoral Scholarship in Spanish Art and Visual Culture, starting 2021
- a St Leonard's College Interdisciplinary Scholarship funding a student joint-supervised by Art History and History

•a new fee waiver scholarship for doctoral students of any nationality, initiated by the University in 2020. We have so far made two awards out of the 14 new scholarships available to applicants to the School over the next four years.

Support: In 2018, the School divided the role of Director of Postgraduate Studies into two separate positions, covering taught and research degrees respectively, in recognition of the distinct needs of these two cohorts and in response to growing student numbers. PGRs receive personal desks in shared offices, with access to social space, scanning and printing facilities. All PG students receive an annual allowance of £250 for research expenses and can request acquisitions for the University Library.

On arrival at St Andrews, PGR students receive comprehensive University and School inductions. They attend an annual progress review with two members of staff outside their supervisory team, for which the student, their supervisors and reviewers (one of whom is the Director of Postgraduate Research [DoPGR] or the HoS) all report on the student's academic progress and discuss training needs.

Supervision: Since 2014, the School has strengthened its PGR supervisory arrangements. All students now have a mentor who provides pastoral support as well as a primary supervisor and sometimes also a second academic supervisor. Close to half of our PGRs are jointly supervised, with five interdisciplinary teams (Computer Science, English, History, Modern Languages, Medicine) and inter-institutional registration for three others with the Universities of Edinburgh, Glasgow and Lincoln. In addition, the Global Office has facilitated co-tutelle doctorates with the Universities of Turin, Le Havre/Normandy, Ghent and Groningen. PGR supervision is registered on the School's workload model, and our DoPGR has prepared a comprehensive set of guidelines to assist supervisors, who are also required to undertake regular, centrally-provided training.

Training: The School supports PGRs with an array of research-skills workshops, alongside professional development training organised by St Leonard's College (the University's Graduate School) and the University's Centre for Educational Enhancement and Development (CEED). Colleagues have won grants to support PGR training, including SGSAH Cohort Development Funding for cross-institutional networking and training on gender-related topics (2015) and a University Innovation Grant for a careers workshop with external consultant Karen Kelsky (2016).

Integration: PGRs participate in the School's research activities and are represented on the Staff-Student Consultative Committee. The School encourages PGRs to initiate their own research networks across the University and beyond. In 2019, for example, Fisher (third-year PhD) co-hosted the Association for Art History Postgraduate Summer Symposium, 'Photography and Printed Matter', held over two days with an international roster of speakers in St Andrews. PGRs edit the School-funded postgraduate journal, the *North Street Review* (founded in 1994), now OA, and work alongside colleagues in the University Library's Special Collections and Museum Collections Unit; for example, Liu (MPhil HoP 2018-2020) as the research assistant for the Franki Raffles Archive, Photographic Collections.

Postgraduate students make an important contribution to the School's research reputation and impact activities. Examples include Chiriac's (PhD 2019) and Kallestrup's symposium *Greater Romania at 100: New Perspectives on Visual Culture and Practice* at St Andrews, May 2018; Gonzalez Rueda's (PhD 2019) article 'Possessing Nature: The Mexican Pavilion as a Site of Critical Analysis', *Journal of Curatorial Studies* (April 2020); and Meehan's (third-year PhD) digital exhibition for the American Philosophical Society, *Investigating Indentured Servitude: Visualizing Experiences of Colonial America* (2020).

After graduation: We consistently support our PGR students beyond graduation, with supervisors and mentors advising on career opportunities and the development of theses for publication. Our graduates have gone on to positions in academia, museums, heritage

consultancy and publishing. For example, Swarbrick (PhD 2017) and Vai (PhD 2015) currently hold post-doctoral fellowships at Edinburgh and Oxford respectively, and Chiriac is the Leonard A. Lauder Fellow in Modern Art at the Metropolitan Museum of Art, New York.

2.4 Equality, diversity and inclusion (EDI)

The School is highly aware of its ethical and moral responsibility to treat all its members in a respectful and equitable way. We recognize that this responsibility entails vigilant observance of legislation governing workplace practice as well as attention to the specific ways that issues of equality and diversity may manifest in our community. We believe that reflective consciousness of issues associated with EDI underpins collegiality and collaboration in research, stimulates open-mindedness and encourages personal well-being and work-life balance. The School's EDI Committee was established in summer 2016 and comprises the EDI Officer, HoS, five staff members, and three students, including the School President. In 2018-19 the School was successful in its application for an Athena-SWAN bronze award (extended until April 2024). This process identified concerns specific to our School, its demographics, and the field of Art History, and we drew up a detailed action plan of inclusivity measures (see below).

Staffing: At the census date, we have 19 female and eight male colleagues on permanent contracts, with one male and three female fixed-term lecturers. One female and two male colleagues hold Professor rank. The high proportion of female academics is evidence of our contribution to ensuring the progression of female art historians from their undergraduate studies and PGR training to university posts. Female colleagues have filled many leadership positions in the School over the REF period; the roles of HoS, DoR and Director of Teaching are currently all held by women.

In preparing for REF2021, the School has followed the principles laid out in the institutional Code of Practice. We consulted colleagues on what they considered to be their best outputs and involved all eligible academics in our internal review process. The final selection represents the depth and breadth of research across the School. Our attributed outputs accurately reflect the gender distribution of FTE staff, inclusive of the fact that only female staff requested circumstances reduction. The School's RSC and REF executive panel comprises two women and one man. Two of the three ICSs presented by the School are authored by, and based on the work of, female colleagues.

Training and awareness: All staff in the School have completed online training in diversity in the workplace and unconscious bias. The EDI Committee organises consciousness-raising workshops each semester on questions of inclusivity, discrimination, protected characteristics and current inequalities related to disability, gender, sexuality, race and intersectionality. Recent examples include a seminar on how to respond productively to hurtful and intolerant speech and a disability-awareness workshop (COVID-delayed until 2021).

Inclusivity actions: The School proactively seeks to ensure that it has universal access classrooms in an old estate, and puts reasonable adjustments in place in response to the disclosure of disability. We make adjustments to work schedules, including the timing of core meetings and research activities, for colleagues with constraining circumstances, health requirements or caring commitments, and take care to communicate and follow University procedure for requesting flexible working hours and phased returns following maternity/paternity leave or sick leave. The HoS and Occupational Health provide confidential support to colleagues who disclose personal circumstances. PGR students may apply for leaves of absence to accommodate health or personal circumstances. Members of the School have contributed to EDI initiatives more widely in the University, especially in disability advocacy and involvement in setting up the St Andrews University Refugee and Forced Migration Network.

The organisers of our research lecture series ensure gender balance in the speaker roster and invite speakers whose work diversifies the discipline. In summer 2020 the School established a Committee for Curricular Development and Diversification consisting of four staff members, a PGR tutor and two UG students. Its current remit is to review and advise on course materials

and bibliographies to reflect histories of colonisation, empire, and the artistic traditions of BIPOC and ME groups in Western art. Future events include the Museums, Galleries and Collections Institute (MGCI) Webinar 'Decolonising the Curriculum in Museum and Heritage Studies' in April 2021 with international speakers.

Section 3. Income, infrastructure and facilities

3.1 Income

The School encourages researchers at all levels to apply for the grants best suited to their particular projects and ambitions, in alignment with our strategic aims to produce outstanding research and embark upon collective endeavours within and beyond academia. This REF cycle saw us add to core University funding with an average of 17 applications per annum and a high success rate, winning one award for every two applications (the University averages one in three) for a total of £2.4 million. We have secured both external and internal income from a range of sponsors (Fig.2), tabulated in a representative sample below. This success is evidence of both individual achievement and collective effort in building confidence, experience and capacity in research.
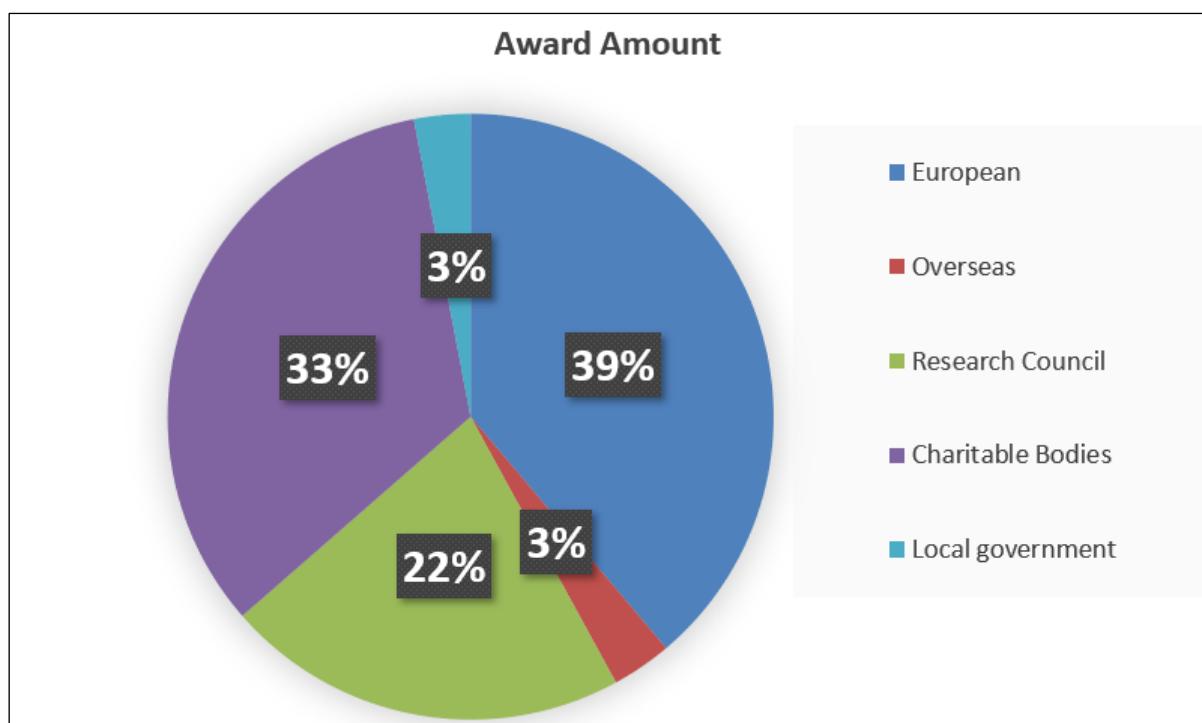

Fig.2 *Research funding by sponsor*

Project Grants

Grant Agency	Project	Project Leads	Dates	Amount
AHRC	*Corpus of Scottish Parish Churches*, Phase 2	Luxford and Fawcett	2012-2016	£253,662.00 in total; REF 2021 spend £136,881
European Commission Horizon 2020 Grant number 693369)	*EU-LAC Museums* project	Brown	2016-2020/1	€2,422,407.00 To St Andrews: €995,000.00 (£905,148.00)

Network and Conference Grants

Grant Agency	Network or Conference	Project Leads	Dates	Amount
Leverhulme Trust International Network Grant	*Daniele Barbaro (1514-70): In and Beyond the Text*	Moretti	2014-16	£75,459.00
Royal Society of Edinburgh (RSE) Network Grant	*Printmaking in Scotland in the 18th Century*	Gunn	2016	£7955.00
RSE Research Workshops in the Arts and Humanities	*Venetian Renaissance prints, drawings and illustrated books in Scottish Collections*	Moretti	2016-17	£10,000.00
Terra Foundation for American Art	*In and Out of American Art*	Rider, Rose and Spencer	2017	£12,000.00
RSE Workshops Grant	*Community Heritage Scotland*	Brown	2019-20	£9831.00

16 members of staff won major **individual funding awards** to support exceptional research projects, many of which produced outputs for this submission. The tally includes:

- 1 AHRC Early Career Fellowship
- 6 Leverhulme Trust Research Fellowships
- 2 Leverhulme Trust Major Research Fellowships of 2 and 3 years respectively
- 1 Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence, Lila Wallace-Reader's Digest Fellowship
- 1 Netherlands Institute for Advanced Study Fellowship
- 1 Institute for Advanced Study in Princeton Membership
- 3 Getty Research Institute fellowships and 1 Getty Museum fellowship
- 2 Paul Mellon Centre Fellowships
- 1 British Academy Post-Doctoral Award and 1 Leverhulme ECF

We also won fellowships from the Bodleian Library, Oxford University; Calouste Gulbenkian Foundation, Lisbon; Center for Advanced Study in the Visual Arts, Washington; Clark Art Institute, Williamstown; Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie, Bauhaus University, Weimar; National Library of Australia, Canberra; Nihon University College of Art, Tokyo; Università degli Studi di Padova; and the University of the West Indies.

We received additional research grants from funders including: the Association for Art Historians, British Academy, British Institute for Persian Studies, Carnegie Trust for the Universities of Scotland, Daiwa Anglo-Japanese Foundation, Gladys Krieble Delmas Foundation, Henry Moore Foundation, Iran Heritage Foundation, Japan Society for the Promotion of Science, Paul Mellon Centre for Studies in British Art, RSE and the Scottish Society for Art History. In addition to the PGR funding recorded in section 2, PGRs won travel and archive grants from the American Philosophical Society, Leverhulme Trust, Paul Mellon Centre, Terra Foundation for American Art, Santander, and the Yale Center for British Art. The School operations budget directly supports individual research allowances, conference and impact activities, and supplements PGR travel and professional development grants. This fund contributed £2500 to support Normand's work on the exhibition *Ages of Wonder: Scotland's Art, 1540 to Now* at the Royal Scottish Academy (2017-18). The School benefits from the Octavia

Elfrida Saunders charitable bequest for a named lecture, student prizes and other activities promoting art history. PGR students can apply to the Catherine and Alfred Forrest Trust for international travel bursaries.

Successes in internal funding competitions supported workshops, exhibition projects and visiting fellows:

Grant	Project	Leads	Dates	Amount
Knowledge Exchange and Impact (KEI) Fund	*The Politics of Display: Collateral Pavilions and Events at the Venice Biennale*	Brown, Spencer, PGR Keohane	2017	£2000.00
Scottish Funding Council Global Challenges Research Fund (SFC GCRF)	*Community Crafts and Cultures*	Brown	2017-19	£36,557.00 (+ 2021 extension to total £80,250.00)
KEI Fund	*Thinking 3D*	Moretti	2018	£10,000.00
SFC GCRF	*Sustainable Futures for International Craft Traditions*	Rudy	2018	£25,000.00
CAPOD Innovation Grant	*Capturing and Collecting: Thinking of Ways We Store Memory*	PGRs Fisher and Meehan	2018	£1000.00
KEI Fund	*Touching Skin: An Exhibition about how Medieval people handled their parchment books*	Rudy	2018 Outcome postponed to 2021	£1846.00
Gender, Diversity and Inclusion Fund	*Blood Lines: Exploring the History of Menstruation*	ECR Røstvik and Spencer	2019-20, extension into 2021	£2500.00
University of St Andrews Global Office	A Senior Visiting Fellow and a Global Fellow	School of Art History	2019-20, deferred to 2021	£2000.00 stipend plus accommodation and travel costs
KEI Fund	*Modern African Art in the Argyll Collection*	Cowcher	2020-21	£2500.00

3.2 Infrastructure
Space and location: Art History is based centrally at 79 North Street, St Andrews, in a four-storey, fully-refurbished Georgian townhouse containing the School main office, individual academic offices, shared PGR and tutor offices, project rooms for MGS students, a lecture room seating 25 people and four dedicated small seminar rooms (all with projection facilities), the

Visual Resources Library, a communal kitchen and dining room and spacious break-out areas. At ground floor is a combined reception and exhibition space equipped with a display cabinet, hanging rail and spot-lighting. The cabinet was installed in 2018 to house displays curated by staff and students, often drawn from Special Collections and accompanied by informational brochures. Throughout the building we display paintings, prints, sculptures and photographs by contemporary artists from the Harry & Margery Boswell Collection of Scottish Art (for which staff advise on acquisitions). We are situated in close proximity to the Main University Library, Special Collections Reading Rooms in Martyrs Kirk, the Wardlaw Museum, the town heritage sites of the cathedral and its museum, and St Salvator's Chapel (ILES, 4.2).

Administrative support: A team of four full-time administrative staff support our research and teaching activities: an office manager (Waddell), a postgraduate and research support administrator (Ayton), an IT support officer and undergraduate administrator (Hyland) and a visual resources curator (Demetrius). In 2019, we realised a long-term goal of securing dedicated IT support. Hyland has already helped to make more of our research easily accessible through website development and data management assistance. Demetrius manages image research for staff publications and teaching, acts as Library Representative for the School, and sits on the University's Research Data Management Group in coordination with the DoR.

At University level, we receive assistance and bespoke guidance from the IT Unit, Research Excellence Board, Research and Innovation Services, Research Business Development, the Financial Advice and Support unit, and Registry PGR.

Research facilities: The University Library sustains our research with its substantial and ever-growing collections of books and journals in print and electronic formats. Staff liaise with a dedicated Arts and Humanities subject librarian and PGR students are encouraged to identify relevant resources for acquisition. The School successfully bid for £25,000 in Library Enhancement Funding between 2016-2018; acquisitions included first edition photobooks, catalogue raisonnés and rare periodicals. Members of the School are active (often collaborating with other Schools such as English and Modern Languages) in promoting the Library's renowned strengths, notably in photography and photobooks; medieval and early modern manuscripts and rare books; scientific and archaeological material culture; Orientalism and the arts of Islam; and feminist visual culture.

A significant amount of the School's ground-breaking research and research-led teaching derives from the holdings of the Special Collections division of the University Library and the University's museums. Moretti's *Thinking 3D* project (an ICS) was seeded in the Rare Books collections. Staff have published on individual objects, for example Luxford on the University's medieval maces. The School also benefits from the proximity of outstanding art collections, archives and research libraries throughout Scotland, demonstrated in the activities documented in section 4.

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

The School's reputation as a centre for excellence and the quality of individual projects and outputs develop from its wide-ranging academic partnerships. We share our research generously through an extensive range of forums and in a variety of formats and media. This section provides an overview of these relationships and activities, showing how we transmit our ideas and research findings to the wider social sphere. In writing and talking about art and its role and relevance in society, we aim to build a critical understanding of the ways that art (in the broadest possible sense) is created, valued and interpreted.

4.1 Research Collaborations
Centres, Institutes and Networks: We are proud of leading more than 25 funded networks that have brought together colleagues from the arts and sciences in academia locally and worldwide; museum, gallery, library and archive specialists; and a wide range of stakeholders outside academia (ILES, 2.5). The interdisciplinary character of these collaborations and the outreach of their activities is illustrated here in these three examples:

Led by Moretti, the Leverhulme-funded International Network *Daniele Barbaro (1514-70): In and Beyond the Text*, 2014-16, partnered St Andrews with the Centre d'Études Supérieures de la Renaissance, Tours, and the Biblioteca Nazionale Marciana, Venice, for an exhibition in Venice (37,496 visitors in 90 days), a study day and an exhibition catalogue.

Curating Materiality: Feminism and Contemporary Art, 2015, led by Spencer, partnered with Edinburgh College of Art and Northumbria University for two conferences in St Andrews and Edinburgh, a public performance event at Talbot Rice Gallery, Edinburgh, and a PhD workshop on feminist methodologies, supported by the SGSAH-Cohort Development Fund and the Paul Mellon Center for Studies in British Art.

The *UK Menstruation Research Network* was established by Røstvik and Bildhauer (Modern Languages) in 2019, funded by a Wellcome Trust Small Network Grant and brought together members from a variety of disciplines and institutions globally in a series of workshops attended by stakeholders in the arts, sport, health, education, and social policy.

The School is the home to the **Museums, Galleries and Collections Institute** (MGCI), established in 2005, and the **Centre for Contemporary Art** (CCA), founded in 2018. The MGCI promotes excellence in museology and museum practice in both research and teaching. It hosts research events, grant-funded networks and projects and innovative collaborations. During this REF cycle, MGCI has focused on the social role of museums, heritage and environmental sustainability in Scotland and the Global South. Directed by Brown, MGCI co-ordinated the *Community Crafts and Cultures* project that worked with museums and indigenous communities in Costa Rica (2016-2019, extension 2020-21, involving Art History, Geography and Sustainable Development, Geosciences and Modern Languages). It is the institutional hub for Brown's *EU-LAC Museum* project (September 2016-January 2021), which has eight official partnerships with the International Council of Museums (ICOM), and universities and museums in Chile, Costa Rica, France, Peru, Portugal, Spain and the West Indies.
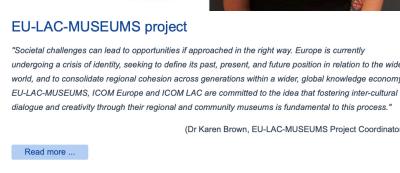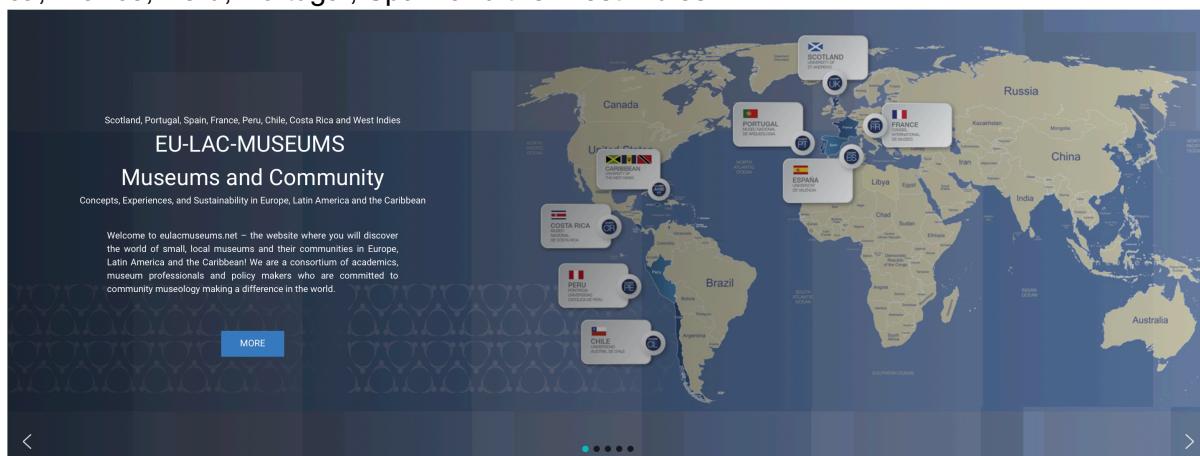
Fig.3 *EU-LAC Museums project*

The CCA hosts a lively roster of talks by visiting artists and scholars, and workshops such as *Memes and Art History*, December 2019. It was the organising hub for the Tate British Art Network sub-group *Contemporary Art in Scotland* (2017-18, 2019-20), partnered with Tate, the Paul Mellon Centre for British Art, and the Yale Centre for British Art. Outcomes included events at the Fruitmarket Gallery (Edinburgh), Dundee Contemporary Arts, Hospitalfield, Lifespace (University of Dundee), the Hunterian (Glasgow), and the University of St Andrews. Four workshops brought together more than 100 attendees, including curators, museum professionals, students, academics and independent researchers.

Members of the School also participate as co-founders and leaders, board members and seminar speakers in the University's Institutes for Cultural Memory, Gender Studies and Medieval Studies; and the Centres for Art and Politics; Archaeology, Technology and Cultural Heritage; Cross-cultural *circa* Nineteenth-Century Research; French History and Culture (Art History organises an annual seminar with a visiting speaker on French visual culture); Landscape Studies; and Russian, Soviet, Central and East European Studies. Savage (PhD 2017) co-organised the major conference *Collecting, Curating, Assembling: New Approaches to the Archive in the Middle Ages* (St Andrews, September 2019) in a collaboration between Art History, the St Andrews Institute for Medieval Studies and Special Collections.

Research visitors and exchanges: We have built new relationships and established ongoing dialogues by bringing people to St Andrews, hosting them as seminar speakers, conference delegates, workshop participants, visiting fellows and artists-in-residence. We hosted a Fulbright-Terra visiting professor in 2017, a post-doctoral fellow from the Institut national d'histoire de l'art, Paris, in 2018, and several PhD research visitors from European institutions. We will welcome our first global senior fellow, from Bonn, and an early career global fellow, from the University of Hong Kong, to St Andrews once pandemic restrictions lift.

Visiting artists: In partnership with International Relations in 2014 we hosted John Keane for a series of talks and workshops with PG students. In 2019 the CCA partnered in a Caribbean and Scottish consortium to host multi-media artist Lisandro Suriel. At St Andrews Suriel viewed and discussed photographic materials relating to the Caribbean in Special Collections, gave a research lecture and joined a taught PG module. In 2020-21, the CCA and the St Andrews Institute for Gender Studies co-hosted Bee Hughes's residency as part of the Blood Lines Project, with a site-specific artwork, open access report and an academic article.

We contribute to the building of global scholarly communities through our own international mobility. The University's Global Office and the Erasmus Scheme (until 2021) supported staff and student exchanges with institutions including the École du Louvre, Paris, and the Universities of Lausanne, Leiden, Melbourne, Padua and Vienna. Staff have held competitive residential fellowships and visiting scholar positions worldwide (see section 3).

4.2 Economy and Society. Relationships with key research users and audiences
Art historians at St Andrews have acted as teachers, curators, consultants, catalogue contributors and public speakers at universities, museums and galleries locally, nationally and internationally. The snapshot of our activities below shows the reach, diversity and richness of our scholarly contributions to the art and academic worlds, and beyond. Notwithstanding disruption caused by the Covid-19 pandemic, these varied activities and their outreach to new audiences continue apace, building new relationships with research users ranging from museum and gallery staff and visitors to local cultural custodians and school students. In 2019, for example, Cowcher's project *Modern African Art in Argyll* produced new website documentation for each artwork and a workshop for Higher Level Art and History students in Lochgilphead. An exhibition is planned for Dunoon Burgh Hall for May-June 2021, and the Wardlaw Museum, University of St Andrews, in 2022.

Lectures and conferences: Each year the School hosts the Octavia Elfrida Saunders public lecture, delivered by an academic or artist of international stature, and the MGCI invites a distinguished speaker in the museum field. From 2013 to 2019 publisher Taylor & Francis

funded a biennial public lecture on a History of Photography topic. Our research lecture series brings 10 scholars and artists to St Andrews each year, virtually or in person.

In the census period, 10 colleagues gave 28 keynote and plenary lectures, e.g.: Rudy, 'Dirty Books; Approaches to Measuring Reader Response in the Middle Ages', Fordham University NY, March 2016; Gartlan, 'Photography's Histories in Meiji Japan', Universität Zürich, October 2017; and Brown, 'Revisiting the ICOM definition of a Museum through EU-LAC Museum Relations', video-link keynote, Federal University of Rio de Janeiro, November 2017. All colleagues contributed to the tally of circa 260 invited talks all around the world, at universities and major public institutions – for example, Adamson at the Musée du Louvre, Paris, February 2020, and Marcaida at the Museo Guggenheim, Bilbao, April 2017 – as well as historical societies and local centres, such as Luxford's talks for the 1000th anniversary of the founding of St Benet's Abbey, Norfolk, April 2019. Several colleagues have presented on topical issues at the 'Alternative Art Histories' series of informal public talks run by the undergraduate student-led Capture Collective in St Andrews.

We have organised more than 40 major symposia for scholarly audiences on topics covering the full range of our expertise, in addition to acting as session conveners and round-table chairs at numerous events each year. Our conferences include: *Printmaking in Scotland in the 18th Century* (Gunn, symposium and two workshops in St Andrews, 2015-2016); *Visualising Learning in Early Modern France* (Goddard and O'Rourke, St Andrews, May 2017); *Layers of Parchment, Layers of Time: Reconstructing Manuscripts, 800-1600* (Rudy, Cambridge, June 2017); *In and Out of American Art: Between Provincialism and Transnationalism* (Rider, Rose and Spencer, St Andrews, October 2017); and *Questions of Periodisation in the Art Historiographies of Central and Eastern Europe* (Kallestrup, Bucharest, November-December 2019).

Curating and consulting: Staff have acted as curatorial leads and consultants for more than 24 exhibitions and have authored numerous catalogue essays. We highlight the following examples:

- Adamson is a member, since 2019, of the Conseil scientifique for the Musée Soulages, Rodez, France, and consulted for three major exhibitions for museums in the USA and France for 2021-22, including *Joan Mitchell*, organised by San Francisco Museum of Modern Art and the Baltimore Museum of Art (delayed by Covid-19).
- Borgo co-curated *Leonardo e Vitruvio* at the Museo Archeologico e Pinacoteca del Palazzo Malatestiano, Fano, Italy, July-October 2019, and edited the catalogue.
- Gartlan was chief adviser on loans for the exhibition *The Origin of Photography: England & Scotland* at the Tokyo Photographic Art Museum, March-May 2019, which included a substantial number of items from Special Collections, University of St Andrews; he provided expertise to the National Museums Scotland public review of *East Asian Collections in Scottish Museums* (2020).
- Goddard consulted for *Gauguin: Portraits*, at the National Gallery of Canada, Ottawa, May-September 2019, and National Gallery, London, October 2019-January 2020, to which she also contributed a catalogue essay, and was an expert adviser to the Arts Council's Acceptance in Lieu panel on a Gauguin manuscript.
- Gunn curated *A Different Way of Working: The Prints of Wilhelmina Barns-Graham*, which toured English venues 2016-18.
- Howard and Demetrius curated *Watch Where You Are: The Enduring Town Art of Glenrothes*, October 2018, with the support of local custodians, and collaborated on a film with Fife Council, *Concrete Safari*, about Glenrothes Town Artist David Harding.
- Moretti and Daryl Green (Edinburgh) curated *Thinking 3D from Leonardo to the Present*, Bodleian Libraries, Oxford, March 2019-February 2020. The exhibition received 166,418 visitors in 314 days and features in an ICS for the School.
- Normand [retired] co-curated *Ages of Wonder*, a major exhibition of Scottish art from 1540 to the present, for the Royal Scottish Academy, November 2017-January 2018, which received 67,178 visitors in 63 days and is an ICS for the School.

- Rider's commissioned catalogue and artists' book essays have contributed to raising the public profile of international contemporary artists such as Diana Al-Hadid (2016) and Cecilia Vissers (2017).
- Rudy contributed to the catalogue for *Les Origines de l'Estampe en Europe du Nord (1400-1470),* an exhibition at the Louvre, Paris, October 2013-January 2014.
- Van Kessel collaborated with curatorial staff as a visiting researcher at the Calouste Gulbenkian Museum, Lisbon, in 2017 to produce a presentation and an extensive report, *Guardi's Ascension Day Paintings and the History of Display.*
- Weiss proposed and co-curated the exhibition *Sidesaddle, 1690-1935*, September 2018 -March 2019 at the National Sporting Library and Museum, Virginia, USA.

Museum and heritage consultancy and outreach: The MGCI-based project *Community Heritage Scotland* collaborated with the National Library of Scotland, Ergadia Heritage and Historic Environment Scotland in running 12 workshops around Scotland attended by 241 people, and an international conference (live-streamed) at St Andrews. The *EU-LAC Museums* project engaged closely with local museums and community heritage initiatives, particularly the Isle of Skye Ecomuseum, the Network of Community Museums of Costa Rica, Barbados Museum and Historical Society, and archaeological sites in northern Peru. The project included a Youth Programme Worker, who established a bi-regional youth exchange and monthly intergenerational community heritage workshops on the Isle of Skye (2016-18). Participants included Portree High School students, alongside young people from Costa Rica. Responding directly to Covid-19 and other environmental and political challenges faced by Latin American and Caribbean project partners between 2016-2020, the *EU-LAC Museums* webinar series *Community-based Museums in Times of Crisis* (June-July 2020) reached approximately 16,905 people from 35 countries via Zoom and Facebook.

Policy: Brown's work on best practice in local and regional museums across Europe, Latin America and the Caribbean was ratified through a new ICOM Resolution on 'Museums, Community and Sustainability' (2019). Brown is a Steering Committee member on the St Andrews Global Challenges Forum and her Consortium has provided two policy round tables and reports to the European Commission in 2020-21. We are also one of two Schools in the Faculty of Arts represented on the Research Steering Group of St Andrews' Environmental Sustainability Board.

Røstvik's innovative work on the visual culture of menstruation led to her membership of the Period Poverty Task Force for the UK Government Equalities Office (from 2019) and the ALCAMEON network for medical humanities education in the EU.

Media: Aided by our Social Media Officer, we promote our research and reach out to wider audiences through a School Twitter feed and through radio and TV broadcasts, online blogs, podcasts, comments and short articles. Examples include Van Kessel, 'The Mary, Queen of Scots cover up – and why hidden paintings keep being found', *The Conversation*, 31 October 2017; Gartlan's 'Look Closer Exhibition' entitled "Postcards from a picture-perfect Japan', in *1843 Magazine*, 20 July 2017; Kallestrup's contribution to the BBC3 broadcast 'A Column for Infinity' (Brancusi's WWI memorial in Romania), 12 November 2017; Borgo's interview in the PBS NOVA television documentary *Decoding da Vinci* (2019); and Luxford's British Art Talks podcast 'The English Carthusians and the Art of Abstinence', June 2020. Organised by Spencer, PG students and staff participated in the global Art+Feminism Wikipedia Edit-a-thon initiative, 2017-2020.

4.3 Contributions to the discipline and external recognition

Members of the School are committed advocates and leaders for the discipline of Art History through national and international service as external examiners of research degrees; assessors of promotion reviews and US tenure dossiers; peer reviewers for journals, academic presses

and research councils; journal editors and book reviewers; members of editorial boards (more than 20) and managing officers of learned societies; and members of research councils.

Two colleagues served terms as chief editors for state-of-the-discipline journals: Adamson as Deputy Editor of *Art History* (2013-18) and Gartlan as Editor of *History of Photography* (2013-2019). Rider and Cassidy [retired] served as reviews editors for the *Sculpture Journal*. Hillenbrand and Luxford are editors of book series with Edinburgh UP and Boydell Press respectively. Van Kessel is a list editor and book review editor for ArtHist.net, the largest information network for the discipline worldwide (c.17,000 subscribers).

We assessed book manuscripts for an international range of scholarly presses, including Australian National University Press, Brepols, Cambridge UP, Leuven UP, Oxford UP, Penn State UP, Phaidon, Routledge, Stanford UP and Yale UP. We contributed book reviews and appraised article manuscripts submitted to more than 50 journals, from state-of-the-discipline journals – *Art Bulletin*, *Art History* and *History of Photography* – to field-defining publications such as *British Art Studies*, *Middle East: Topics and Arguments*, *Nineteenth-Century Art Worldwide* and *Museum International*.

Colleagues undertook peer evaluation of funding applications for bodies including the EC, ERC, AHRC (Rudy is also a member of the AHRC peer review college), Czech Academy of Sciences, FWF/Austrian Science Fund, Flanders Research Foundation, Leverhulme Trust, Netherlands Organisation for Scientific Investigation, Royal Society, Swiss National Science Foundation, UKRI Future Leaders' Fellowship, the University's Scottish Funding Council Global Challenges Research Fund and the Wolfson Foundation. Staff sit on grant committees such as the Paul Mellon Centre for British Art and the Neil Ker Fund of the British Academy, and serve on academic advisory boards locally and internationally, including the Association for Art History, its journal (*Art History*) and the annual AAH conference, and the Arts Council of the African Studies Association.

Individual researchers' achievements have been rewarded with prestigious fellowships and prizes. Rudy was elected a Fellow of the Royal Society of Edinburgh in 2017 and in 2018 received the RSE's Sir Walter Scott Medal for her 'outstanding contribution to Art History'. Rudy's book *Piety in Pieces: How Medieval Readers Customized their Manuscripts* (Open Book Publishers, 2016) was named the 2017 'Outstanding Academic Title' by *Choice*. Luxford was elected President of the British Archaeological Association in 2019. Andronikou won the Nikolaos Drandakis Prize awarded by the Christian Archaeological Society for her article in *Art Bulletin* 99/3 (2017). Gartlan received the Josef Kreiner Hosei University Award for International Japanese Studies for his 2016 monograph *A Career of Japan*, and in 2018 Sturkenboom was awarded the Annemarie Schimmel Prize from the Gesellschaft der Freunde Islamischer Kunst und Kultur for excellent research in the art and culture of the Islamic world.