

Institution: The Courtauld Institute of Art
Unit of Assessment: 32 – Art and Design: History, Practice and Theory
1. Unit context and structure, research and impact strategy

1.1 Context and Structure

The Courtauld is a small, specialist institute dedicated to art history, conservation, and curating. Founded in 1932 to conduct teaching and research and endowed with one of the nation's finest art collections, since 2002 it has been an independent college of the University of London. It employs 140 FTE staff, including 37 (35.85 FTE) Category A researchers. In 2019/20, 545 students were enrolled on UG, PGT, PGR and PG Diploma programmes; degrees are awarded by the University of London. Approximately 57% of our students are enrolled on postgraduate courses.

The Courtauld is led by Professor Deborah Swallow, Märit Rausing Director. The Dean and Deputy Director leads the academic departments; The Gallery is managed by the Head of the Gallery. The Courtauld's collection comprises nearly 600 paintings, 550 sculptural and decorative works, approximately 7k drawings, and circa 27k prints. Faculty and curators are engaged in The Courtauld's governance at every level. Research is facilitated by the Research Committee, chaired by the Head of Research and including the Director and Dean, with representation from academic and curatorial departments. It reports to the Academic Board, to which all members of the faculty and the Head of the Gallery belong; the Academic Board reports to the Governing Board, which includes four elected representatives from The Courtauld's faculty and gallery. This governance model ensures that Courtauld researchers play a critical role in developing and approving strategy and policy, including for research.

The Courtauld's researchers belong to three departments: History of Art, Conservation, the Gallery. The History of Art Department, The Courtauld's largest department, has 27.45 FTE Category A research staff, and offers academic programmes including a BA, Graduate Diploma, MA in the History of Art, and MA in Curating the Art Museum. The Conservation Department, with 4.6 FTE Category A faculty, is a new organisational structure, established in 2020 to build on the strengths of two longstanding units (respectively, the Wall Painting Conservation and Conservation and Technology Departments); it offers MAs in Wall Painting Conservation and Buddhist Art and Conservation, and a 3-year postgraduate diploma in Easel Painting conservation. The Courtauld Gallery includes 3.8 FTE Category A curators with responsibility for research. The Public Programmes Department, managed by the Dean, provides programmes for learners of all ages, with a particular focus on widening access to art history for young people.

Following REF2014, we enhanced research support by creating a Research Department led by the Head of Research; we increased research capacity by establishing a Research Office with responsibility for REF preparation and grant capture (pre- and post-award). The Research Forum, a hub that serves researchers across and beyond The Courtauld, also sits under the Research Department umbrella. Established in 2003 and directed by the Head of Research, it enables collaboration within and across departmental structures. It incubates new research, for example as the primary 'home' for postdoctoral researchers, and it is the context where research is workshopped, debated, and disseminated.

1.2 Research Strategy, 2013-20

The Courtauld's strategy for research and impact is underpinned by our institutional mission, codified in our Memorandum of Association, to benefit the public through research, study and practice in art history and conservation, and to advance education in the arts through the collections and exhibitions of The Courtauld Gallery. Building on the successes reported in REF2014 and a review of all aspects of our research policies, priorities, and infrastructure, The Courtauld's Research Strategy for 2016-21 has focused on the following key strategic goals. We

have highlighted where these goals overlap with later sections of the REF5b template at the end of each paragraph.

(1) Broadening the Research Base. The Courtauld's established strengths are in medieval and renaissance, early modern, and modern and contemporary art. These have been further reinforced through new hires in fields including Medieval Europe (Barker and Bovey); Global Early Modern (Chadwick, Mann, and Whiteman); and American art (Applin and Peters Corbett). Research capacity in the conservation of art grew through new faculty appointments (Gottschaller, Richardson, and Tringham), and the specialist Martin Halusa Curator of Drawings (Gottardo). Our long-term strategy is to nourish and extend this expertise while developing competencies in fields that have been underrepresented within The Courtauld and across the wider discipline. Building on the faculty appointments in Buddhist art & conservation, Iranian & Islamic art, and Modern & Contemporary Chinese art reported in REF2014, the appointment of Whiteman (2018) added further geographical and temporal range through the addition of Early Modern China. Funds were also secured in 2019 from The Andrew W. Mellon Foundation (US\$750k) to support the appointment of a Professor and a Lecturer specialising in Black art histories and critical race art history, appointments which have been made for the 2021-22 academic year. [2.1; 3.1]

(2) Developing Thematic and Methodological Range. Complementing an expansion in faculty research specialisms, The Courtauld introduced a system of cross-institutional Research Centres, Clusters, and Groups in 2019/20. Building on established groupings based on historical period, these new structures enable greater interdepartmental and external collaboration, better articulate areas of research strength that cut across historical periods and geographies, and facilitate more agile response to emerging research themes. We formalised Research Centres as a configuration that responds to a significant research priority and is established with significant external funding. A strategic priority for the REF2021 period was to reshape and grow our longstanding engagement with American art history. With Terra Foundation's support, we established The Courtauld Centre for American Art in 2016, recruiting Peters Corbett as its first director. This follows the successful establishment of the Robert H.N. Ho Family Foundation Centre for Buddhist Art and Conservation in 2012, which supports our cross-disciplinary, globalising strategy. Ten substantial Research Clusters, representing broad fields of research activity and nurturing a diverse range of approaches and priorities, were established through the Research Committee, each with an annual budget. Ten small Research Groups, designed to respond to pressing, focused research priorities, were also awarded internal Research Forum funding. [2.5; 3.1; 4.3]

(3) Supporting Faculty and Curatorial Staff. A continued institutional priority has been to support the individual research goals of staff and the collective ambition to act as an international leader in the fields in which we operate. Particular areas of focus since REF2014 have been close monitoring of workload expectations, sustained investment in personal and internal research budgets, and provision of leave (including support for applications to external funding bodies). Institutional expectation, reflected in an updated work allocation model established in 2019, is for all faculty to have c. 40% of their time p.a. allocated to research. Faculty and curators receive an annual grant of £2k to facilitate research through travel and resources such as books and equipment. A system of annual meetings between all faculty and curatorial staff and the Head of Research has also been implemented at which individual research plans, and appropriate institutional support, are discussed in depth. In the context of a small specialist institutions, the hire of a 1.0 FTE Research Manager from 2019 has been critical to The Courtauld's competitiveness and ability to prepare high-quality external funding applications. [2.1; 2.2; 2.3; 3.2]

(4) Facilitating Collaborative and Interdisciplinary Research. As a specialist institution, interdisciplinary research offers opportunity to expand research scope at all levels, and to train our students in new methodologies and research approaches. Sustained cross-disciplinary research has been enabled by successful applications to external funding bodies, as demonstrated through Courtauld-led projects supported by the AHRC (Arnold, Arscott), Getty (Cross & Richardson, Eastmond), and Leon Levy Foundation (Conservation Department). These projects have fostered local, national and international partnerships, ranging from academics and practitioners in London-based partner institutions (KCL, UCL, the London College of Fashion, Royal Museums Greenwich)

to collaborators in Turkey (Boğazici University), Georgia (Tbilisi State University), Armenia (Institute of Ancient Manuscripts), and India (Mehrangarh Museum Trust). [3.1; 4.2]

(5) Developing PhD Students and Early Career Researchers. A successful funding application to the Sackler Trust (£200k p.a. to support Research Forum activity for five years ending in 2020) built upon earlier funding received from The Andrew W. Mellon Foundation and enabled the recruitment of eight postdoctoral researchers during the REF period. Further support for early career researchers has been received from sources including the Terra Foundation for American Art, Samuel H. Kress Foundation, European Commission, and British Academy; once appointed, postdoctoral scholars have the same level of access to internal, competitively awarded, research grants as permanent faculty members.

The Courtauld remains an active member of the CHASE Doctoral Training Partnership, now in its eighth year. CHASE funded 77 Courtauld PGR students between 2013/14 and 19/20 (48 completed, 29 active). In the same period, over £2.7m was raised for postgraduate scholarships, with a further £1.7m allocated from The Courtauld's endowment for the same purposes. The launch of an Early Career Researcher Network in 2016 built upon continued support for doctoral training offered by University of London collaborations and CHASE, benefitting PGRs, postdoctoral fellows, and associate lecturers. Supported by Research Forum funding, this network has hosted regular events and training sessions, including with partner institutions such as the Paul Mellon Centre for British Art and the Association for Art History. [2.3; 2.4; 2.5]

(6) Ensuring Best Research Practice. The Courtauld's Research Committee is responsible for the continued development and maintenance of a framework for high quality research, conducted in line with recognised standards. It has been supported from 2018 by the establishment of an independent Ethics Committee whose membership is determined by the Governing Board's Governance and Nominations Committee. The Ethics Committee advises on all aspects of research ethics and related policies and serves as the appeals committee for the REF2021 submission. To ensure continued engagement with best practice in the sector, The Courtauld is working to implement the UUK Concordat to Support Research Integrity. [2.2]

(7) Building Research Infrastructure. Significant investment in physical research infrastructure has been made in the context of the Courtauld Connects capital project. This project will result in refurbishment of the historic galleries and Prints and Drawings Study Room at Somerset House, installation of state-of-the art instrumentation and laboratory facilities in the Conservation Studios, and creation of new research-specific spaces (including an Object Study Room). Over £46m was raised to support this activity by July 2020, including £9.5m from the National Lottery Heritage Fund. This transformation has been accompanied by the creation of The Courtauld's expanded Conservation Department, following an external review of conservation teaching and research in 2019 led by Dr David Saunders (Emeritus Keeper of Conservation and Research Science, British Museum). Local digital infrastructure has been supported through the procurement and launch of a new Current Research Information System (CRIS) in 2016; further engagement with Open Access policy from this point led The Courtauld to work closely with the Association for Art History in crafting a response to UKRI's 2020 consultation on the issue, particularly focusing on discipline-specific image licensing challenges connected to OA publication. [3.2]

(8) Unlocking Our Collections. The Courtauld's research strategy undertakes to make our collections of art, books, photographs, archives and special collections accessible to students, specialists, and the public, in person and online. Following the closure of the Courtauld Gallery in 2018, the expertise of Gerstein, Gottardo, Serres and Wright has been instrumental in establishing a programme of loans and exhibitions across the UK and internationally, attracting over 1.13m visitors. The Gallery's collection of some 34k works has been digitised, with detailed catalogue records to be searchable online in late 2021. This activity has been accompanied by an ambitious project to digitise the 3.6m photographs in the Witt and Conway picture libraries; 280k Witt photographs were digitised in a pilot project on the British School, and c.750k photographs were digitised from the Conway (a collection of photographs of world architecture, drawings, sculpture, ivories, seals, metalwork, manuscript illumination, stained glass, wall paintings, panel paintings and

textiles) by July 2020. Supported by the National Lottery Heritage Fund, this project involved more than a thousand volunteers. [3.2; 4.2]

1.3 Impact Strategy, 2013-20

The Courtauld was founded in order to enable public understanding, benefit, and enjoyment of the visual arts, driven by research and engagement with works of art. During the REF2021 cycle we have focused sharply on our impact strategy for the 21st century, developing new mechanisms for sharing research and making significant strategic investments in activity and facilities that will ensure our sustained contribution to the visual arts ecosystem. A research impact workshop for all Courtauld faculty and curators was convened in 2016 in order to embed impact further into our institutional culture. Led by Professor Paul Greenhalgh (UEA), this resulted in new approaches to how The Courtauld engages with the impact agenda, with impact support becoming a defined priority area for internal applications to the Courtauld Research Support Grants scheme. This process was also crucial in defining, and placing a renewed emphasis on, curatorial activity as a critical strand of public engagement and research impact, as articulated in our 2016-21 Research Strategy.

The Courtauld Connects transformation project has been a major impetus for change in how Courtauld researchers engage with a wider institutional impact strategy. The capital works have been accompanied by an ambitious, ongoing activity plan which enables innovative dissemination opportunities and numerous partnerships throughout the United Kingdom. Supported by this project, we have launched new programmes dedicated to sharing advanced research with a broad public. Two core elements of this, further described in 4.2 and 4.3, are:

(1) Investment in public research dissemination and digital resources. The Open Courtauld programme, established in 2017, seeks to raise the profile of art historical research and creative practices, and to make research accessible and relevant to the general public through free biannual research festivals. Events in London, partner institutions in Ulster and Dundee, and, since the onset of the Covid-19 pandemic, online, have attracted over 6k attendees and a further 20k viewers through our YouTube channel. This has built on past digital resource development, including the Gothic Ivories Project (submitted as an Impact Case Study in REF2014) and the Art and Architecture online collection database, and is enhanced by the ongoing digitisation of the Conway collection and its associated volunteer programme.

(2) National Partnership Programme. From 2016, The Courtauld National programme developed a network of six principal partners across the country (see 4.2). Curators, faculty and the Public Programmes department, alongside our National Partnerships Coordinator, have worked with institutions and community groups to explore shared heritage between Courtaulds Ltd, the textile manufacturing firm that enabled Samuel Courtauld to found The Courtauld Institute of Art. The Courtauld National Partnership Programme has operated alongside the development of a touring exhibition of Islamic metalwork in the UK and major international exhibitions led by Courtauld curators with partners in Paris, Tokyo, and Nagoya. These major international loan exhibitions were seen by more than 1m visitors.

Impact Case Studies submitted for REF3 reflect The Courtauld's commitment to making research accessible and enabling audiences to engage with, and contribute, to our research-based projects. They include co-curated exhibitions, community history projects, and the use of digital platforms to share research and provoke conversation and discussion. Public symposia, practice-based learning activities, performances, curator talks and tours, and behind-the-scenes training also offer ways for national and international audiences to engage with and benefit from our innovative research. Impact Case Studies were selected by creating a long list of potential projects during 2015-16, which was reviewed annually by the Head of Research. Following identification of strongest projects, the Research Department supported researchers with detailed guidance and evidence gathering. The final REF3 submission reflects the unique opportunities presented by our structure, in the close integration of our research activities with a world-renowned art collection and the specialist facilities, knowledge, and training offered by our Gallery spaces and staff.

1.4 Research and Impact Strategy, 2021-26

A major milestone post-REF2021 will come with the completion of the Courtauld Connects project in autumn 2021. This will transform our research infrastructure and impact, with new ways of displaying the Courtauld collection and much improved facilities for collection-focused research and outreach. Our Conservation Department will return to studio spaces equipped with additional state-of-the-art instrumentation, including those acquired with the support of an £960k AHRC Capabilities for Collections grant (awarded 02/2021).

Over the next five years, The Courtauld will embark on a new chapter, involving significant investment in enhancing research capacity and the renewal of curricula across all programmes. The eight primary strategic goals of The Courtauld's 2016-21 research strategy, articulated in 1.2, will remain foundational during this process. These will be integrated into our established model for developing sustained local, national, and international impact set out in 1.3. Both the Open Courtauld and Courtauld National Partnership Programmes have become integral elements of public outreach and institutional partnership activity, and each is designed to become a permanent feature of The Courtauld beyond the initial impetus provided by Courtauld Connects.

2. People**2.1 Staffing Strategy**

The Courtauld's strategy is to recruit and support researchers who have the potential to be, or already are, established leaders in their fields. To sustain our institution and discipline, we have appointed faculty at all career stages, endeavouring to create a research environment and working practices that facilitate career progression. During the REF period we have recruited 9.6 FTE permanent Category A researchers to renew and extend our research base, of whom two were ECRs on appointment (Barker and Chadwick). 58% of faculty appointments in the period were to permanent positions; 71% of appointees were female. Fixed-term appointments of 5.75 FTE (57% female) were also made to support activity in Walls Conservation and in response to external grant funding.

The Courtauld has recognised the curatorial contribution to research and impact of the Gallery's senior curators by amplifying their responsibility for research in new contracts (3.8 FTE). Gallery activity is a critical element in our strategy for research impact and public engagement, given that a significant strength of our research is through curating and research related to Courtauld art collections. The number of postdoctoral fellows employed varies from year to year, as all rely on external funding.

2.2 Policies to Support Research

The greatest investment that we make in research support is through our sabbatical system, through which faculty are eligible for one term of research leave every three years, with eligibility from the fourth year for newly appointed staff (entitlement is adjusted proportionally for part-time faculty). We enable flexibility in research leave for new and established faculty in view of research priorities and deadlines. Fixed-term Category A faculty who are employed for more than nine terms are eligible to apply for sabbaticals. Teaching loads are calculated so that they are evenly allocated between Category A staff, with reductions for those with significant administrative roles.

Faculty and curators receive £2k p.a., pro-rated for part-time researchers, to support their research, which they can allocate to travel, books, images, and equipment as required. The Courtauld takes a flexible approach to these personal research grants, allowing researchers to carry forward 1/3 of their annual allocation and/or to draw early on a future budget if required.

All Category A staff are able to apply termly to the Research Committee's Courtauld Research Support Grants scheme, which has four priority areas: (1) kickstarter funding, to support the early stages of a research project — particularly those that are large or complex, involve external collaboration, and/or which will lead to an external grant application; (2) project completion, to support the completion of a research output, typically one that has been accepted for publication; (3) impact support, to support initiatives that will enhance the benefit of particular research strands beyond academia; (4) innovation support, funding for vital initiatives that fall outside the bounds of the other priority areas but have potential to advance The Courtauld's core mission and strategic objectives. £87.2k in Courtauld Research Support Grants was awarded by the Research Committee during the REF2021 period.

Our Research Ethics policy applies to all researchers (including staff, students, and visiting researchers). It is designed to complement the ethical standards or codes of practice issued by relevant professional bodies which are specific to the discipline, such as those issued by the Museums Association. Periodic review of the policy is the responsibility of the Research Committee. The Research Committee also provides specific guidance and templates to the wider staff and student body setting out best practice for researchers, with a particular focus in this REF period on improved standards for conducting academic interviews and ensuring informed subject consent in line with GDPR obligations. Researchers are reminded of their responsibilities to work according to the Research Ethics policy and all related professional standards during the appraisal process and individual meetings with the Head of Research and Research Manager.

Probation periods are defined for all research staff, adjusted to length of contract, and reviewed by the relevant manager. All new faculty are assigned a mentor, and all research staff are appraised annually by their Head of Department or, in the case of Professors, the Director or Dean; this process includes a holistic review of research, teaching, administration, and training needs. Additionally, the Head of Research and Research Manager meet with faculty annually to focus on research achievements and plans, including planned applications to funding bodies.

Career progression is nurtured through the annual planning and appraisal processes, which encourage faculty to take on leadership roles and/or apply for external research funding as appropriate. Faculty are given the opportunity to apply for promotion annually; a timetable for this process is set out on the staff intranet, with reminders issued regularly by Human Resources. The Academic Promotions Committee, chaired by the Director, with two elected Courtauld Professors and three external members of professorial standing, follows a rigorous process with research performance as a key criterion for promotion for each career stage. Promotions during this period included Stevenson, Eastmond, and Parkinson, to Professor; Babaie and Applin, to Reader; and Arnold, Nethersole, Rebecchini, Nickson, Cross, and Schuldenfrei, to Senior Lecturer.

2.3 Equality and Diversity in Research Careers

The Courtauld's institutional policies supporting equality and diversity apply to researchers at every career stage. All staff are recruited following a rigorous process, informed by The Courtauld's Recruitment and Selection Policy, Equal Opportunities Policy, and in line with the provisions of the 2010 Equality Act. Interview panels for faculty posts are chaired by the Director, and include the Dean, Head of Research, and members of faculty, as well as at least two external members; panels are expected to represent the diversity of The Courtauld's workforce appropriately, and typically approach a 50:50 gender balance. Selection and interview processes for postgraduate students are also bound by The Courtauld's Equal Opportunities Policy.

Provision for training is managed by our Human Resources department; all managers in The Courtauld with responsibility for recruitment received Unconscious Bias training in 2015. In 2016, we retained the European Commission HR Excellence in Research Award. Faculty members continue to accrue sabbatical entitlement during any period of parental leave.

70% of The Courtauld's Category A staff are female; 30% are male. 8% have a declared disability. 89% of Category A staff identify as white; 11% of Category A staff identify as belonging to defined

minority ethnic groups or have not supplied this information. Equality Impact Assessments on protected characteristics have been carried out in preparation for the REF submission. The assessment carried out on The Courtauld's provisional output pool concluded that there was no evidence of negative impacts towards staff based on one or more protected characteristics. A further assessment will be conducted on the final output pool.

The Courtauld's broader approach to the REF2021 process has been in line with our institutional commitment to equality and diversity and takes advantage of the small scale of our institution. Selection of outputs has been carried out in close consultation with individual researchers and the Head of Research, supported by internal peer review, with 100% of Category A staff being submitted to the exercise. The Courtauld sets no formal expectations of researchers' contributions to the overall output pool and the number of outputs attributed to individual researchers will not be used in performance management, appraisal or promotion processes. All staff involved in decision-making and reviewing nominations for REF eligibility and output selection were obliged to receive Equality, Diversity and Inclusion training.

2.4 Early Career Researchers

The Courtauld's community of postdoctoral researchers, supported primarily by philanthropic funding, fluctuates from year to year. 18 postdoctoral fellows were in post during the REF2021 period, including a Marie Skłodowska Curie postdoctoral fellow (Berger, 2017-2019), a British Academy postdoctoral fellow (Warriner, 2018-24), eight Research Forum Postdoctoral Fellows, three fellows funded by Courtauld Research Centres, three awards hosted by the Conservation Department, and fellowships funded by the Marie Louise von Motesiczky Charitable Trust and the Henry Moore Foundation.

Postdoctoral researchers are assigned faculty mentors, and are line managed by the Head of Research, with support from the Research Manager and the Research Forum programme team in staging research events. All ECRs, including those appointed to faculty posts, belong to at least one Research Centre, Cluster or Group. These structures have enabled ECRs to host research and public engagement events, many resulting in publications (e.g., Berger, ed., *Conceptualism and Materiality*, 2019; Hartnell, ed., *Continuous Page*, 2020). The Courtauld's Early Career Research Network, launched in 2016, works to create a forum for collaboration between all faculty and postdoctoral ECRs, in addition to PGR students. Discipline-specific training is supplemented with external networking opportunities, including events such as 'What Comes Next? Careers in Art History' with the Paul Mellon Centre for British Art and the Association for Art History (2020).

2.5 Support for PGRs

PGRs are a vital part of The Courtauld's research community, benefitting from and contributing to its vibrant and stimulating environment. We accepted 131 PGR students in the REF2021 period, averaging around 19 admissions per year. Our PGR cohort is highly international: of the 147 doctorates awarded, 51% were to British citizens; 28% to EU nationals; 15% to North Americans; and 6% to candidates from the rest of the world. Five Samuel H. Kress History of Art predoctoral fellows joined The Courtauld from US universities (e.g., NYU, UCLA) for two-year terms.

PGRs are accepted to The Courtauld's PhD programme following a rigorous selection process involving a written proposal and an interview with two Courtauld faculty, who evaluate each applicant's record of achievement, potential, and the feasibility of the proposed research. Interviewers make recommendations to the Research Degrees Committee, which is ultimately responsible for admissions. All PGRs are assigned a supervisory team, including a supervisor and advisor, who are together responsible for evaluating student progression through an annual monitoring process. To guard against overload, our policy is that faculty can accept no more than two research students each per year.

Financial support for PGRs comes from numerous sources. Now in its eighth year as an award-granting body, the CHASE DTP has proven a vital element in our doctoral research training,

enabling an interdisciplinary context for Courtauld PGRs that is especially valuable given our single-subject focus. 48 students graduating with a PhD in the REF2021 period have been CHASE-funded, with a further 29 CHASE-funded students in the current cohort (over a third of our PGRs). Many have had the opportunity to take part in placements and have benefitted from its interdisciplinary training schemes and conference programme. Other sources of support for PGRs include seven Collaborative Doctoral Awards with institutions including the British Museum, National Gallery, and Tate, and a further four ongoing as of July 2020. The Robert H.N. Ho Family Foundation Centre for Buddhist Art and Conservation supports two PGRs. Arscott's 'Scrambled Messages' supported one PGR studentship.

PGR training begins in their first year with a weekly seminar that offers advanced training in methods and professional skills. They also take part in the biannual intercollegiate training programme ReSkIN, a collaboration between visual arts units in University of London colleges, which develops research skills, networks, and awareness of disciplines and periods adjacent to their own. Access to specialist training (e.g., languages, palaeography) is provided where identified by training needs assessments, initially in the first weeks of registration and then through periodic review. The Royal Literary Fund Fellowship scheme also allows Courtauld PGRs access to two professional writers who can offer help and support for academic writing skills. Third year PGRs are supported in organising and presenting their research in a public symposium, developing project management and presentation skills. All PGRs can take part in skills training offered through CHASE (including The Courtauld's Material Witness programme, which provides training in the interpretation of material artefacts for humanities researchers), and the consortium has funded seven Courtauld-led PGR projects. Our Painting Pairs programme enables art history and conservation postgraduates to collaborate on practical conservation and contextual research on works from public and private collections.

Students can apply for Research Forum funding to attend and organise conferences and undertake fieldwork. Support for external grant applications is offered to PGRs by The Courtauld's Research Manager. Terra Foundation for American Art grants have supported two PGRs for immersion semesters at US universities: University of California, Santa Barbara (Wilmott, 2019) and Harvard University (Harrison, 2019). Between 2014-20, Courtauld PGRs were awarded prestigious pre-doctoral fellowships including two Anne L. Poulet Curatorial Fellowships at The Frick Collection (Capron, 2016-18; Noelle, 2017-19).

The journal of postgraduate research at The Courtauld, *immediations*, is published yearly and is run by PGRs. The editorial team manages submissions and editing process, commissions original cover art, and manage the design and publication process. Since 2016, in line with an institutional drive towards Open Access, the journal has been published online as well as in print.

PGRs play a central role in The Courtauld's research Centres, Clusters and Groups, supported by the Research Forum. Through a wide range of activities including seminars, lectures, workshops, conferences, site visits within the UK and overseas, and visiting experts, PGRs benefit from contact with academics, curators, artists, and professionals from around the world. We offer funding for PGRs to speak at international conferences including the College Art Association and the Association of Art History through a competitive scheme. Supported by faculty and the Research Forum, PGRs organised numerous annual and stand-alone conferences, as well as annual symposia including Medieval and Modern and Contemporary postgraduate colloquia. In Conservation, PGs organise the annual Gerry Hedley Conservation symposium on a rotating basis with other PG conservation training programmes at Northumbria University and the Hamilton Kerr Institute, Cambridge.

Preparation for a wide range of careers is encouraged for PGRs through our careers service, which hosts training events and offers one-to-one support; additionally, PGRs are encouraged to take advantage of The Courtauld's Early Career Researcher Network. 6 CHASE-funded PGRs took part in its placements scheme, each spending 3-6 months at institutions in the UK and US. Recent PhD graduates have successfully embarked on a wide range of curatorial, academic, and research careers in the UK and internationally.

3. Income, infrastructure and facilities

3.1 Research funding, major awards and funded projects, membership of consortia.

The Courtauld's research enterprise is supported by multiple sources of revenue in addition to underpinning QR funding. Annual grants of £965k from Research England's Museums, Galleries and Collections Fund support Gallery and Libraries' national research functions. As reported in REF4b, we benefitted from over £9m in external research income during the period.

Endowments and philanthropic revenue secured by the Development and Research teams supported faculty, curatorial and related professional support posts, research activities, overheads, infrastructure, scholarships, and studentships at all levels. Philanthropic gifts of £2.2m in 2014 increased to £13m in 2020, with this support being integral to the £46m raised during the period for the Courtauld Connects infrastructure project. Endowment gifts of US\$5m from the J Paul Getty Trust in 2019 and £700K from the Esmée Fairbairn Foundation in 2020 have further strengthened scholarship funding.

The Courtauld's participates in consortia across disciplines, periods, and research activities. This includes the International Association of Research Institutes in the History of Art (RIHA) and Pharos (The International Consortium of Photo Archives); in 2021, we joined E-RIHS UK (the UK branch of the European Research Infrastructure for Heritage Science). We have a longstanding collaboration with the Warburg Institute, the main expression of which is the *Journal of the Warburg and Courtauld Institutes*.

Underpinning Support from Foundations and Trusts

Support from foundations and trusts has nourished a wide range of research and impact activity. The Research Forum is sustained by endowment revenue and, between 2015-2020, the Sackler Trust supported programme and staff costs (£200k p.a.). Wall Painting Conservation research and conservation activity was supported by a £625k grant from the Leon Levy Foundation, enabling Courtauld faculty to establish the Centre for Conservation Studies at Nagaur, India, with a subsequent GCRF grant awarded to further build on the Centre's work. The Robert H.N. Ho Family Foundation Centre for Buddhist Art and Conservation, established in 2012 with a £2.5m endowment, supported the MA programme 'Buddhist Art: History and Conservation' during the REF period in partnership with KCL and SOAS, offering 8 funded spaces p.a. We are now working towards a new model for this Centre, through which we aim to secure two new faculty posts, one in History of Art and the other in Conservation. The Centre for American Art and related activities have been supported by £519k from the Terra Foundation during the REF2021 period.

Philanthropic support has enabled us to develop strength and depth in other fields of strategic significance. The Andrew W. Mellon Foundation (US\$750k, 2010-19) and The Polonsky Foundation (£42k) enabled research and teaching initiatives in The Arts of Iran and Islam, led by Babaie. These funds supported salary costs and an intensive programme of activity, including Persian language instruction; travel for research and teaching; seminars and lectures; and online events for a broad public. The Iran Heritage Foundation provided further support for public lectures in this area. A further US\$750k was awarded by The Andrew W. Mellon Foundation in 2019 to support new faculty posts in Black art histories and critical race art history (PI: Bovey; posts commencing 2021/22).

The research, digitisation, and conservation of Courtauld drawings was supported by £650k over 2013-2020 from the International Music and Art Foundation, and we were able to appoint a two-year curatorial fellowship in the Prints and Drawings Department with the support of the Getty Foundation (£104k, 2018; curator in post August 2020). Two early career curatorial assistants were supported by The Bridget Riley Art Foundation (£184k, 2016-20).

Major Research Projects

Courtauld researchers have undertaken sustained, collaborative multi-year projects over the period, and attracted major funding from the AHRC, Leverhulme Trust, and the Getty Foundation, with some projects receiving multiple rounds of funding. Eastmond's 'Connecting Art Histories in the Medieval Caucasus: Christianities, Islams and their Intersections' received Getty Foundation funding of US\$410k over two phases. 'Scrambled Messages: The Telegraphic Imaginary 1857-1900' (2013-2018), received £522k (AHRC: PI, Arscott, with KCL and UCL). Arnold established the 'Fashion Interpretations' network for international academics and fashion practitioners with a £29k AHRC award (2019). Cross and Richardson have worked alongside Royal Museums Greenwich on a project in receipt of £66k in funding from the Getty Foundation's 'Conserving Canvas' initiative (2019-21), which included support for salary costs of an early-career Conservation Fellow. A project led by Kemp-Welch received funding from the Marie Louise von Motesiczky Charitable Trust to support delivery of a new MA, a postdoctoral award, and an Open Access edited volume (£105k, 2015-20). Technical research and conservation of Sandro Botticelli's Trinity with Saints altarpiece was funded by a Bank of America's Art Conservation Programme grant (PI: Serres US\$156k, 2018). Key collaborative aspects of these projects are set out in 4.2.

Leverhulme Major Research Fellowships were awarded to Nash (2016-18, £92,520) for the project 'Making Lists: Inventories and Objects at the Courts of France' and Scott (2020-23, £166,380) for 'Open City: Paris and the arts in the eighteenth century'. Woodall was awarded a Leverhulme Research Fellowship in 2020 (£54,986). A British Academy Mid-Career Fellowship was awarded to Bovey (2014, £89,362) and BA/Leverhulme Small Research Grants were awarded to Burnstock (2015, £9,740), Rebecchini (2016, £9,600), and Chadwick (2020, £9,738). Paul Mellon Centre Senior Fellowships were awarded to Arscott (2014) and Stallabrass (2019), and a Mid-Career Fellowship was awarded to Teo (2020). Other awards have included a Berenson Fellowship (Nethersole, 2019), Gerda Henkel Foundation Scholarship (Schuldenfrei, 2020), and Getty Foundation Conservation Guest Scholar Grant (Gottschaller, 2020), in addition to a British Academy Postdoctoral Fellowship (Warriner, 2018, £178,500).

3.2 Infrastructure and Facilities

The Courtauld has made significant infrastructural investment since REF2014. A major phase of the capital project envisioned in 2014, subsequently branded Courtauld Connects, is now nearing completion at our permanent home in Somerset House. This ambitious re-development is transforming the Gallery, Conservation, learning, collection stores, study spaces, research, and public-facing facilities. To enable completion of the Courtauld Connects project, the History of Art and Conservation departments, the Library, Student and Academic Services, the Research Department, and the Prints and Drawing study room and paper conservation studio moved in 2017 to high-quality temporary facilities at Vernon Square, King's Cross. The Courtauld Gallery closed in September 2018 and will reopen in autumn 2021.

Courtauld Connects involves the refurbishment of the historic galleries, including the Great Room, new and reconfigured exhibition spaces, a refurbished Prints and Drawings Study Room, and new research spaces including an Object Study Room and a technical examination facility. A new Project Space will be used to present research from across The Courtauld. Refurbished Conservation Studios will be equipped with state-of-the-art instrumentation and laboratory facilities. A new dedicated Learning Centre will enable public engagement with our collections and research areas by people of all ages; this includes studio space for creative, practice-based activity. The Gallery will reopen with an expanded programme of research-led loan-based temporary exhibitions. These will include the dedicated programme of exhibitions in its Drawings Gallery.

During this period of change we maintained access to, and in many cases enhanced, our research facilities:

(a) Libraries

The Courtauld's Libraries, which include printed, photographic, and archival collections, are internationally recognised as a major resource for the study of art history, attracting and supporting

scholars from around the globe. We have developed our physical collections of 200k volumes and 3.6m images alongside access to online resources and have an active digitisation programme. Our special collections include archives, antiquarian and rare books and periodicals, photographic negatives, prints and slides that chart the history of photography as well as the documentation of art and architecture, fragments of fabrics and trimmings illustrating the history of dress from the fourth to the eighteenth centuries, and sale catalogues from 1722 to the present day.

Our photographic collections include the Witt Library (2.2m items), which documents paintings, drawings and prints of 70k Western artists active since 1200. A rich source for social as well as art history, The Conway Library consists of photographs and cuttings of world architecture and applied arts. The research value of the collections is underlined by our Research England Museums, Galleries and Collections Fund grant (£140k p.a. in addition to the £825k p.a. awarded to the Courtauld Gallery) and our success in securing generous philanthropic support for their care.

Recognising the value for our researchers of the University of London's investment in online research resources, The Courtauld has significantly increased its financial support for Senate House Library in recent years (reaching £141k in 2020), while maintaining expenditure to develop our own collections. Specialists in their own fields, Library staff are also able to draw on their professional experience of supporting research, including as members of the Society of College, National and University Libraries Executive Board, Art UK Steering Panel, Pharos (the International Consortium of Photo Archives), ARLIS (UK & Ireland Art Libraries Society), and editorial advisory groups.

(b) Conservation Facilities

The Courtauld's conservation facilities at Vernon Square include three fully equipped easel painting conservation studios; a wall painting studio and lab; a microscopy lab; facilities for technical examination and photography; a varnishing facility; a paper conservation studio; a workshop; a specialist conservation library; and the Survey of Historic Wall Paintings in the British Isles, an archive documenting surviving and recorded medieval wall paintings, with extensive records of post-medieval wall paintings. The department archive holds conservation records and X-radiographs of paintings as well as over 10k paint samples.

Key investments made between 2014-20 include portable instrumentation for the analysis of wall paintings, incorporating analytical devices together with new and improved methods for photographic documentation. Digital infrastructure included fundamental work developing and populating the new data system Conservation Space, funded by The Andrew W. Mellon Foundation and in collaboration with the National Gallery of Art in Washington, the Metropolitan Museum of Art and the Danish Statens Museum for Kunst, among others. The next phase of this project involves collaboration with the British Museum's ResearchSpace, which will facilitate sharing of technical and conservation related data and open up new possibilities for collaborative research between institutions.

Building on the foundations established during REF2021, The Courtauld is extending instrumental capabilities, with an AHRC Capability for Collections Fund grant (£960k; awarded 02/2021) enabling the purchase of microscopy and imaging equipment for the molecular and elemental analysis of paintings and microsamples. These instruments will contribute to the national research base and contribute to the UK-wide E-RIHS infrastructure.

c) The Research Office

The Research Office (1.8 FTE) is responsible for REF preparation and pre- and post-award grant administration, supports the Research Committee, and provides specialist image sourcing and licensing services to Courtauld staff and students. The Research Manager leads this unit and works closely with researchers at all career stages to facilitate high-quality applications for external funding. The Courtauld's Picture Researcher assists by sourcing images and gaining copyright permissions. A further 0.6 FTE Research Officer secondment was established in 2020 to support the REF2021 submission.

d) The Research Forum

The Research Forum, The Courtauld's hub for internal and external research collaboration and dissemination, has 4.0 FTE staff. The Research Forum Programme Manager is assisted by an Events Producer, who coordinates the practical organisation and delivery of research activities; an Open Courtauld Producer, responsible for research events benefitting a wide and diverse public; and a Digital Producer, who supports a broad spectrum of activity including electronic publications; online events; social media engagement (@courtauldres); the publication of recordings on The Courtauld's YouTube channel; and digital skills training.

e) Digital Infrastructure

As anticipated in REF2014, The Courtauld's digital infrastructure has been central to our strategic goals for REF2021, especially as we have worked to unlock our collections and facilitate the widest possible access to advanced research. In this, we are supported by a Digital Media team (3.8 FTE staff). The Courtauld procured and installed Pure as our Current Research Information System (CRIS) in 2016. This serves to aid information management throughout the life cycle of our researchers' work and acts as a publicly accessible repository.

As noted above, the Gallery's collection of some 34k works has been digitised, supported in part by funding from the International Music and Art Foundation. A new Digital Asset Management System (DAMS) for the Gallery will launch in late 2021; preparation for this has necessitated editing and cataloguing 61k images. Bloomberg Philanthropies made a grant of £600k in 2020, much of which is to develop a robust website, launch the Gallery DAMS, and attract new audiences to The Courtauld online by late autumn 2021.

Ongoing digitisation work for the 3.6m photographs in the Witt and Conway picture library, supported respectively by a bequest and the National Lottery Heritage Fund, will result in the digitised Conway being freely accessible online by early 2022 and the Witt by 2023. This will complement other open digital research assets, including the Gothic Ivories Project, the Art and Architecture online collection database, and the Crossing Frontiers monuments website.

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

Courtauld researchers contribute energetically to the art historical ecosystem in the academy, the cultural sector, and for public benefit nationally and internationally through service to collective enterprises. They are supported by the institution in doing so through mechanisms including annual personal research budgets, Courtauld Research Support Grants, the Research Forum, and the Research Office. The academic promotions system recognises these endeavours at every stage of career progression.

4.1 Publications

The publication of research is fundamental to the contribution made by The Courtauld to the research base. During REF2021, Category A staff published over 60 books and exhibition catalogues as lead author or editor, including 14 sole-authored monographs, as well as over 220 book chapters and 100 journal articles. 7 volumes of the Open Access, peer-reviewed, series Courtauld Books Online appeared during the REF period.

The high quality of The Courtauld faculty's publications and body of research has been demonstrated through the award of prizes and wider recognition within the academy. Applin's proposal for *Lee Lozano: Not Working* was awarded the US\$50k Suzanne and James Mellor Prize by the National Museum of Women in the Arts, Washington D.C. (2015). Cathert† (retired 2019) was awarded The People's Republic of China Friendship Award (China's highest award for foreign experts who have made outstanding contributions to China's economic and social progress) in 2014 and the Plowden Medal for significant contribution to the advancement of the conservation profession in 2017. Scott was elected a Fellow of the British Academy in 2019.

4.2 Collaboration

The Courtauld made a significant strategic investment in collaborative research and public engagement locally, nationally, and internationally during REF2021. This activity is managed by specialist staff including the Research Manager, the National Partnerships Programme Coordinator, the Volunteer Coordinator and the Public Programmes and Development departments, alongside curatorial and academic activity.

The creation of national and international scholarly networks has been central to the work of Courtauld faculty, notably in the major research projects led by Arscott ('Scrambled Messages') and Eastmond ('Connecting Art Histories'). Scrambled Messages developed collaborations with specialists in English literature and Archaeology (KCL) and Engineering (UCL). In addition to numerous publications and public events, the project resulted in the full digitisation of the Wheatstone collection (KCL), development of new curriculum material for schools, and an exhibition at the Guildhall Art Gallery. Research field expeditions led by Eastmond for Connecting Art Histories involved early career and senior researchers from Armenia, France, Georgia, Iran, Turkey, Turkmenistan, the UK and the US. The project's final output, the Crossing Frontiers database, makes high resolution images of important monuments from eastern Anatolia and the medieval Caucasus available to the public for the first time. The impact of Courtauld-led networks is also demonstrated through the Fashion Interpretations network of academics and practitioners established by Arnold, which forms a key element of an Impact Case Study submitted in REF3.

Curatorial activity has been a critical focus for collaborative research and impact over 2013-20. Exhibition projects led by Courtauld curators are also subjects of REF3 Impact Case Studies - Gerstein's *Rodin and Dance: The Essence of Movement* (2016/17) and Serres and Wright's *Courtauld Collection: Samuel Courtauld and Impressionism* (2019/20), with related exhibitions in London (National Gallery), Paris, Tokyo, and Nagoya. The Illuminating Objects programme, led by Gerstein, enabled 10 PGs from disciplines outside of art history to curate a display in the Courtauld Gallery or the Science Museum focused on a Courtauld collection object; participants from Kent, SOAS, Imperial College, Central Saint Martins and the Royal College of Art received specialist training from academic, curatorial, digital and exhibitions colleagues. Courtauld faculty have curated exhibitions in Italy (Mantua, Rebecchini, 2019-20), USA (Los Angeles, Gottschaller, 2017), China (Guangzhou, Wilson, 2015), and Turkey (Istanbul, Eastmond, 2016), and REF3 describes Caiger-Smith's show of British sculptor Antony Gormley at the Royal Academy (2019).

Our Courtauld National programme created a framework for sustainable collaboration with seven regional museums across the UK (Braintree Museum, Ferens Art Gallery, Greenfield Valley Heritage Park, Harris Museum, Art Gallery & Library, Herbert Museum and Art Gallery, Ulster Museum/NMNI, and Wolverhampton Art Gallery). This enabled research generated by the curatorial team to reach over 222k visitors by July 2020 through co-curated exhibitions, oral history projects, and other public programmes. Training and workshop days for these projects have involved 142 staff members from partner museums and 273 students have been reached through schools workshops. An additional UK touring exhibition (Royal Cornwall Museum, Truro; Cartwright Hall Art Gallery, Bradford) containing Islamic metalwork from the Courtauld collection also began in 2019, with objects including a rare fourteenth century metal bag from Mosul. The relationships formed through Courtauld National will continue to grow through the next REF cycle and will provide an additional avenue for significant research impact.

The Courtauld has a wide network of international collaboration in conservation and conservation science. In partnership with Royal Museums Greenwich, Cross and Richardson's 'Conserving Canvas' project has led the training of mid-career conservators from Tate, English Heritage and the National Trust in assessment and treatments of canvas paintings and analysis of past treatment methods. Supported by €19,701 (AHRC/ERC), Burnstock led a work package as part of the international Cleaning Modern Oil Paints (CMOP) project, a collaboration between 10 institutions in the US, UK and Europe that sought to address the distinctive challenges in conserving 20th- and 21st-century oil paintings (2015-18). A further significant focus for international collaboration has been the conservation of wall paintings, which entailed practice-led

research and in-situ training benefitting early career conservators from India, Nepal, Bhutan, Georgia, USA and the Netherlands working on the conservation of wall paintings in Bhutan and India, in collaboration with the Mehrangarh Museum Trust and supported by the Leon Levy Foundation and GCRF funds, with Courtauld faculty including Tringham, Park, Cather, and Verri co-ordinating and contributing. The project involved 52 international participants from 2014-2019, six of whom then went on to study on either the MA Conservation of Wall Painting or MA Buddhist Art and Conservation programmes at The Courtauld.

4.3 Academic Events

Through the Research Forum The Courtauld facilitates an extensive programme of seminars, workshops, conferences, debates, book launches, training sessions and public lectures. During the REF2021 period, we staged approximately 1,000 research events (typically an average of five per week during term time, or around 150 events each year), in addition to the public engagement activity staged through the Research Forum's Open Courtauld programme and our Public Programmes department.

Highlights of our academic programming each year are two Distinguished Lecture series: The Frank Davis Memorial Lectures and The Courtauld Spring Series, which enable us to invite 10 speakers each year from around the world to address topical themes identified by Courtauld researchers. A Visiting Expert programme enabled us to invite academics, curators and artists to The Courtauld for week-long programmes involving a public lecture, an internal research seminar, and a gallery visit. During the REF2021 period, our 14 Visiting Experts have included art historians, curators, conservators and artists from Europe, Australia, the US and the UK (Jananne Al-Ani, Daniel Barber, Lina Bolzoni, Elisabeth Fraser, Melanie Gifford, Michael Ann Holly, Stephan Kemperdick, Michelle Maricola, Keith Moxey, Alexander Nagel, Mary Roberts, Susan Schwalb, and Elizabeth Sears). Regular seminars are run by Research Centres, Clusters and Groups, who invite an average of 3-5 speakers per term. PGR students organise annual conferences featuring ECR speakers responding to open calls (usually three each year), in addition to an Annual Third Year Symposium for Courtauld PGRs. Audiences for Research Forum academic events during REF2021 have averaged c.10k people p.a. for in-person events and c.20k people p.a. for live online events. With our online archive of events, these numbers are increased further (in 2019/20 alone, research events were viewed over 250k times online).

Our flagship Open Courtauld programme is RES|FEST, a free, public festival celebrating art historical research and featuring Courtauld faculty and students alongside external researchers and visual and performing artists. Since 2017, we have held 3 RES|FESTs at The Courtauld, and 2 with partners (RES|FEST Belfast at the Ulster Museum, 2018; RES|FEST Dundee at the V&A Dundee, 2019). c.6k people have attended RES|FESTs to date, with thousands more engaging with content online. Other Open Courtauld initiatives have included The Big Draw 2019, which enabled us to welcome 248 people to our Prints and Drawings Room, the Paper Conservation Studio, and to take part in creative activities inspired by The Courtauld's collection. When Covid-19 made live events impossible, we devised Open Courtauld Hour, a weekly hour-long online programme focusing on topical themes with contributions from Courtauld researchers. Between April-July 2020, the Open Courtauld Producer delivered seven live research-centred programmes which attracted 3.1k attendees live, and 20k further viewers through our YouTube channel.

4.4 Keynotes and Major Lectures

During the REF2021 period, Courtauld faculty have been invited to deliver over 30 prestigious keynote lectures across the UK, Europe and the US. This has included keynotes for the British Association for Victorian Studies (Arscott, 2015), the fifth Annual Ards Colloquium in Utrecht (Barker, 2018), the Leeds International Medieval Congress (Bovey, 2018); the fourth international Sevgi Gönül Byzantine Symposium, Istanbul (Eastmond, 2016), and the SAVAnT (Scholars of American Visual Art and Text) Symposium, Eccles Centre, British Library (Peters Corbett, 2015), in addition to conference keynotes at CUNY (Kemp-Welch, 2017), the University of Pennsylvania (Nash, 2018), the Museum of London (Arnold, 2015) and the Maison Française, Oxford (Parkinson, 2016).

Unit-level environment template (REF5b)

In addition to numerous research papers, faculty delivered over 61 'event' lectures and papers. Host venues for 13 lectures at US universities and institutions included the Frick Museum of Art (Nash, 2018), MoMA (Schuldenfrei, 2019), Harvard University (Eastmond, 2016, Schuldenfrei, 2019), and the Isabella Stewart Gardner Museum (Nethersole, 2019); other presentations at international venues included a lecture series at the Jnanapravaha Institute, Mumbai, India (Babaie, 2020), a paper at Jawaharlal Nehru University, New Delhi (Bovey, 2016), and a lecture at the TŪYAP art fair, Istanbul (Stallabrass, 2017).

4.5 Editorial and Peer Review

Courtauld researchers serve as editors, reviews editors, and board members for numerous peer-reviewed scholarly journals including: *Art East Central*; *Art History*; *ARTMargins*; *Boletín del Seminario de Estudios de Arte y Arqueología*; *Codex Aquilarensis: Cuadernos de investigación del Monasterio de Santa María la Real*; *Colnaghi Studies Journal*; *Critique d'Art*; *Gesta*; *Cultural Heritage Science*; *Hispanic Research Journal*; *Fashion Theory: The Journal of Dress, Body & Culture*; *Journal of Architectural History*; *Journal of the British Archaeological Association*; *Journal of the Warburg and Courtauld Institutes*; *Journal of the Society of Architectural Historians*; *Journal of the Research Institutes in the History of Art (RIHA)*; *New Left Review*; *Oxford Art Journal*; *Renaissance Studies*; *Sculpture Journal*; *Studies in Conservation*; *Tate Papers*; *West 86th: A Journal of Design History, Decorative Arts, and Material Culture*.

Over 2013-20, members of Courtauld faculty established and edited book series including *Fashion: Visual & Material Interconnections* (Bloomsbury/Courtauld); *Studies in Medieval and Renaissance Sculpture* book series (Brepols); *Distinguished Contributions to the Study of the Arts in the Burgundian Netherlands* (Brepols/Harvey Miller). They also reviewed numerous book manuscripts for publishers including Ashgate, Blackwells, Bloomsbury, Boydell and Brewer, Brill, British Museum, Cambridge UP, Edinburgh UP, Leuven UP, Manchester UP, McGill UP, MIT Press, Oxford UP, Penn State UP, Princeton UP, Routledge, Royal Ontario Museum Publications, Springer, UCL Press, UCLA Asia Institute, Verso and Yale UP.

Participation in grant awarding committees on behalf of numerous external bodies (including the Paul Mellon Centre for British Art, the Warburg Institute, the Association for Art History, CHASE, and Woodmansterne Conservation Awards) has been accompanied by active participation as blind peer-reviewers for fellowships, funding, and prize-giving bodies. This has included the AHRC; Cambridge University; the European Research Council; Georgian National Science Foundation; the Institute for Advanced Study, Princeton University; the Polish Academy of Arts and Science; the Portuguese Academy of Science; the Royal Society of Chemistry; the Swiss National Science Foundation; the Terra Foundation; the Getty Foundation; the Social Sciences Research Council of Canada; and the Wolfson Foundation.

4.6 Service to the Field

Faculty have been external examiners at universities throughout the UK including Trinity College Dublin, and the Universities of Cambridge, Kent, St Andrew's and York; they also serve as external examiners for PhD theses for UK universities and around the world (e.g., Australia, Canada, the EU, USA).

Courtauld researchers contribute expertise as trustees and board members of institutions including the Acceptance-in-Lieu Panel, administered by Arts Council England; two Cathedral Fabric Advisory Committees (Canterbury and St Paul's); the Association of Art History; the British Archaeological Association; Historians of British Art, Affiliate of the College Art Association, USA; the London Art Academy; Cambridge University Museums Legacies of Empire & Enslavement Advisory Board; the Contemporary Art Committee, Iran Heritage Foundation; International Association of Art Critics (British branch); and the Bilderfahrzeuge project. CHARISMA/MOLAB transitional Access for European scientific projects. Babaie is a specialist adviser to REF2021 Sub-panel 32.

Unit-level environment template (REF5b)

The Courtauld is dedicated to the vitality of art history in the UK and around the world. Recognising the pressures and opportunities afforded by our status as an independent small, specialist institution and the fiscal challenges in the coming years, we have invested in infrastructure, research, and public engagement capabilities, and will continue to build our endowment proactively. As we grow our research community and associated resources, we remain committed to our research strengths in established areas and to deepening our expertise across periods, geo-political territories, and in methodologies that have been under-represented in the History of Art.