

<p>Institution: University College London (UCL)</p>
<p>Unit of Assessment: 32a - Art and Design: History, Practice and Theory (UCL History of Art Department)</p>
<p>1. Unit context and structure, research and impact strategy</p> <p>Context and Structure:</p> <p>Since REF2014, UCL History of Art (HoA) has continued to build on its commitment to innovative thinking that pushes the boundaries of the discipline, and to delivering impact through its research activities across the world. Our inclusive research culture nurtures and facilitates collaboration, experimentation and engagement. Our work ranges from medieval to contemporary, across an increasingly broad geography, deliberately fostering flexible, cross-period and transnational networks of research. These include concentrations of expertise in visual technologies (print, photography, film, digital); colonial, postcolonial and decolonial histories (India, Ethiopia, South Africa, Spanish Americas); histories of the body (gender, sexuality, ethnicities, biopolitics, artificial intelligence, performance); materials and conservation (material science, technology, restoration); spatial theory (urban space, public sphere, landscape, ecology); and contemporary art and theory in a global frame. Our distinctive structure of thematic groupings that envelop the more traditional period and geographical divisions lays the groundwork for the plurality of critical approaches through which we continue to transform the discipline.</p> <p>A guiding principle of our research strategy has been to create an environment conducive to the production of distinctive outputs that reflect international standards of excellence. We publish in at least nine languages and, since 2014, we have produced 15 monographs, 94 articles and chapters, six edited books, four major exhibition catalogues, and 27 shorter essays and reviews. We are also committed to communicating our research to audiences in academia and beyond, collaborating with stakeholders to realise impacts resulting from our work and disseminating our results to non-academic audiences. Since 2014, we have delivered more than 270 international lectures, organised over 65 conferences in local and international venues, and curated over 22 exhibitions, including in five major international museums.</p> <p>While high-calibre individual research projects remain a core feature of our environment, we have also embraced emerging publishing and public engagement platforms. Examples include Taws' involvement in the collective, inter-institutional project <i>Interacting with Print</i>, written by a team of 22 international co-authors at 16 universities, which explores print histories through an ambitious effort to reframe authorial collaboration; and Floyd's work as a coordinator for MAVCOR (Center for the Study of Material & Visual Cultures of Religion) at Yale, a multidisciplinary network of collaborators, hosted by one of UCL's key institutional partners, which has developed online tools such as the MAVCOR Digital Spaces Project to support new research on the material and visual cultures of religions.</p> <p>UCL HoA forms part of the Faculty of Social & Historical Sciences (SHS), and all eligible staff are returned in our submission. As part of a dynamic multi-disciplinary Faculty, we have close links with fellow departments like Geography, History, Archaeology and Anthropology but we also look outward to the larger university, and especially to Science & Technology Studies, the Slade School of Fine Art and the Bartlett School of Architecture. In 2015 the Institute of</p>

Advanced Studies (IAS) was established to foster collaborative research and cross-disciplinary exchanges within the Faculties of SHS and Arts & Humanities. With **Garb** as inaugural Director, the Institute has proved highly productive for our researchers who have organised and presented in over 80 of the IAS's public events over the last five years. The intellectual reach of our discipline has not only strengthened our dialogue with other parts of the university, but HoA itself has shaped a significant part of the research agenda of the IAS, bringing questions of visual culture to the heart of its activities.

A number of collaborative ventures have developed in conjunction with the IAS. Notable amongst these are the **Post-Socialist Art Centre**, led by **Fowkes**, which provides a focal point for research on art and culture in Eastern Europe, and UCL's LGBTQ+ research network **qUCL**, created and led by **Mills** (see further Section 4 below). HoA researchers are also affiliated with several other interdisciplinary research groups hosted under the IAS umbrella including the Gender & Feminism Research Network (**Garb, Mills, Nixon**), Sarah Parker Remond Centre for the Study of Racism & Racialisation (**Garb**) and Centre for Early Modern Exchanges (**Floyd, San Juan, Stielau, Wright**). Other important research collaborations have been forged with UCL's Centre for Digital Humanities (**Amaro**), Centre for Medieval & Renaissance Studies (**Gnisci, Mills, Wright**) and Psychoanalysis Unit (**Nixon**), while **Stielau** co-convenes the London-wide Early Modern Work in Progress group.

Our research culture is supported by the Department's three major public seminars: (1) the **HoA Research Seminar**, which meets biweekly to engage with current debates and the work of British and international art historians, artists and curators as well as scholars from other disciplines; (2) our **Centre for the Study of Contemporary Art** (CSCA), run collectively by staff and doctoral students, which includes a major annual lecture (e.g. Darby English 2018, Carrie Lambert-Beatty 2017), student-organised workshops and seminars both on campus and in galleries, artist studios and public spaces; (3) **Past Imperfect**, an experimental seminar organised by critical themes rather than historical period, which has also sponsored several symposia and workshops. COVID-19 impacted the format and number of events organised under these headings, but we have maintained a streamlined programme that takes account of increased workloads during the pandemic while harnessing the opportunity online formats afford.

Two prestigious annual lecture series bring new perspectives and foster opportunities for debate within our research community: (1) the **Nikos Stangos Memorial Lecture** is firmly established as a major university- and London-wide event, featuring eminent speakers who, in the period of assessment, included Martha Rosler, Isaac Julien, Caroline Bynum, Beatriz Colomina and Kaja Silverman; (2) the **Tomás Harris Visiting Professorship**, now in its 21st year, which consists of lectures and a seminar by scholars who have made a mark in their field and are working on their next major project, enabling the sharing of work-in-progress of some of the most important recent books in the discipline (Cécile Fromont 2019, Jeremy Melius 2018, David Young Kim 2017, Charlotte Guichard 2016, Andre Dombrowski 2015). Our Research Committee, composed of staff and student representatives from various areas, oversees plans for these seminars and lectures.

Research and Impact Strategy, 2014–2020:

In REF2014 we highlighted our commitment to developing new forms of critical thinking on art and visual cultures, creating an environment and ethos conducive to world-class research at the

highest level. We aimed to develop new ways of thinking across period and place, nurturing research that puts into question conventional chronologies and geographies. We underlined our intention to enhance the coherence of material studies as a major strength of HoA at UCL, including fostering research on modern and unconventional as well as traditional art materials. We outlined our ambition to build new external partnerships, including research-based exhibitions and curatorial projects that help us to develop our public engagement and impact profiles.

To achieve these objectives, we have implemented the following initiatives:

- (1) Expanding the geographical horizons of our research.** A key aspect of our strategic vision, implemented during the current REF cycle, has been to create new opportunities for research that are decisively outside the western canon, and outside the traditional geographical formations of art history. This builds on our long history of working to expand the boundaries of the discipline in relation to social change. We were one of the first HoA departments in the UK to pursue feminist studies, issues of class and inequality, and visual studies of difference. Many of our staff now actively research and supervise PhDs in these areas in relation to Europe and the Americas, Africa and South Asia, and during the assessment period this has drawn to the Department ambitious doctoral projects (e.g. on Nigerian modernism, Indian photography, Congolese political culture, Caribbean cartography, African slaves in Spanish America, representation of skin colour and colonisation). Recent staff growth has strengthened growth in our fields of expertise to include greater focus on art and visual cultures of the Global South, histories of colonialism and racism, digital media and culture, and time-based media and performance.

We have also strengthened our global perspective by fostering exchanges with scholars internationally, e.g. **Garb**'s collaboration with the Historical Trauma & Transformation programme at Stellenbosch University in South Africa, where she delivered a keynote lecture in 2018 and is currently based as a Visiting Senior Scholar; and talks by **Fer** and **Floyd** at several South American universities (Catholic University, Santiago, Chile; University of Andes, Bogota, Colombia; Universidad Ricardo Palma, Lima, Peru; Pontifical Catholic University, Rio de Janeiro, Brazil). **Eaton**, as an editor of *Third Text*, has been building a set of online forums to discuss the politics of current global geographies within art history.

- (2) Developing research on visual technologies in relation to architecture and urbanism.** In addition to our achievements in historical print technologies (**Floyd, San Juan, Taws**), we have built up a critical mass of research on photography, opening up new global trajectories. With our strengths in visual technologies, we have pursued a set of interconnected projects that address the interrelation between documentary practices, film histories and conservation. These projects connect with research in American Studies that seeks to reconsider traditional interpretations of the documentary (**S.Schwartz**). Other strands include the deployment of lens-based media in relation to alternative representations of uneven modernities in an expanded geography (**Garb, Hölling, San Juan, F.Schwartz**).
- (3) Strengthening our research on materiality by increasing the applications of our Material Studies Laboratory.** Since 2014, the newly equipped laboratory that serves our unique conservation research group (**Hölling, Marçal, Richardson**) has developed beyond our expectations, especially in relation to research. **Richardson**'s development of research

strategies supported by specialist analytical equipment, the recruitment of collaborative doctoral students and new connections with other science-based research groups at UCL and elsewhere has resulted in important findings. These include developments in film conservation (cellulose acetate films) and storage; gelling agents and solvents for conservation; the impact of LED lighting on pigments and paper in collections; conservation of historic plastics in art; and adhesives used in wall painting conservation. The laboratory also benefits other UCL researchers from Archaeology and Chemistry, among others.

(4) Advancing new forms of critical thinking through the visual. We have maintained our strong commitment to cutting-edge, theoretically informed research. On the basis of our shared belief that art historical research can provide vital insights into our changing world, we continue to place particular value on modes of thinking through the visual: for example, those drawing on, and driving forward, theories of sexuality (**Garb, Mills, Nixon**), medicine (**Fend, San Juan, F.Schwartz**), temporality (**Fer, Taws**), ecology (**Eaton, Fer, Mills**) and the digital (**Amaro, Kinsey**). Since 2014, we have organised multiple conferences, workshops and panels that advance this goal, from *Posthumanism & the Viewing Subject* (Past Imperfect 2013) to *Virtual Spaces: Metaphor & Materiality* (CSCA 2019), and from *Proust Project: A Conference on Proust & the Image* (CSCA 2016) to *Land & Confinement* (Past Imperfect 2020). In the context of its public display, the visual image has also served as an effective means of exchanging knowledge with broader and more diverse audiences. This has emerged through a wide range of publications, and it has particular resonance in our exhibition practice, as outlined in Section 4.

(5) Expanding forms of public engagement and impact. An Impact Lead (**Fer**) was appointed to prioritise and coordinate initiatives in this area. Following on from REF2014, our impact strategy has continued to develop along two main pathways: curatorial work and collaboration with the heritage sector. Many successful exhibitions have come to fruition since 2014, including **Fer's** much discussed *Anni Albers* exhibition at Tate Modern and K20 Düsseldorf (**ICS1**); **Garb's** *William Kentridge & Vivienne Koorland* at the Fruitmarket Gallery, Edinburgh; and **Taws' Revolution Under a King** and *Witnessing Terror* at UCL Art Museum. Under **Richardson's** leadership, the previous Painting Analysis Unit (geared primarily to pigment analysis) has been transformed into a well-equipped laboratory able to work on a wide range of conservation and heritage projects, from wall paintings to modern plastics, that is adequate to the requirements of conservation of modern and contemporary art. The Material Study Laboratory has delivered several successful external partnerships with the heritage industry (**ICS2**).

We have also developed a range of public engagement activities, focusing especially on London and reaching new audiences. Under the auspices of qUCL, and with the support of UCL Culture's Public Engagement Unit, **Mills** led a series of activities, including walking tours through Bloomsbury, 'Hide & Seek', that introduced a wider public to the people and places that contributed to the area's LGBTQ+ heritage – activities for which he was awarded a Provost's Public Engagement Award in 2019. **Wright** and **Stielau** formed a working group on 'Transformations of Gold', which developed outreach projects with the Goldsmiths' Company and with a school in south London. A working group 'Curating from Below' (**Hölling, Mills, Richardson, Taws**) was initiated with the aim of developing curatorial strategies that benefit new and more diverse audiences, or shed light on previously neglected histories, objects and media.

Future Strategic Aims:

Our future aims are designed to develop a sustainable research culture that is able to respond to new social and global imperatives as well as promote art historical research as a vital tool in understanding the world we inhabit. As well as strengthening and building on already dynamic research clusters, notably those centred on visual technologies, we will develop new directions for research and new possibilities for collaboration both within and outside the university sector:

- An initiative that will create opportunities for our researchers not envisaged in REF2014 is the development of UCL East, a new campus in the former Olympic Park at Stratford. Under the aegis of Culture Lab at UCL East, we are developing a new Masters in Conservation of Contemporary Art & Media, launching 2023, with the aim of training theoretically sophisticated and ethically responsible conservation scientists, some of whom will go on to become researchers in the field. The programme will be housed in a dedicated laboratory space and digital media suite, facilities that will also advance our aim to develop a dedicated PhD programme in conservation. Culture Lab also includes experimental exhibition spaces and other facilities for collaborative object-based research and for connecting our research to local communities, as well as to cultural partners with a presence in the former Olympic Park, such as the V&A. We are currently working with UCL East planners to maximise the research potential of this unique development.
- Another exciting initiative for the Department is the recent launch of UCL Anthropocene, a multidisciplinary research hub seeking to understand the changing relationship between humanity and the planet. An opportunity to cultivate new research in the environmental humanities has opened up with the September 2020 appointment of Nicholas Robbins who works on the ecological and scientific significance of art and visual culture, and who, alongside **Mills**, is a member of UCL Anthropocene. Edward Christie, currently completing a doctoral thesis on art history and climate change, is a project coordinator of UCL Anthropocene, which will host a cross-departmental Cultural Ecology research group from 2021.
- During the next REF cycle, we will also develop innovative frameworks for decolonising research and knowledge, building on the work of our recent appointments in art and visual cultures of the Global South. This includes the appointment, in September 2020, of Aparna Kumar, whose work on colonial photography and museum studies in relation to South Asia brings an important new focus on museums and collecting in the Indian subcontinent to the Department.
- Alongside our ongoing commitment to high-calibre individual projects, we will work closely with the Faculty's Research Development team to extend our externally funded research portfolio to include collaborative grants, allowing us to pursue ambitious new team projects. Among our early undertakings to deliver on this promise is a commitment to host the UK portion of a major AHRC-German Research Foundation funded collaborative three-year project on *Demarginalizing Medieval Africa* with **Gnisci** as the Co-Principal Investigator from 2021.

- We will continue to develop and support curatorial work in order to enable our research to impact the larger community, both in the UK and globally, reaching out to both diverse non-academic audiences and to art professionals such as artists and conservators.
- Finally, in line with UCL's institutional ethics and research integrity frameworks, we will work to formulate clear processes and guidelines for ethical research relevant to our discipline, including protocols for conducting interviews with living subjects such as contemporary artists.

2. People

Staffing Strategy:

Since 2014 we have continued to appoint, develop and retain scholars, both junior and senior, with the potential to produce world-leading research. Over the period under review, one academic has retired, five moved to other institutions and eight have been appointed – creating a net gain of two entirely new positions to July 2020. All staff appointed since 2014 have been drawn from international recruitment pools and, as well as consolidating existing research fronts, we have actively sought to expand our geographical and methodological horizons. The additional posts have also fulfilled our goal to reduce significantly our dependence on fixed term, teaching-only positions and to create permanent academic roles that combine teaching with research.

Our senior appointment of **Nixon** has secured new research in psychoanalysis, with its recent shifts to social theory, and is supported by the expertise of UCL's Psychoanalysis Unit. **Hölling** was appointed to our conservation research group; and, with her expertise in curatorial and theoretical approaches to materials and conservation, she has expanded our coverage to include technologies of modern media and intermedia. **Marçal** also joined our conservation group, bringing new perspectives on conservation theory and ethics and the materiality of contemporary artworks including time-based media and performance. **Stielau** replaced a retirement in the field of early modern northern Europe, but her focus on the transformative processes of metal sculpture and precious metal objects offered productive intersections with our research on materials. The appointment of **Kinsey** brings a completely new area of expertise in new media in contemporary art. Her work on digital technologies, interfaces and art as code has created new collaborative research synergies within and beyond UCL, and yielded a new postdoc (Elizabeth Johnson), who joined us in 2020 as Henry Moore Postdoctoral Fellow with a project on monuments in contemporary art in the digital era.

Our staffing strategy since 2014 has also been key to achieving our goal of expanding and rethinking the geographical parameters of art history. Five years ago, we made our first appointment in the field of contemporary African American art and Black aesthetics (Rizvana Bradley, now at Yale, who had a fixed-term post 2015–17). Since then, we have continued to expand beyond the traditional art historical areas of Europe and North America. **Floyd**, who works on Pre-Columbian art and Peruvian colonial printmaking, was appointed in 2018 to bring new geographical and cultural perspectives on and from Latin America. She too contributes to our concentration of research in the areas of print production and materiality. One of our most far-reaching decisions, as part of our strategy to convert fixed-term, teaching-only positions into permanent academic posts, has been the creation of two new lectureships in the field of art and visual cultures of the Global South during the current REF cycle: **Amaro** works on issues of race

and racism in machine learning, artificial intelligence and other data rich systems, with a focus on digital ethics and aesthetics that intersects with Kinsey's interests; **Gnisci** specialises in medieval African art and manuscript illumination and has contributed to several exhibitions on the religious art of Ethiopia and Eritrea.

Staff Development:

We foster a supportive, collegial academic environment through a mentoring system, overseen by the Head of Department. A mentor is assigned to postdocs to provide regular guidance, while probationary staff are mentored by a senior colleague who advises on research, publications and teaching. The HoD undertakes annual progress reviews of new staff, who also enjoy a reduced teaching load in the first year of the role (two years if on probation) to aid their transition to UCL and to afford them time to develop research-led teaching. A departmental early career network brings together postdocs and newer colleagues to provide mutual support, including reviewing grant applications and sharing work in progress.

Work undertaken by our Athena SWAN team since 2018 has led to the development of a comprehensive induction programme for new appointees, including special meetings designed to ensure familiarity with key staff, policies and our strategic vision. The programme includes sessions introducing our sabbatical leave policy, support for grant applications, research facilitation services and doctoral supervision. In addition, all new staff complete UCL's mandatory induction training, which includes modules on such topics as diversity, unconscious bias, GDPR and sustainability. Training designed to promote equality and diversity in recruitment is also mandatory for staff serving on appointment panels. All researchers have access to UCL training on topics such as writing funding applications and research time management.

Our Research Committee reviews applications for sabbatical in line with UCL's policy of one term's leave after three years of qualifying service. Recently we have deliberately organised sabbaticals within a longer-term schedule so as to facilitate research and impact alongside teaching planning. Staff are encouraged to apply for sabbaticals in order to pursue clearly defined research projects as well as research leading directly to specified impacts (e.g. curatorial work). Staff can apply to a departmental fund (£15k), overseen by the Committee, that covers publication costs such as image reproduction fees and academic staff receive an annual research allowance. They are also encouraged to apply to funds within the Faculty of SHS and UCL, such as the Dean's Strategic Fund and IAS fund for interdisciplinary event proposals, that can be used to seed new projects.

Academics and postdocs have the opportunity to discuss their research in connection with career progression through annual appraisals. Our Promotions Review Panel meets early in the academic year to review applications for promotion and to support applicants either to submit an application or to plan out a future application, bearing in mind the range of the activities and research achievement. Since 2014, seven academic staff have been promoted, four to Reader/Associate Professor and three to Professor.

Training and Support of Doctoral Students:

Doctoral students are a vital component in our environment. In the current REF cycle we have seen 35 doctoral projects through to completion. In the past few years an average of 80% of the

students have entered with full funding and the rest received full- or part-fee funding. In a highly competitive field, we have received 36 studentships via our AHRC Doctoral Training Partnership LAHP (London Arts & Humanities Partnership), as well as eight UCL scholarships. We award two Faculty-funded scholarships on an annual basis to students who make the LAHP shortlist but narrowly miss out on an award. As set out in REF2014, we also forged a number of partnerships to gain new sources of student funding, including securing a Collaborative Doctoral Award with Tate Modern in 2019 and acquiring alumni funds (Lee fund, £40k for 2020/21), which, together with our annual half-fee bursaries, we can offer to overseas students, the group that remains most underfunded. In recent years several students have also benefited from the Yale-UCL doctoral exchange scheme, receiving grants to enable them to spend a transformative semester at Yale pursuing research that benefits their projects.

Upon arrival doctoral students receive a thorough induction and are paired with both a primary and secondary supervisor. Training is provided through regular supervisory meetings, which happen at least monthly, and through skills training offered by UCL Doctoral School and LAHP. For their upgrade to PhD, normally nine months after registration, they present their work publicly and receive feedback from peers, staff and an External Expert who is also part of the subsequent review panel. The collective aspect of this exercise (and of those that follow, since students also present work at a more developed stage in our annual third-year PhD colloquium) allows our doctoral researchers to benefit from staff expertise beyond that of their supervisors. In 2020, in response to COVID-19, the upgrade was successfully adapted to an online format.

Doctoral students are also required to participate once a term in the Research Skills Intercollegiate Network (ReSkIN), which we have organised for c.15 years and which brings together first-year researchers of visual arts from eight London institutions (UCL's HoA Department, Bartlett School of Architecture and Slade School of Fine Art; Birkbeck College; Courtauld Institute; Goldsmiths College; SOAS; Warburg Institute). Although the division of universities into separate Doctoral Training Partnerships could have ended ReSkIN, we were determined to continue as it has proved such a success for London students as a whole. ReSkIN is funded by the institutions involved and usually receives a contribution from LAHP. We have also set up interdisciplinary training opportunities for our students, for instance through participation in the PhD discussion group held at UCL's Psychoanalysis Unit.

Our doctoral students also produce their own journal, *Object*, now in its 20th year. Two serve annually as the journal's editors, assisted by others who serve on its advisory board. In 2015 we moved from print to Open Access digital publishing and changed the format to enable students to publish shorter essays and reviews as well as versions of their upgrade papers. Students are also involved with *Oxford Art Journal*, which has traditionally hosted editorial meetings at UCL and offered our doctoral students (most recently Helene Birkeli) a training ground for editorial work. Furthermore, we encourage our students to publish in refereed journals, conference proceedings and other venues. A travel fund is provided to enable them to present at conferences and undertake research outside London.

To support students as they complete their degrees, we organise specialist workshops to guide them in the preparation of applications for research fellowships and university and museum posts. Of those who completed their PhDs in this REF cycle, a high proportion have secured permanent positions in prominent institutions, e.g. British School at Rome (Harriet O'Neill), Open University (Carla Benzan), Oxford Brookes (Thalia Allington-Wood), Tate Modern (Isabella

Maidment), UCL (Rosemary Moore, Larne Abse-Gogarty), University of East Anglia (Sarah Wade), York University (Teresa Kittler), or secured prestigious fellowships including Leverhulme Early Career Fellowships at Ruskin School of Art (Giulia Smith) and University of East Anglia (Rye Holmboe), and Terra Foundation for American Art Fellowships at Humboldt University, Berlin (Andrew Witt, Larne Abse-Gogarty). With the goal of supporting our students beyond the completion of their degrees, and for the purpose of fundraising, we have set up an alumni network, which holds annual events and has a biannual newsletter that includes features on the many alumni who have pursued careers in arts organisations and the cultural sector.

Equality, Diversity and Inclusion:

Our research and recruitment strategies from 2014–20 reflect a strong commitment to equality, diversity and inclusion, in keeping with UCL’s overall EDI strategies as outlined in REF5a. For all new appointments we draw on UCL’s pool of highly trained Fair Recruitment Specialists, an initiative designed to bring visible diversity to our recruitment panels. Our recent staffing strategy was underpinned by a commitment to making a case for permanent academic posts in line with a Faculty-wide strategy to reduce reliance on fixed-term teaching contracts – an initiative designed also to benefit our research environment. In line with UCL policy, we grant a term’s sabbatical to academics returning from periods of parental or extended carer’s leave to enable staff to re-establish their research more quickly. We provide comprehensive advice on student support services, including EDI and support for pregnant students/student parents, in our online doctoral student handbook, the section of our website dedicated to EDI, and annual reviews undertaken by our Graduate Tutor to monitor and support doctoral work and wellbeing.

We also actively contribute to EDI initiatives across the Faculty and UCL. Our Departmental Manager, Eleanor Day, co-chairs the Faculty’s EDI Strategic Board (as professional services lead), while **Mills** is a member of UCL’s LGBTQ+ Equality Steering Group (LESG), an advisory group which guides the Out@UCL network of c.600 LGBTQ+ staff and supporters. In 2018 he worked with UCL Culture’s Public Engagement Unit, Alumni Relations and LESG on *The Queer Tapestry*, an exhibition displayed in UCL’s Main Building during LGBTQ+ History Month that uncovered the histories and voices of the university’s own LGBTQ+ community. **Garb** played a key role in establishing UCL’s newly launched Sarah Parker Remond Centre for the Study of Racism & Racialisation and has joined its advisory board. In addition to UCL’s mandatory unconscious bias and diversity training, all HoA staff recently attended a harassment prevention training session, ‘Where do you draw the line?’, facilitated by UCL’s EDI unit.

In preparing for REF2021, we have continued to support and promote EDI. As with REF2014, we are submitting the outputs of our entire academic staff and have held discussions at every stage in order to achieve a fully representative account of our research environment. Surveys were conducted to gather data on research activity and a REF Committee was formed to review and select outputs. While comprised of senior staff (in order not to overburden early career colleagues), the Committee’s procedures and progress were discussed regularly in all-staff meetings with a view to ensuring fairness and transparency. As a result, our submitted outputs are representative of the Department in terms of gender, age and career stage. The number of eligible staff does not support robust interpretation of our Equality Impact Assessments based on ethnicity or nationality, but we know from our analysis of ongoing research projects that researchers identifying as BAME will make substantial contributions in the next REF exercise.

Since 2018 our Athena SWAN self-assessment team has significantly energised our EDI initiatives. Work undertaken by this team, which includes representation from staff and students at every level and career stage, has led to specific recommendations about the timing of research events, inclusion of doctoral supervision in our staff workload model and protection of time for research, as well as driving improvements to induction, mentoring, appraisal and doctoral student training to ensure that all researchers can achieve their full potential. The HoD and Research Committee have taken responsibility for implementing these recommendations fully. While the primary focus of our Athena SWAN work was on gender equality (with a view to submitting a bronze award application in 2021), a newly formed HoA EDI Board – led by our Inclusion Lead (**Floyd**) – will henceforth have an expanded remit to support and promote all equalities under the terms of the 2010 Equality Act. There is still much work to be done to achieve full EDI, but we are wholly committed to reflecting, reforming and advocating for change in our discipline and community. An ambitious ten-year action plan, approved at the Board's inaugural meeting, provides us with a roadmap to make good on this commitment. This includes developing enhanced support for staff returning from parental leave, actively using our workload model to protect time for research and to ensure the fair distribution of duties, and continuing to expand our research specialisms beyond the western canon.

3. Income, infrastructure and facilities

In the current assessment period, HoA researchers have secured external grants worth over £1m, representing an increase of more than 120% on REF2014. The grants comprise 43% (£436k) from UKRI, Royal Society and the British Academy; 37% (£376k) from UK-based charities (mainly the Leverhulme Trust); and 6% (£66k) from government sources (Historic England, English Heritage and the National Gallery). We also received 14% funding (£140k) from non-EU sources (Terra Foundation for American Art and Institute for Advanced Study, Princeton).

Our Material Studies Laboratory received the largest number of research awards (£121k over six projects). The interdisciplinary nature of this research provides opportunities for engagement with a wider selection of funders, including the EPSRC in a joint bid with Chemistry, and the Royal Society. We have also enjoyed particular success with Fellowships from the Leverhulme Trust (awarded to **Eaton, Garb, Richardson, Stielau, F.Schwartz**) including the Philip Leverhulme Prize (**Taws**), and from the British Academy (**Kinsey, Taws**), to support individual research projects – testament to the rigorous peer-review support we provide to applicants.

The data above does not include the many smaller commissions received by academics and doctoral students from overseas foundations for activities such as conferences (Terra Foundation grants totalling £35k, **Fer, Hölling, S.Schwartz**), and travel grants (Thoma Foundation Research & Travel Awards in Spanish Colonial Art totalling \$15k, **Floyd**). They also exclude the many small grants secured from within UCL for projects seeking to enhance public engagement, both at UCL (e.g. Octagon Fund Awards totalling £20k, **Eaton, Richardson**) and overseas (Global Engagement Fund awards totalling £24k, **Eaton, Hölling, San Juan**). Also noteworthy is **Kinsey's** successful application in the first half of 2020 to the Higher Education Innovation Fund Knowledge Exchange scheme, working with UCL Innovation and Enterprise to develop the project 'A Blockchain Art History' (£15k).

We rely on these smaller grants both to enrich our research environment and to provide mobility, and therefore a global reach, to our researchers.

As stated in Section 1, a future goal is to acquire further funding to support collaborative projects. We have recently committed to hosting the UK portion of the major three-year project *Demarginalizing Medieval Africa*, worth £280,000, with **Gnisci** acting as Co-Principal Investigator with a colleague at Hamburg University. Funded jointly by the AHRC and German Research Foundation (DFG) for nearly €700,000 overall, the project is set to begin in June 2021.

Infrastructure and Facilities:

We are located in two houses on Gordon Square in Bloomsbury that have been renovated for our teaching and research, including PhD student desktop and social spaces and office space for postdocs. Our strategic goal to expand the disciplinary and geographic horizons of our research has benefited from central UCL investment. The cross-Faculty IAS, established in 2015 with university funding, offers our researchers valuable facilities, including workspaces and a film screening room. We are next door to UCL's recently completed and award-winning Student Centre, which offers our students an outstanding range of state-of-the-art facilities for study, research and exchanges.

There are opportunities at UCL for exhibition projects, notably in collaboration with its Art Museum, which houses a rich collection of drawing and prints, and the Octagon Gallery, which has opened up an innovative space for research-based exhibitions that draw on UCL's multidisciplinary historical materials from Special Collections and external loans. UCL possesses remarkable collections, and we work in collaboration with UCL Library and our dedicated Subject Librarian, who has led many initiatives to access to digital and printed resources. We utilise these collections for research, as well as to curate exhibitions that draw on collections of scientific and technological objects to reach a broader general public (e.g. *Dangerous Diaries*, with contributions from **Richardson**, drew on ten different UCL Collections). We also benefit from physical proximity to numerous other external libraries and collections with relevant holdings, notably the Warburg Institute, British Library, and Wellcome and Senate House libraries.

Doctoral students and other researchers from UCL (e.g. Archaeology) and elsewhere use our Material Studies Laboratory, a facility equipped with instruments for materials characterisation, with a particular focus on mechanical analysis of cultural heritage materials. The laboratory receives £15k core funding to support running costs and equipment service contracts. In addition, ad hoc funding totalling £10k has been provided to enable the development of the 'Cabinet of Obsolete Technologies' (**Hölling**), a collection of research materials catalogued on our website and available for use by external researchers.

Our research is supported by a team of Research Development & Impact staff, based within the Faculty, whose activities include helping us to identify potential sources of funding, giving feedback on applications and providing guidance on achieving impact. In addition, we work with the Research Facilitation & Coordination Team, which supports researchers across the Faculties of SHS, Arts & Humanities and Laws, as well as drawing on the expertise of UCL's Public Engagement Unit.

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

Collaborations, Networks and Partnerships:

In 2015 we took the opportunity to celebrate the Department's 50th anniversary by organising an international symposium on our historic legacy as a site of collaborations and partnerships. Staff produced a film (posted on YouTube, and viewed in excess of 5,738 times) in order to present the discipline and Department in its relation to social change and urgent moments of history to broad audiences. The goal was to show how HoA came to be taught at UCL as an independent subject through its historical collaborations with neighbouring Bloomsbury institutions (Slade, Birkbeck, Courtauld, Warburg) – collaborations that continue to this day, for instance in the ReSkIN initiative. The close ties between university HoA departments in London have played a crucial role providing training for doctoral and early career researchers as well as enabling development of research networks.

Our multiple attempts to expand the boundaries of our research have gone hand and hand with interdisciplinary collaborations. UCL's LGBTQ+ research network **qUCL**, created and led by **Mills** in 2015 under the aegis of the IAS, has hosted many events including a 2017 panel bringing together scholars and artists working across Black, feminist and queer studies, a 2018 symposium on queer visual activism, and a regular seminar – the Queer Space Research Forum – which provides a lively environment for researchers across UCL and beyond. We also continue to have important exchanges with colleagues, both academic and non-academic, in the medical sciences. Building on the *Cultures of Preservation* network directed by **Fend** in the previous REF cycle, we have worked with researchers in the Science Museum (**Fend**), and in UCL's Department of Science & Technology Studies, notably **San Juan's** 2018 contribution to special issue *Imagining the Brain*.

CSCA events have involved 32 partnerships with institutions outside the university during this REF cycle. We have also developed a significant connection with UCL's **Post-Socialist Art Centre (PACT)**, a research group of c.20 scholars based in the Institute for Advanced Studies, led by organisers Reuben and Maja **Fowkes**, whose principal activities revolve around the international project *Confrontations*, which organises a series of itinerant symposia with the aim of instigating more rigorous and integrated accounts of East European art history. Eastern Europe has been an important area of study for us and we have previously produced work on post-war photography in East and West Germany (**James**). By joining forces with PACT, which has held a series of productive discussions in our Department, the IAS and UCL School of Slavonic and East European Studies, we are creating dialogues with scholars who have been marginalised within traditional forms of art history and thus engage with different notions of art and culture after the Cold War.

In recent years, partnerships with major museums and galleries have expanded through our commitment to innovative curatorial work, enabling our research to impact wider society by contributing to cultural life both nationally and internationally. These partnerships have resulted in a number of important exhibitions in addition to **Fer's** *Anni Albers* at Tate Modern/K20 Düsseldorf. **Garb's** 2016 *William Kentridge and Vivienne Koorland: Conversation in Letters and Lines*, at Fruitmarket Gallery, Edinburgh, brought together the work of two of South Africa's foremost visual artists, demonstrating how African histories intersect and collide with European and north American references. **Fer's** 2016 *Susai* at White Cube Hong Kong comprised an innovative installation of watercolours by Tokyo-based Mexican artist Gabriel Orozco. A 2019

retrospective on Derek Jarman at the Irish Museum of Modern Art, Dublin, featured a display curated by **Mills** on the artist's literary and historical interests.

Two exhibitions at UCL Art Museum, 2016's *Revolution under a King* and 2020's *Witnessing Terror* (**Taws**, in collaboration with David Bindman and Colin Jones), reconsidered the experimental deployment of print under the French Revolution, exploring how the museum's collections and facilities could be integrated into new, practice-based forms of research; exhibits included new commissions by contemporary artists and writers. Staff have also collaborated on other exhibitions using UCL facilities. These include participation in the interdisciplinary teams behind two exhibitions at the Octagon Gallery: *Eights* (**Wright**, 2015), which investigated the significance of the number eight in medieval and renaissance systems of measurement, cosmology, design and creativity; and *Dangerous Diaries* (**Richardson**, 2016), which explored the risks and rewards of scientific and artistic fabrication. *Strange Creatures* at UCL's Grant Museum of Zoology (2015), a collaboration between the museum and researchers from four disciplines focusing on the art of unknown animals, featured curated sections by **Mills** and PhD student Sarah Wade.

Collaborations between **San Juan** and the Centro Sperimentale di Cinematografia in Bologna and Rome and with a research group of Rome's Archivio Luce (the major Italian producer of documentary on everyday life) have facilitated new ways of working with the moving image – work supported by a recent British Council grant in conjunction with the British School at Rome to undertake practice-based research on film and social housing. Since 2013 we have also widened our engagement with industry and non-academic partners. Our Material Studies Laboratory has become a focal point for collaborations (e.g. BFI, British Library, Disney Animation, English Heritage, Historic Royal Palaces, National Archives, National Gallery in London, National Gallery in Washington DC, San Francisco MOMA, Tate Modern, V&A), that have impacted conservation policies and practice.

Engagement with Non-Academic Audiences:

We have generated numerous catalogue essays and, as curators, have been central to outreach programmes targeting diverse publics. Curatorial work allows us to communicate our research to a large public, and to innovate and influence contemporary curatorial practices both locally and globally. Many fellow art professionals benefit from our research, including curators and artists. **Garb** served as a mentor (2014–18) on ÀSÌKÓ, the now renowned curatorial programme for young artists and curators from across Africa instigated by the late Bisi Silva. Garb participated in four summer schools (Accra, Ghana; Dakar, Senegal; Maputo, Mozambique; Addis Ababa, Ethiopia), running master classes, holding one-to-ones, advising on curatorial projects and archival practices. **Mills** acted as an adviser to several projects in LGBTQ+ history and heritage including Historic England's *Pride of Place* project in 2015/16, and a queer history trail, exhibition and audio tour at the British Museum in 2017/18. HoA researchers have also served as consultants or advisors for institutions such as the Barbican (**Amaro**), Leeds Art Gallery (**Fend**) and National Gallery (**Wright**). In order to maintain this momentum and in line with our impact strategy, we continue to support curatorial projects in preparation (often over several years) by allowing flexibility of workload and teaching.

We are committed to communicating with communities outside academia. As well as delivering public lectures in museums and collections (e.g. **Fer** in connection with the Albers exhibition;

Hölling at National Gallery of Copenhagen 2018; **Kinsey** at Showroom MAMA, Rotterdam 2015; **Mills** at Irish Museum of Modern Art 2019 and Modern Art Oxford 2020), most members of staff participate in broader public forums such as UCL's Festival of Culture, the Whitechapel Gallery discussion platform, radio and television arts programmes, and museum websites. Recent media appearances include **Nixon** on a 2020 BBC World Service programme on the art of the Vietnam War, **S.Schwartz** interviews in 2018 about American documentary on community radio stations WFGB and Resonance FM, and **Kinsey's** 2018 BBC Radio 4 series *Street Art* based on research conducted during her UCL postdoc.

We have also worked on smaller-scale collaborative projects in our attempt to expand the limits of art history and engage with diverse publics on a local level. The most recent is on perceptions and transformations of gold. Led by **Wright** and **Stielau** together with Peter Oakley (materials anthropologist at the Royal College of Art), the project took a number of unexpected directions, from the exploration of materials to the functions of gold within London's modern urban spaces. Focus groups representing multiple London stakeholders, from the Goldsmiths' Company to those engaged in London's gold markets, enabled the researchers to open up traditional links between gold and the City of London and to provoke a dialogue with different communities about the future of this relation.

Contributions to Research Base, Economy and Society:

Researchers at all levels contribute to the local, national and international research base in art history. Collaborations to organise conferences and workshops allow staff to develop publications, as well as challenging the discipline's traditional and conceptual scope. Recent examples include **Kinsey's** 2016 symposium 'Playing Games: Power & Pleasure in Art After the Internet', hosted by the CSCA, which fed into her forthcoming book *Walled Gardens*; **Eaton's** 2017 conference 'To Draw the Line: Partitions, Dissonance, Art – A Case for South Asia' at Bluecoat, Liverpool, published as a special issue of *Third Text*; and the CSCA's 2017 symposium 'Twenty Years of Boredom', forthcoming in 2021 as an Open Access publication with UCL Press. Past Imperfect has been effective in generating projects and new directions. For example, **Mills's** 2018 book *Derek Jarman's Medieval Modern* emerged out of a collaborative Past Imperfect event on film and the writing of history, while other collaborative ventures, such as a symposium on urbanism and obsolescence, have led to research grants (e.g. **San Juan's** British Council/British School at Rome Cities Partnerships Programme).

Doctoral students have also taken an active role in organising conferences (e.g. *Know Thyself* 2015; *New Approaches to Ruskin* 2017; *Permeable Bodies* 2018; *Virtual Spaces* 2019) and running reading and writing groups, e.g. 'The Medieval to Modern Art Group', an interdisciplinary seminar on the relation of arts and cinema. Doctoral students have become increasingly involved in setting the directions of Past Imperfect and CSCA, using these forums to explore experimental forms of opening academic knowledge to other audiences.

Since 2014 staff at all career stages have acted as editorial board members of academic journals. These include **Eaton**, *Third Text*; **Floyd**, *MAVCOR Journal*; **Gnisci**, *Rassegna di Studi Etiopici* and *Aethiopica*; **Marçal**, *Journal of the Institute of Conservation*; **Mills**, *postmedieval* and *Exemplaria* (also book reviews editor 2015–19); **Nixon**, *October*; **F.Schwartz**, *Oxford Art Journal*; **Taws**, *Art History*. Several staff are also members of advisory committees for journals and book series, including **Garb**, *Oxford Art Journal*; **Hölling**, Getty Publications and Sztuka i

Dokumentacja [Art & Documentation]; **Mills**, *Medieval Animals*, University of Wales Press; **Nixon**, October Books, MIT Press; **F.Schwartz**, *Studies in Visual Culture*, Legenda (Modern Humanities Research Association).

HoA staff play an active role in learned societies and on the boards of major arts institutions. **Fer** and **Garb** are British Academy Fellows, while **Fend** and **Taws** are members of the Association for Art History's Higher Education Committee. **Fer** sits on Tate Collections Committee and **Floyd** on the board of ARTES, a charity dedicated to raising awareness of Iberian and Latin American visual culture, while **Wright** is on the *Burlington Magazine* board of directors. Since 2014 staff have also served multiple times as assessors for national and international funding bodies, including the American Academy in Berlin (**F.Schwartz**); British Academy (**Kinsey**); Center for Advanced Study, Oslo (**Mills**); European Research Council (**F.Schwartz**); Fundação para a Ciência e a Tecnologia, Portugal (**F.Schwartz**); Institut d'études avancées, Paris (**Taws**); Irish Research Council (**Mills**); Netherlands Organization for Scientific Research (**Hölling**, **Taws**); Princeton Institute for Advanced Study (**Nixon**); Radcliffe Institute for Advanced Study, Harvard (**Nixon**); Swiss National Science Foundation (**F.Schwartz**); Terra Foundation for American Art (**Fer**, **S.Schwartz**).

Our research over the current REF cycle has been guided by the principle that our contributions to society and to the discipline are conjoined. Building on our longstanding efforts to expand the horizons of art history in relation to social change, we now look to a future where, in the aftermath of a global pandemic that has exposed deep social and economic fault lines, the issues that drive this work will assume even greater urgency. As well as continuing to interrogate art and visual culture as crucial components in the ways that the political, scientific, economic and cultural realms operate, we also look to a new generation of researchers to shape and determine the direction of art historical research. From exploring the stakes of art history in the climate crisis to charting new global trajectories for visual technologies, our research will continue to offer opportunities to rethink our world.