

Institution: Courtauld Institute of Art

Unit of Assessment: 34

a. Overview

The Courtauld Institute of Art (CIA), founded as a Senate Institute of the University of London in 1932, became a self-governing college in 2002. It employs 133 FTE staff of whom 32.5 are Faculty members (October 2013). Our students, in 2012-13 numbering 450, are awarded University of London degrees. The Märit Rausing Director, Professor Deborah Swallow has led CIA since 2004. CIA **Faculty** are split 80/20 between art history and conservation. The Faculty is headed by the Dean and Deputy Director who directs teaching programmes and departments providing support services for academic staff and students. Research and teaching is undertaken in the context of CIA's specialist facilities and activities. From 2013 CIA has joined seven other universities in the **CHASE Consortium** awarded £17m by the AHRC for doctoral training.

A policy of outreach and social engagement takes art historical knowledge and research to a wide public; the **Public Programmes Department** organises outreach and public learning activities. CIA maintains **Specialist Libraries**: a Book Library representing one of the most significant art history collections in the UK, and image Libraries (Witt and Conway) containing an extensive art, architecture and sculpture picture collection (3,600,000 images). **The Courtauld Gallery**, an integral part of CIA, has fine examples of European art including an Impressionist collection of world significance. It has an extensive Prints and Drawings Collection (7,000 drawings, 20,000 prints) with a Prints and Drawings Study Room offering the public opportunities for study of the collection. The Gallery is headed by the Head of The Courtauld Gallery.

In 2003, CIA created the **Research Forum**. This research 'hub' mounts events and projects representing research activity from academic Faculty, CIA curators, and other CIA researchers. Research is undertaken with a wide spectrum of local, national and international partners and participants. The Research Forum is directed by the Head of Research. Within CIA governance structure Research Committee reports to Academic Board, which in turn reports to Governing Board (termly). Due to its small size as a specialist college, all members of CIA Faculty are members of Academic Board; thereby the entirety of the Faculty plays a key role in policy development (including Research Policy).

b. Research strategy

- **Summary of Research Strategy**

CIA research strategy has, as its primary aim, to use our research to add to the sum of knowledge, to develop critical thinking and to enhance the capability of scholars and the wider public of engaging with and understanding works of art. Research is expressed as the first of CIA's three primary strategic aims and priorities: carrying out, promoting and shaping research at the highest level. As part of this role there is the requirement to act as a leading facilitator of national and international scholarship and expertise in our field. We foster both in-depth research into specific historical instances and investigations that map out broader cultural patterns (temporally or spatially extensive).

CIA programmes deliver research-led teaching at both BA and PG levels and distinguished research is undertaken by students. We also disseminate research and engage with the public through the activities of The Courtauld Gallery and the non-degree-level learning programmes developed by the Public Programmes Department (further detail in the separate Impact statement REF3a). In The Gallery research is embedded; small-scale scholarly exhibitions relating to the collections and research undertaken at CIA promote public engagement with new research. CIA learning programmes for all age and social groups are driven by academic research, based on the premise that insight into current art-historical and conservation research produces fascination and enthusiastic engagement on the part of learners from diverse constituencies.

Our record of achievement against aims for research as articulated in CIA Strategic Plans 2007-11 and 2012-16 and in items highlighted in the RAE 2008 submission is strong.

- **Facilitation of national and international scholarship**

We have achieved our aim of fostering scholarship and engaging in research collaborations. These are detailed in (e). Additionally interdisciplinary research partnerships (with literature, social history, philosophy, psychoanalysis, history of science) for collaborative MAs are one particular format developed with great success under the Andrew W. Mellon Foundation MA scheme. Eminent Mellon MA Visiting Professors at CIA have been: Vanessa Ryan; Sander Gilman; Malcolm Bull; Boris Groys; Juliet Mitchell; and Eric Jorink, each collaborating for a year with a CIA Faculty member establishing a research-based interdisciplinary MA course, thereby setting up an important legacy for the purview of the discipline of art history. Research activity depends on generation of research funding. In RAE 2008 we indicated our ambition of growing combined research council and philanthropic income from the average by 2007 of £500K per annum. Our success is detailed in (d) below.

- **Digital initiatives**

A project has been undertaken to commission and implement a new collections management and digital asset management system for CIA. This is a fundamental revision of our capability with respect to data and records and has necessarily been approached as a phased operation. The work undertaken included options appraisal, migration of images and cataloguing metadata, innovative integration of two systems (Zetcom's *Museum Plus* and Extensis' *Portfolio*), and the connection of the new system to our existing collections websites. The migration of records involved a systematic audit of catalogue information and image quality and duplication.

The Virtual Learning Environment (VLE), launched in 2010, provides our Research Forum and associated research projects with home pages and an events calendar. The VLE also provides each of our PhD students with pages accessible externally for their research topics, publications and conference activity. The option of integrating our VLE with the DAMS or a repository to provide improved document management capabilities is under investigation.

A new digital resource is the open-access online book series Courtauld Books Online (CBO). The first volume in this series of freely downloadable peer-reviewed research books was issued in July 2013, after two years of forward planning. Proposals are invited annually from CIA and non-CIA scholars publishing material deriving from CIA research and Research Forum activity. Since 2008 we have accumulated a large archive of audio and video recordings available to CIA researchers to consult. We now aim to organise and catalogue the archive on the DAMS to make it more easily accessible, and to develop integrated systems for live video capture and online editing to create podcasts to be disseminated through our public website and other platforms such as iTunesU. This will be valuable dissemination of research, drawing attention to the wealth of activity taking place in the Research Forum.

- **Research Areas**

A key aim has been to strengthen research (and our Faculty profile) on areas of art beyond the Western European. This important adjustment is discussed in relation to staffing in (c), and in relation to research activity on Islamic, Asian and Eastern European Art in (e). We have also built on the strength of twentieth-century studies with a new Gallery post of Curator of C20th Art (Wright) in conjunction with four appointments to permanent faculty posts (Parkinson, Arnold, Kemp-Welch, Schuldenfrei) and 1.4 fixed-term lecturer/professor posts (Mileeva, Milner) in C20th art. This produces a notable critical mass with continuation of three existing Faculty specialising in this area (Wilson, Nixon, Stallabass), active emeriti teaching and supervising (Green, Behr), distinguished professors teaching (Tickner, T.J.Clark), and the further C20th expertise from Visiting Professors and Postdoctoral Fellows on fixed-term appointments in the Research Forum.

- **Plans and aspirations 2014-19**

In recognition of the responsibilities and opportunities offered by membership of the CHASE Block Grant Partnership consortium, from 2013 the Head of Research Degrees will have an expanded role to include collaboration with CHASE partners. We look forward to the advantages coming from innovative shared doctoral training and supervision systems, 1-6 month student placements at UK or overseas organisations (eg partner institutions British Library, Canterbury Cathedral,

possibly Huntington Library), training in Public Humanities skills and access to Engagement Fund for CHASE doctoral students. Research students and CIA academic and curatorial staff will have opportunities to collaborate with their equivalents in the CHASE group. We anticipate the roll-out of advantages wherever possible to our non AHRC-funded doctoral students

Building on The Courtauld Gallery's success with focused exhibitions that showcase detailed scholarly work we aim now to achieve a situation in which the Gallery can function as a laboratory for research in conjunction with the Conservation Studios. A strategic review has been undertaken in moving towards a decision (2014) to embark on a five-year capital redevelopment project which will reconfigure the spaces of CIA. Elements of our research strategy are bound up with the opportunities that will emerge if successful fundraising allows completion in this time frame.

Our aim is to optimise resources of different kinds by co-location, eg bringing together Gallery and Conservation spaces. An additional studio and laboratory space will accommodate a greater range of technical and practical facilities for conservation research into works on paper and on canvas and panel. Revised routes will assist with the movement of works of art into and through the site. Space redevelopment will enable us to group together Faculty, postdoctoral researchers, doctoral researchers and visiting scholars where they form a research cluster.

A re-balancing of space allocation will benefit students and researchers seeking new forms of library study space. The expansion of Book Library holdings in certain subject areas is the logical corollary of our Faculty development into new research areas.

In the next phases of digital development we will establish the use of the core digital assets system for a range of needs. We can integrate the separately held data and documents held by the Conservation and Technology departments, thereby preserving these vulnerable records. We aim to digitize the 3.6 million photographic images in Witt and Conway picture libraries (a major project currently at pilot stage); hosting them in the new system. The system will enable the establishment of an institutional repository. The 'current research information system' (CRIS) will store and catalogue MA and PhD theses alongside staff publications; it will share its content with the DAMS as well as publishing online CIA's core aspiration aside from achievement of the redevelopment project is to maintain the quality and reach of research activity during a period of transition by careful management of the phasing involved in the project. As we lay the ground for arrangements that will ensure the vitality and efficiency of CIA for the next twenty years, we aim for consolidation of recent initiatives and continuing institutional support for Faculty, fixed-term and doctoral researchers to ensure that their research is given optimum support.

c. People, including:

i. Staffing strategy and staff development

Since January 2008 CIA has pursued research priorities identified in the 2007-11 and 2012-16 Strategic Plans. A restructuring of management in September 2009 created the post of Head of Research, held by a Faculty member with a Senior Management Team membership, who chairs Research Committee, and directs staff research, research collaborations, the activities of the Research Forum and overall research strategy. A new Faculty position: Early-Career Lecturer with special responsibility for Research Administration (50% research administration) to support the Head of Research particularly with respect to the activities of early-career researchers at CIA was created in January 2012.

Faculty expansion has been undertaken to support the strategic aim to develop teaching and research beyond Western European art. Three additional Faculty positions have been created on the basis of successful fundraising: Buddhist art and conservation; Iranian and Islamic art and Modern & Contemporary Chinese art. Two new appointments have been made in C20th art, one of which is for a specialist in Eastern European Art. Additionally one fixed-term (3-year) appointment and one fixed-term 0.4 have been made in the area of C20th Russian art. This represents a current addition of 4.9 FTE and permanent addition of 3.5FTE to support these strategically highlighted areas. In a small specialist institution this is a significant and hugely welcome shift. At the same time we maintain key areas of study in western art and architecture (in appointments made 2008-

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13 in medieval architecture, Renaissance [2], French C19th, C20th dress, German modernism and French modernism).

CIA is a signatory of the Concordat to Support the Career Development of Researchers and is committed to review and implement its seven principles

(<http://www.courtauld.ac.uk/researchforum/documents/ConcordatforResearchersCareerDevpt.shtml>).

We have been awarded HR Excellence in Research Award (November 2013) in recognition of our policies for researchers (appointed under CIA Equal Opportunities policy), who benefit from regular mentoring and opportunities for support for: research project realisation; publication; training; career progression; career advice and development of grant applications. Researchers have carrels in the Visiting Scholars room, and are part of the Research Forum Associate Scholar group of early-career scholars. The Research Forum gives them exceptional opportunities to shape and lead research projects and conferences as well as a rich programme of research events in which to hone their skills including, for example, in budget preparation. The work pattern of fixed-term researchers is dependent on the funder-rules (e.g. Leverhulme, British Academy). We work with funders (e.g. Andrew W. Mellon Foundation, Terra Foundation for American Art, Robert H. N. Ho Family Foundation) to tailor fellowships to ensure a high proportion of personal research time along with a limited proportion of teaching or administrative responsibility.

The number of postdoctoral fellows employed varies, as all are externally funded: in 2008-13 from 3 to 6 in any one year. Progression within CIA is necessarily limited for these particular posts but if any opportunities for progression occur the researchers are given every encouragement to take advantage of them. The Andrew W. Mellon Research Forum Postdoctoral Fellow 2011 was enabled to go on to take up a CIA Caroline Villers Research Fellowship; a Leverhulme Fellow was able to take up a Faculty position.

Probation periods are defined for all new staff (adjusted to length of contract). Sabbatical eligibility for Faculty is for one term every three years with eligibility from the fourth year for newly appointed staff. The particular research needs and commitments of an individual can lead to an adjustment, e.g. taking leave before due date, negotiating additional study leave or, if appropriate, taking unpaid leave for a large research project, or postponing a sabbatical. This flexibility is also exercised with respect to newly appointed Faculty. Fixed-term staff who are employed for more than nine terms are eligible to apply for sabbaticals. Part-time staff have eligibility on the same timescale. Sabbatical leave is not an entitlement but, to date, applications by eligible colleagues have never been refused. Research-focused topics frequently form the core of annual staff training days or termly best practice lunches: e.g. discussion of research-led teaching. Training is supplied in relation to needs identified in annual staff appraisals with Head of Section (or with Director for Professors). Colleagues may require training in e.g. software, photography or languages, supplied in-house where practical or externally from a designated staff training budget. Group training is supplied where appropriate e.g. for indexing research publications, use of software for exhibition design. Career progression is managed through the annual appraisal system which enables colleagues to discuss the take-up of roles and responsibilities within (and beyond) CIA and the promotions system whereby all Faculty are considered for promotion on an annual basis by the Academic Promotions Review Committee; the timetable is set out on the staff intranet, with reminders from human resources; staff have the option to apply for promotion but may also be invited to apply. Applications are considered by the Academic Promotions Committee (Chaired by the Director, with two elected CIA Professors and three external members). Research performance is a key criterion for promotion at each stage.

Staff are supported in their research activity by collegial exchange in a termly Faculty and Curator Seminar, by access to the exceptional holdings and expert librarians/ curatorial staff associated with CIA Libraries and Gallery. Non-discretionary research funding is available for all Faculty members; an additional competitive research fund is available for research costs such as photographs, copyright permissions, research assistance and travel (once-termly applications). A picture researcher assists staff in sourcing images and gaining copyright permission for

illustrations.

ii. Research students

CIA provides a lively and intellectually stimulating environment for Research Students. First-year PhD students attend the twice-yearly intercollegiate skills training events organised as ReSKIN. CIA specialists and colleagues from UCL, Goldsmiths and other colleges provide methodological and practical sessions. Within CIA all students have classes in historiography and methodology in year 1, and there are classes for professional preparation on publishing, applying for a postdoctoral fellowship, giving a conference paper etc. Teacher training is given for all doctoral students. Doctoral students run annual period-specific symposia and an annual two-day postgraduate symposium training the full cohort of PhD third years as academic speakers (feedback from supervisors readies PhDs to give job talks). Conservation students work at major heritage sites practical projects, for extended periods on site away from CIA, gaining research experience in a professional team and with regard to research protocols and the challenges and real-life situations.

Through the research allocation available to period sections art history annual study trips to historic sites or collections by the staff and doctoral students (e.g. Rotterdam, Dijon, Florence and Paris). CIA trips offer unique experiences for doctoral art-history students, give privileged access to expert curators and inaccessible sites or closed collections, foster cross-period and cross-generational discussion and enable collective research discoveries. Students have the opportunity to take on curatorial roles in the East Wing Collection of contemporary art. Up to six doctoral students annually are given grants to support their delivery of papers at the annual Association of Art Historians Conference.

The Research Forum offers immense scope for participation in international research culture. The Postgraduate Advisory Committee advises on the programme. Doctoral students manage, edit and publish the journal *immediations* and are given opportunities to act as lead convenor e.g. 'Performing Art History' workshops and conference (2011-12) and the 'Art and Sound' project (2012-13). They also frequently work in a team with a Faculty member or Postdoctoral Fellow (supported by research administrators) to organise a major event and gain experience of the planning process (over up to eighteen months), budgeting, event design and the buzz of convening a deeply serious, event productive of high-level scholarly exchange and innovative thinking. The scale, variety and quality of the research events programme give doctoral students exceptional exposure to debates and discoveries shaping the disciplines of art history and art conservation.

Linkage with agencies beyond the academy is integral to many doctoral projects which involve making contact with private individuals with collections or curators or experts in commercial galleries, heritage sites or museums. The professional experience of the PhD supervisory team is invaluable in encouraging and enabling such dialogue at an early stage in a doctoral project, vital for the identification of an archive and the prospering of the research. In CDAs this beneficial access is further enhanced through joint supervision and a formal relationship with the institution. CDAs in the REF period were undertaken on manuscripts (British Library); ivories (British Museum); Indian Art (V&A); printed games (British Museum); and religious painting (Tate).

MPhil/PhD admissions are based on formal application including, interview with two staff members, and review of interviewer recommendation by Research Degrees Committee (which has external membership). Entry requirements and criteria and information about financial support are published for maximum transparency. Admissions procedures are informed by the Equal Opportunities policy of CIA in line with AHRC guidelines and the QAA Code of Practice. The admissions procedures seek to avoid any disadvantage to individuals with protected characteristics. Candidates are judged on potential as well as secured achievements. Once accepted, training needs are established and reviewed by supervisory team and Research Degrees Committee (RDC) on a regular basis (minimum of twice termly supervisions are arranged with primary supervisor). Writing support is available from the Royal Literary Fund Writing Fellows based at CIA. IT training, languages and photography training are often taken up. PhD project progress is centrally monitored annually (against various criteria such as quality, quantity of writing) and any necessary action or intervention is initiated by RDC.

Recruitment of PhD students is strong. To guard against Faculty overload, and for alignment with best practice in the sector, a limit of two new MPhil/PhD students per year per Faculty member was set from Feb 2012. 85 PhDs were completed in the five years 2008-13. In that period there were 137 entrants to the PhD programme. In recognition of the strength of our offering for doctoral students CIA was graded at the very highest level (with two other institutions) in the 2009 AHRC Block Grant Partnership Scheme. It was awarded funding for 44 PhDs over 5 years (dropping slightly as overall funding was cut) including 100% of the national allocation of studentships in conservation.

d. Income, infrastructure and facilities

We did not know that spring 2008 would see a grave financial crisis affecting investments, public funding and the fundraising climate for years to come. Despite the financial situation, the average annual income from combined public and philanthropic sources for research (excluding R funding and Special Factor funding from HEFCE) has more than doubled from the £500K reported in RAE 2008 to £1,150,800. This is an index of the ability of CIA scholars to compete for public funding, and for our projects and activities to attract support, based on widespread confidence in the ability of CIA to undertake rigorous, cutting-edge research and to offer leadership in the art historical and conservation communities. The generous support of the Andrew W. Mellon Foundation has continued during the period (grant renewals secured until 2015 with annual grant circa \$365,000) allowing the Research Forum to optimise its visiting scholar programme: Visiting Professor, Visiting Curator and Visiting Conservator invitations, and researcher posts with associated projects. It enables Research Forum support for individual research initiatives and provides core funding and administrative support for its very extensive lecture, seminar and conference programme. The A. W. Mellon Foundation also separately funded schemes as follows the Mellon MA scheme (throughout the period and to continue 2013-14 and 2015-16); the collaborative 'Master of the Figline Altarpiece' project 2006-10 (\$28,600 in 2006 and \$348,000 2008-10) on C14th painting with a postdoctoral researcher based at CIA. The Getty funded a panel project for CIA Conservation Faculty investigating Gallery holdings (\$116,721 from 2012-13).

The Terra Foundation for American Art funded two-year postdoctoral fellowships and short-term Visiting Professor posts (2009-15 annual grant circa \$88,140). The International Music and Art Fund (IMAF) gift for conservation, research and cataloguing of CIA Drawings (2011-16, £120,000 annually) funds Visiting Curators and focused, sustained research activity on subsections of the collection with exhibition outcomes and permanent legacy in authoritative collections catalogues: e.g. 2008-12 project on Spanish Drawings (also supported by Centro de Estudios Europa Hispánica and others). The Esmée Fairbairn Foundation supported a project 2012-14 to catalogue 10,000 undocumented prints in CIA collections. The Robert H. N. Ho Family Foundation and Mr Robert Y. C. Ho play a key role in supporting the study of Buddhist art and Buddhist art conservation projects, with support for individual projects as well as an endowment of £2.5m enabling us to establish a Buddhist Art Centre in 2012. A wide variety of foundations, individuals and organisations supported the projects undertaken by our Conservation departments e.g. Pilgrim Trust, Monastery of Agios Ioannis, Clothworkers' Foundation, Leon Levy Foundation, Bank of America and the Jackson Foundation. Corporate partnership with AkzoNobel has provided postgraduate studentships (PhD and MA) for conservation research by students from India (since 2009) and China and Brazil (since 2012). The Foyle Foundation supported a Special Collections Librarian to catalogue major donated book collections, thereby adding outstanding materials to research resources for the scholarly community. The Paul Ruddock Foundation and Thomson Works of Art have been key supporters of the Gothic Ivories project detailed in REF 3b. The mosaic of gifts for research activity and resources is made of hundreds of contributions from multi-million pounds to a few hundred pounds to support an individual publication or event.

Fundraising is subtended by CIA Development Department (increased from 10 to 11 FTE 2008-13, enhancing CIA infrastructure). In 2012-13 private donations represented about one third of CIA annual income. The Development Department has built the scholarship fund (for MA and PhD students) to £800,000 in 2012-13 a fourfold increase since 2005-6. Fundraising supports research by support for particular Faculty and Curatorial posts as well as direct funding of researchers on

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projects, and essential funding for CIA scholarly exhibitions and catalogues.

Significant infrastructural improvements have been made with IT investment. To protect CIA users, data and research a £12.5k project installed an intelligent firewall followed by £23.6K spent on a network access control device. Server projects involved investment of £120K (2010) and £16K (2012) increasing storage capacity and stability of data. The whole site was equipped with an Aruba wireless network allowing CIA staff and student and visitor (e.g. eduroam) wireless access at an investment of £44k (2012). Conservation equipment has been enhanced by XRF instrument for non-invasive treatment (long term loan) offered by manufacturer following CIA involvement in BBC broadcast on forgery. Also acquisition of a microscope, custom-built table, and image capture /storage display software and hardware (all funded by Clothworkers' Foundation grant £36,600). The Gallery does not have a significant acquisitions budget but gifts in the period brought important new elements to the collection, e.g.: William Henry Hunt; Walker (forming basis of research collaboration with Bristol University producing exhibition on Victorian Watercolours 2011); Lely; Soutine; Karshan; Heron and Lewis.

e. Collaboration and contribution to the discipline or research base

- **Courtauld Institute of Art (CIA) Investigators**

A number of colleagues are investigators on collaborative projects that have gained competitive, project-specific funding: AHRC-funded Beyond Text network on Medieval inscriptions (CIA PI Eastmond); HEFCE-supported project on fashion developing *Screen, Search, Fashion* website, Brighton University with RCA, V&A and Royal Institute of British Architects, RIBA (project leader Arnold, now CIA); Leverhulme Trust-funded project, Networking the Bloc on Eastern Europe with University of Edinburgh, RFG group, Zagreb and Calvert 22 (CIA PI Kemp-Welch); AHRC Beyond Text Network plus follow-on funding on cities with University of Bath (CIA CI Clarke, also Rebecchini, now CIA); Leverhulme Trust-funded Making Art In Tudor Britain on portraits with NPG and University of Sussex (CIA CI Burnstock); AHRC/ESPRC funded project on tensioned fabrics with Warwick University (CIA CI Young); DFG (Germany)-funded project Image Knowledge Gestaltung with Humboldt University (CIA PI Schuldenfrei); Leverhulme Trust-funded project on luminescence with British Museum, Consiglio Nazionale delle Ricerche, Italy (CI Verri, now CIA); NWO-funded network on cultural translation with University of Groningen (CIA joint leader Woodall); EU-funded project on controversy and culture with Oxford University and Paris, Sorbonne (CIA CI Scott). Other colleagues are working towards submission of collaborative funding applications: e.g. on medieval premises with Trinity College Oxford (Park), on Poussin with INHA, Paris IV Sorbonne (McTighe) on wood fatigue with Imperial College (Young) or have been successful with applications to start in the next period: AHRC-funded project on Victorian science and culture with KCL and UCL starts 2013 (CIA PI Arscott).

CIA research students (with advice from our research administrators) have been successful in applying for public funding. AHRC funding was secured by Benedict Burbridge for Beyond Text 'The Postgraduate Photography Research Network' (2010-11) and by Hariette Peel for Collaborative Development Skills Project, 'Renaissance Art and Music: the space between' (February 2013-14).

Exhibition curatorship brings colleagues into collaborative research with curatorial staff and other scholars working on any exhibition project. Over the period of assessment a number of collaborations of this kind took place: with the Tate on Turner (Solkin), with the National Gallery on renaissance altarpieces (Nethersole), with the British Library on manuscript illumination (Lowden in this case curating as CI on the exhibition that formed part of the three-year AHRC-funded project led by the British Library) with the Royal Academy on the Napoleonic Wars (Padiyar) with the Pompidou Centre, Paris on post-war art (Wilson). Site-based conservation research is also intrinsically collaborative. CIA Wall Paintings Conservation projects in UK churches, Cyprus, Malta, India and China involve us with the Getty Conservation Project, local scholars and heritage and political authorities in all these places.

- **Research Forum Collaborations**

From Jan 2008 to July 2013 CIA staff researchers organised 76 Research Forum conferences

relating to their research projects, of 1 to 3-day duration. These are often the culminating event of a prolonged collaboration, involve eminent scholars from across the world and give rise to scholarly publications. Almost daily evening or afternoon workshops, lectures, seminars and student-led symposia took place (drawing in UK academic colleagues and the public). For a small institution this programme is on an impressive scale. Every event has a CIA staff member as academic convenor, often supported by a doctoral student or recent PhD, bringing our academic and curatorial staff and student/early-career researchers into high-profile, rigorous intellectual exchange on a very regular basis. With the Research Forum events programme CIA offers academic leadership within art-historical/ art-conservation disciplinary areas.

Co-organisers included the V&A, National Gallery, Tate, British Museum, King's College London, University College London, and many others with financial support coming from many of these organisations and from other sources including the British Academy, the AHRC, London Centre for Art and Cultural Exchange, the Leverhulme Foundation, the Economic History Foundation and the Korean Arts Council as well as private funders. Topics covered CIA research from classical and Byzantine periods to contemporary in western art and architecture and with a very deliberate admixture of topics that CIA was, in this period, seeking to establish as research and teaching priorities here at CIA, notably a number of Russian art and Asian art conferences.

A particular focus on Russian and East European art has led to intensive activity in this area. Collaborating with Cambridge University on Russian art we have the Cambridge Courtauld Russian Art Centre, CCRAC founded in May 2011 for networking, fundraising, sharing of ongoing research and the organisation of regular events. Collaboration with Moscow State University (MGU) has been formalised allowing for conferences in both London and Moscow and facilitating access to archives and scholars for our doctoral students and researchers going to Russia. Collaboration with contemporary Russian and East European art gallery Calvert 22 (from December 2010) has led to regular public panel discussions.

- **Projects shaping research at the highest level**

Flagship annual research projects 2009-13 have been organised within the Research Forum by the one-year Andrew W. Mellon Research Forum Postdoctoral Fellow (Activities Coordinator) on the themes of writing art history, materiality, three-dimensionality, revivalism, and collaboration. Writing art history resulted in a Special Issue of *Art History*. Revivalism and Collaboration are being developed as essay collections in CIA open-access publications.

CIA staff lead many other Research Forum projects, for instance: Naples University collaboration 2008-11 on classical to renaissance periods, 'Modelling Modelling' on scientific modelling and art process (with California Institute of Technology, 2010-13), Panel Paintings 2012-13 (with Swiss and Italian collaboration, supported by the Getty Panel Paintings Initiative)

Project members, event speakers and chairs come from a vast array of institutions worldwide (eg universities, museums, heritage organisations, art trade, broadcasting). Evidence is to be found in the individual events programmes archived by the Research Forum:

<http://www.courtauld.ac.uk/researchforum/archive/index.shtml>. Commentary on the even wider group constituting the attendees will be included in REF 3b

- **Contribution to the discipline and research base**

CIA scholars are leaders in the discipline. Our conservators have roles on advisory boards or for selection of awards winners as follows: CHARISMA/MOLAB transitional access for European scientific projects; FCT Portuguese Academy of Science Awards (2009-10), Netherlands organisation for Scientific Research (NWO); Science for Arts funded research programmes NWO; Georgian government policy on research and conservation; Leverhulme Trust; ESPRC; AHRC; School of Conservation, Copenhagen. They hold positions as follows: Fellow of ICOM-CC; Fellow of BAPCR Fellow Institute of Physics; Fellow of the International Institute for the Conservation of Historic and Artistic Works; Vice President, International Institute for Conservation; Fellow Society of Antiquaries; Fellow American Academy in Rome. They advised on course reviews as follows: Cambridge University, Art History and Conservation; Institute of Fine Art New York University,

Conservation; Northumbria University, Conservation; UCL, History of Art and Material Studies; UCL Qatar MA, Conservation; University of Malta MA, Conservation. They won awards as follows: 2013 M. B. Berger Prize for British Art History (Park); Award 'Principal Honour Granted to Outstanding Foreign Experts', Gansu Province, Peoples Republic of China (Cather).

CIA art historians hold positions as follows: Fellows of the British Academy; Governors Passold Trust; Advisory Council members Paul Mellon Centre; Fellow of the Royal Society of Arts; London University's Central Research Fund Panel 'A' (Humanities); member International Society for the History and Theory of Intellectual Property; panel for Italian Assessment of Quality in Scientific Research; Subject Benchmark Panel, History of Art, Architecture and Design, QAA/AAH; Advisory Board, Virtual State Russian Museum London; Advisory Board, Pushkin House, London; Advisory Board Flemish Centre for the Arts in the Burgundian Netherlands; Advisory Panel Centre d'Art d'Epoca Moderna, University of Lleida; Jury member *Prix Marie Roland Michel*; Genesium Committee Member for Mons, City of Culture 2014; Board Associate (elected) ICMA; Executive Board Member Association of International Critics of Art; Fellow of the Higher Education Academy; Council Member British Archaeological Association; and member Research Institutes in the History of Art (RIHA).

CIA Faculty members received fellowships or scholarly awards as follows: Leverhulme Major Research Grant (Eastmond); Guest Scholar--Fellow, J Paul Getty Museum (Cannon) Fellow Academie Europea (Lowden); Paul Mellon Centre Senior Fellowship (Stallabrass); Leverhulme Early Career Fellowship (Kemp-Welch); Igor Zabel Association for Culture and Theory Working Grant (Kemp-Welch); leader of social history of art research group INHA Paris (Scott); Clark Fellowship (Nixon); Radcliffe Fellowship, Harvard University (Nixon); Getty Scholarship, Getty Research Institute (Nixon, declined); Getty Library Grant (Nixon); Chaire d'excellence to lead two-year research project, Université de Versailles-Saint Quentin (Wilson) .

CIA researchers make a great contribution to art history and conservation in terms of editorial activity. In the REF period they have acted as reviews editors for: *Renaissance Studies*; *caareviews*; and *Art History*. They have taken central editorial roles in the following journals: *Art History*; *Nederlands Kunsthistorisches Jaarboek*; *Journal of the Warburg and Courtauld Institutes*; *Perspective*; *Revue de l'INHA*; *Third Text*; *New Left Review*; *October*; *Hispanic Research Journal*; *Fashion Theory*; *Kunsttechnologie und Konservierung*; *Studies In Conservation*; *Art Matters*; *IIC Reviews In Conservation*; *RIHA Journal*. They acted as editorial advisors for the following publications or series: Liverpool University *Translated Texts for Historians*; *Architectural History*; *Iconographica*; *International Literary Quarterly*; *Visual Culture In Britain*; *West 86th*; Grove Art online; Brepols series *Arts in the Burgundian Netherlands*; and *Ashgate Studies in Surrealism*.

CIA art history Faculty members contributed to the maintenance of standards of excellence and benchmarking in the discipline by serving as validation panel members, advisory board members or external examiners at Royal College of Art; Royal College of Art with V&A; Cambridge University; Oxford University; Kingston University; University of York; University of East Anglia; Board of the History of Art, European University Saint Petersburg and Institute of Fine Art, New York University. They refereed research proposals or academic publications as follows: Wellcome Trust; AHRC; British Academy; European Research Council; Portuguese Foundation for Science and Technology; Georgian National Science Foundation; Austrian Funding Council; Austrian Science Fund (Wittgenstein Award); Swiss National Science Foundation; Italian Ministry for Education University and Research; University of Leuven Research Council; Metamatic Research Initiative, Amsterdam; INHA publications, Paris; Terra Foundation for American Art; Radcliffe Institute for Advanced Study; Harvard University; Creative Capital/ Warhol Foundation Arts Writers Grant Program; Canadian Funding Council; Social Sciences and Research Council Canada.