

<p>Institution: Courtauld Institute of Art</p> <p>Unit of Assessment: 34</p> <p>a. Context</p> <p>The Courtauld Institute of Art (CIA) with its Gallery, specialist art history book library, image libraries and Research Forum, all of which are visited/ used by a broad spectrum, provides great public benefit in terms of pleasure in art, insight into its meanings, understanding of the way visual culture has functioned and does function within society, revelations about how art is made, and access to authoritative information. Pleasure, insight into the workings of visual culture and access to information, in combination, are powerful agents for wellbeing which empower individuals. These benefits flow from the research of the entire submitting unit, its understanding of its mission and the institutional commitment and investment made to achieve that mission. Beneficiaries can be listed: The Gallery visitors include tourists and travellers to London from overseas and UK, culturally active Londoners with a pre-existing general interest in art, local professional workers (law, journalism, finance), cultural specialists from many sectors (schools, universities, art practice, art dealing, museums, media). There were 265,926 Gallery visitors 2012-13. Gallery publications such as exhibition catalogues reach similar readership (over 2,750 copies of Picasso catalogue were sold in 2013). Tourism is stimulated, with UK economic benefits. All these categories of visitor are also users of the image libraries (particularly valuable for the art trade and for freelance scholars). The Book Library is used especially by scholars with specific art historical projects, typically doctoral or postdoctoral scholars from the UK and many other countries. The Research Forum (RF) is visited by staff and students from many London colleges, and from academic institutions across the UK and beyond. Users also come from all the categories indicated above, but the demographic is noticeably younger. RF events are mainly scheduled in the evening, they are open to the public, free or low-cost. RF participation has increased: taking an estimate of 5,800 as a base in 2007-8 participation was at an average of 7,460 in the three year period 2010-13). The RF mailing list reaches 3,000 people and RF Twitter followers number 1,050 (July 2013).</p> <p>CIA has an active Public Programmes department (new department developed in its present form 2007-9, reporting to Dean & Deputy Director, by 2013 it has 5 FT and over 70 freelance teachers). It draws on CIA's art historical and conservation research for public learning programmes and widening participation initiatives. The publics for adult learning and for Gallery education overlap with the Gallery audience. Introduction to Art History courses, Summer School, study trips and evening lecture series are fully booked. Schools Learning and Widening Participation bring young people and their teachers from target secondary schools and FE colleges (from areas of social and economic deprivation) into contact with the academic discipline of art history. The Summer University for this constituency, launched in July 2013, is taught by CIA Faculty. Training for student ambassador roles including freelance teaching is available to all CIA students.</p> <p>Gallery, Public Programmes and Research Forum programming derives from the academic research; the material is tailored for specific audiences, and delivered with full support of Human Resources, Finance, Facilities, Security, Development and CIA management. Vacant student accommodation is used for Public Programmes courses outside term. All teaching spaces are taken over by Public Programmes for the Summer Schools and Summer University. One seminar room is allocated within term along with dedicated slots in the Lecture Theatre schedule</p> <p>CIA academic staff in cultural projects e.g. conserving heritage sites or consulting on museum purchases, produce benefits for generations to come. Scientific research within CIA conservation projects and environmental and site analysis are mutually supportive to the benefit of sustainable public access. The scholarly activity of Courtauld researchers in public fora and collaborative projects, including exhibition curating, brings their research to extensive publics worldwide. Digital means of communicating scholarship are embraced and actively developed by CIA (through digitised collections, enhanced catalogues, open-access research reports, open-access online publication, e.g. Courtauld Books Online launched in 2013, broadcasting, apps).</p> <p>b. Approach to impact</p> <p>CIA uses all these resources as avenues for communication of research and dedicates much energy and resource to public engagement. Over the course of the REF period increased Gallery attendance has been achieved by construction of exhibitions that garner ever greater critical</p>

Impact template (REF3a)

acclaim: the strength of scholarly content and beauty of CIA exhibitions leads to a snowball effect by means of press and broadcast reviews and word of mouth. This is not a blockbuster strategy (the criteria for exhibition selection guided by academic and curatorial members of Exhibition Steering Committee are primarily intellectual), nor a simple populism. It is important to CIA that the linkage between academic research and exhibition is maintained. We welcome high visitor numbers for exhibition topics that combine challenging research with sheer beauty (over 137,000 visitors to CIA Picasso exhibition); to increase diversity within the visitor base the Gallery includes special events organised or delivered by curatorial and academic staff, postgraduate students, early-career scholars emerging from CIA or other freelancers, such as lunchtime talks, musical, poetry or dance events within the Gallery based on exhibition themes, evening openings with refreshments (Courtauld Lates). Gallery Facebook and YouTube (used since 2009) communicate with a constituency that we seek to encourage (45% Courtauld Gallery Facebook fans under 35 years old July 2013).

The Public Programmes courses are all predicated on the communication of research in art history and conservation. The courses introduce art objects in the context of art historical analysis rather than in an experiential or art-appreciation context. The inclusion of conservation for Gallery Learning piloted in 2012-13 was timed to coincide with National Science Week. Events were also arranged to coincide with The Big Draw. Courses are taken to target schools (each consists of 4-6 seminars). Teachers' evenings occur for each Courtauld exhibition; teacher packs are distributed. Projects involve school students with portraiture, photography and animation, drawing on ideas developed by Faculty. The courses and projects are successful in developing the following: the skills to articulate response; awareness of art history as an area of enquiry; a level of understanding of visual culture; the ability to correlate personal identity/experience and visual culture; ability to challenge or abandon a sense of cultural exclusion. The strong and dignified photographic work from Stories Of The World/ Look Again project exhibited in The Courtauld Gallery 2011 and in East London 2013 is one example attesting to this.

c. Strategy and plans

CIA strategy is to encourage our researchers to act as public intellectuals, undertaking detailed research, publishing ground-breaking work and communicating ideas and exercising influence in international scholarly circles. Collaborative projects producing interpretation and understanding of cultural instances lead to extensive diffusion of knowledge through universities; research institutes; cultural agencies museums; archives; heritage sites; and the art trade. The Research Forum gives opportunities for development of communicative and interactive activity and models ways in which public access can be given at every stage of research. Faculty research in relation to CIA and other art collections gives opportunities for communication to a wider public in exhibitions, broadcasts, web presentation and events. Diversity of audience is increased when ideas from scholarly art history are introduced, in sustained relationships, to schools where social deprivation is experienced.

Improved information flow could optimise public awareness of the full range of opportunities to connect with Courtauld research. A new bookings system will aid communication with users and reporting (including for free events) from 2014. CIA space development plans include measures to improve physical accessibility acknowledging the public-facing elements of this scholarly institution. Plans entail digitisation of the Image Libraries to give them much greater impact than is possible in a paper resource. CIA plans to build on existing Public Programmes relationships with Somerset House, Sorrel Foundation, University of the Arts London, Nottingham New College (FE) and Royal Society of Chemistry and to develop new partnerships. Candidates include Spotlight (Tower Hamlets); and First Story (London and UK-wide). From Public Programmes Schools Learning there were 16 applications and 8 acceptances to CIA BA in 2013; we would be delighted to repeat this success.

d. Relationship to case studies

Exhibition Case Studies are indicative of an area in which many CIA scholars are active. We chose three examples representing different types of exhibition, different research questions and different periods. Other potential case studies would have presented curatorial projects on Medieval Manuscripts, Italian altarpieces, Courtauld Master Drawings, The Courtauld Cézannes, Cézanne's Card Players, Picasso 1901, Rodchenko, or French Post-War art, all involving

important research, each with strong impact in a museum context, sometimes in several locations or countries. Art exhibitions deliver immediate encounters with historical objects and the opportunity (depending on venues/ funding) for scholarly mediation in hang, labels and other elements. Royal Manuscripts at British Library (CIA CI Lowden) for instance used its exhibition catalogue (over 8,000 sold), educational events (over 4,000 schools visitors), scholarly conference (over 150 people), related publications (over 3,700 copies 'highlights' book sold) broadcasts (1.85 million viewers), teacher resources, web (88,392 page views), apps (over 3,000 copies sold) etc. Our impact strategy recognises these opportunities; in future we will draw on a mixture of these elements to maximise impact from curatorial projects.

Gothic Ivories is an example of a definitive digital resource requiring substantial funding for its realisation. It drew on software developed in 2003 for CIA's *Art and Architecture*. If funding could be secured CIA would be enthusiastic about a project delivering impact in this way, making use of the most up-to-date technological developments. A web resource embodying research on an internationally dispersed body of material has the potential to reach, inform and serve users worldwide, crossing over from academic users to other audiences. In The Master of the Figline Project 2006-10, CIA, with several partners including the British Museum, developed a platform for high specification images and interactive research (from 2010 this has been under further development by BM). This territory and methodology continues to be of interest to us.

Courtauld colleagues delivered 19 keynote lectures at conferences from London to Sydney in the period. Courtauld staff were invited to deliver the following honorific lectures: Royal Institution Lecture; Plenary AAH Conference; Besterman Lecture, Oxford; Martindale Annual Memorial Lecture, UEA; Denys Hay Memorial Lecture, Univ Edinburgh; Annual Lecture on the History of the Book, Durham Univ; Inaugural Stokstad presidential lecture; Harn Eminent Scholar lecture, Univ Florida; Rewald Lecture, CUNY, Graduate Centre, Sarah Cutts Frerichs Lecture, Brown Univ, Allen R. Hite Endowed Lecture, Univ Louisville.

Participation in festivals and broadcasts reaches popular audiences. The preparation of school-level guides brings art historical research to new generations and opens minds to the ideas to be found in art. Courtauld scholars were involved in broadcasting on Monet (House), on forgery (Burnstock), on Rogier van de Weyden (Nash), on Lear (Arscott) on porcelain (Scott), on Bedlam (Stevenson) on 'Peinture fraîche' (Wilson) on C21st art in Moscow (Wilson) on Riga and C21st art (Wilson) and in TV related publications *BBC History* and *BBC Who Do You Think You Are?* (Arnold). CIA formed an agreement with SkyArts in 2009 leading to broadcasting of Tim Marlow film and CIA Gallery tour as a SkyArts prize. CIA organised a deputation to the June 2013 Fontainebleau Festival of the History of Art (INHA-led) for the unusual chance to address mass audiences (over 10,000 attending). Courtauld scholars have been authors and consultants for online course modules based in Australia and for a schools level publication on Leonardo (Clarke). CIA organises events for drawings experts at London Drawing Week and for Frieze Art Fair.

Training initiatives attached to research projects disseminate research capability and research findings. Conservation intervention maintains works or sites of cultural significance for this and future generations. Examples include conservation training including technical imaging in Athens, Greece, Nagaur, India, and Vardzia, Georgia; training of conservators at the Dunhuang Academy, China which has transformed conservation capability in China and set standards for site protection and access, influencing public policy, as has the CIA conservation survey of Buddhist monuments in Bhutan.

Courtauld consultation took place for export licensing, acceptance-in-lieu decisions, and on acquisitions and treatment with National Gallery of Art Scotland; Museum of Christianity, Sighnaghi, Georgia; Metropolitan Museum New York; Australian Museum, Sydney; Prado; Louvre; Cleveland Museum of Art; White Cube Gallery; and Frieze Masters. Consultative work on acquisitions, collaboration on exhibitions or on catalogues of collections, scholarly investigation of significant individual items resonates with museum collections worldwide.