

Institution: University of St Andrews

**Unit of Assessment: 34****a. Overview**

The School of Art History at St Andrews is internationally recognised as a centre of excellence in Art History and Museum Studies attracting students and staff from across the world. The School has 16 full-time and 2 part-time research staff and a highly successful graduate programme. As of September 2013 there are 23 Ph.D. students enrolled and we attract 38-50 postgraduates annually to study for the M.Litt. Staff and students collaborate in informal research clusters in Medieval Art, Italian Renaissance Art, the Modern Period and the History of Photography. Within the REF period the School has put on 21 conferences and organised 22 exhibitions in St Andrews. Colleagues have written 18 books, edited 11 others and published about 180 articles. They have been awarded prestigious fellowships, have served as editors of international journals and achieved national & international distinction for their scholarship.

b. Research strategy

Our multi-stranded research strategy is aimed at ensuring that St Andrews remains a world-recognised centre of art historical research. In our submission to RAE 2008 we identified 3 strategic priorities: 1. To appoint staff with a proven research record or who demonstrated outstanding potential; 2. To consolidate and expand existing areas of research strength; 3. To develop new research areas, particularly those of an interdisciplinary nature. These aims have informed the 7 new appointments we have made since 2008 (Brown, Goddard, Hillenbrand, Moretti, Rider, Rudy, Van Kessel).

Our main priority continues to be the appointment and retention of high-quality research staff from across the world who produce excellent publications that will have an international impact. We are an international group (British (x9), Australians (x3), American, Dutch, German (x2), Irish, Italian) as are our current doctoral students (see c.ii). The 7 appointments made since 2008 have allowed us to consolidate areas of strength and to develop new areas of research expertise. Strengths in the Middle Ages and the Renaissance have been maintained with the appointment of Hillenbrand, Moretti, Rudy & Van Kessel and in the 19th -20th centuries with the appointment of Brown, Goddard & Rider, all of whom are being submitted to REF with monographs (6 of the 7) and substantial articles in internationally-recognised journals. All of them take a broadly social, cultural and historical approach to the study of art. Brown & Goddard came to art history with first degrees in foreign languages and literature; Moretti was a professional musician; Rudy has applied innovative technologies to the study of manuscripts and is currently working with geneticists and other scientists on the study of medieval parchment; and Hillenbrand has introduced the arts of Islam to expand the School's area of research coverage.

During the REF period the School's research expertise has ranged widely across the history of (mainly) western art from the Middle ages to the present day. There are clusters of expertise in certain periods: the Middle Ages (Cassidy, Fawcett, Hillenbrand, Luxford & Rudy); Renaissance (Cassidy, Humfrey, Moretti, Rudy & van Kessel); 18th century (Cassidy, Gunn, van Kessel & Weiss); 19th – 20th centuries (Adamson, Brown, Carruthers, Gartlan, Goddard, Howard, Normand & Rider); and in certain subject areas: Architecture and Urbanism (Barry, Fawcett, Hillenbrand); Materiality (Barry & Rider); Venetian art (Humfrey, Moretti, van Kessel); Sculpture (Barry, Cassidy, Luxford, Rider & Weiss); History of Photography (Adamson, Gartlan & Normand); Design & Decorative Arts (Brown, Carruthers & Howard); Word & Image Studies (Brown, Goddard, Rider, Rudy & van Kessel) and Museum & Gallery Studies (Brown, Carruthers, Gunn & Weiss).

Since 2008 the School has focused also on enhancing areas of the research environment. We have:

1. Forged stronger international links both at departmental and individual researcher level:

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e.g. with Zayed University, Abu Dhabi; the University of Leiden; the École du Louvre, Paris; the University of Tours and the National Gallery of Australia.

2. Increased our collaborations with other universities generally: e.g. with Stirling, Glasgow and Edinburgh
3. Increased the number of conferences, seminars and invited lectures organised (see e.)
4. Expanded our postgraduate numbers (see c.ii)
5. Increased the number of grant applications and awards
6. Continued our documentation of the history of Scottish architecture (see Impact study)
7. Consolidated our position as a centre for the study of the history of Photography

Future aims include: further expansion into non-western art (the Arts faculty's proposed South Asian programme will include the appointment of a specialist in Indian art); enhanced collaboration with Zayed University, Abu Dhabi; greater emphasis on public engagement (plans are underway for a public lecture series); continued efforts to secure large grant funding for collaborative projects; and continued engagement with international institutions (recent initiatives include an agreement with the École du Louvre, Paris for an annual exchange of PGs and staff from summer 2014).

Moretti has a Leverhulme application pending for £74,956 to support a network with the Biblioteca Marciana, Venice and the University of Tours to support a project on the 16th-century patron and writer Daniele Barbaro to begin in 2014).

As regards PG recruitment, the School and University have committed £95,000 p.a. to providing 6 x 3-year Ph.D. Scholarships (£285,000 in total) in Art History & Museum Studies beginning in September 2013 (this has resulted in the recruitment of 9 new Ph.D.s) The University's strategy to increase PGR numbers will result in additional funding to provide further Ph.D. scholarships in 2014 and it has been supportive of the School's research ambitions in other ways. In the last three years it has allocated additional funds of around £100,000 to build up the library's Art History holdings (in addition to an annual purchasing budget of c.£24,000, see section d).

c. People, including:

i. Staffing strategy and staff development

Our intention is to consolidate the School's reputation for internationally-recognised research by appointing outstanding researchers and by implementing policies already in place to help staff achieve their full potential. These include clear career progression procedures, regular performance reviews, extensive staff development opportunities, specific policies to support early career researchers, generous research leave and financial support for research. Our staffing strategy satisfies the principles of the Concordat to Support Career Development of Researchers. All new staff are assigned a mentor who advises on research matters (e.g. on drafts of publications and grant proposals). New staff (and mentors) meet formally with the HoS at least twice in the first year to discuss research plans and performance. They are given a reduced teaching load in their early years so that they can continue with research and they are invited early on to give papers in our Research Seminar as a way of introducing them to our research community.

Staff generally have regular formal meetings with the HoS to discuss research plans and achievements since the previous review. The University's Centre for Academic, Professional and Organisational Development (CAPOD) runs some 80 courses each semester for staff, including an induction course for new appointments, and others relating to, for instance, people and time management, personal effectiveness, career management, as well as teaching and assessment. Research-active staff are granted one semester of paid research leave after each four years of service. The HoS, however, has the discretion to permit early leave to facilitate the completion of research projects. Staff are encouraged to apply for additional funding (e.g. from AHRC or Leverhulme) to extend their research leave (Barry, Cassidy, Marr, Luxford, and Gartlan have benefited, Goddard & Rider have applications pending). Staff may at any time, and after discussions with the HoS, apply for external funding that will provide for coverage of their teaching

duties to allow more time for research. Since 2008 the School has operated 'light semesters' for staff in advance of their taking university research leave. This provides a significant reduction in teaching load and affords time to prepare grant proposals or advance research already underway. Career progression in the University takes place within the context of the annual promotions review. The criteria relating to performance in research, teaching and administration are clearly set out and staff are advised to discuss their prospects with their HoS before submitting an application. Four staff have been promoted to Senior Lecturer, Reader or Professor during the REF period. Since RAE 2008 the financial support for staff research has been almost doubled. Each member of staff is allocated an annual allowance (currently £1000) to cover research-related costs, such as travel & subsistence, conference participation, subventions for publication and reproduction fees. There is also a supplementary fund (c.£3000-4000) on which colleagues may draw (on written application) to cover larger expenditures (e.g. transcontinental travel or reproduction fees). Staff also have individual library budgets (c.£1500 per year) from which they may order publications for the University Library to support research and teaching. Other discretionary library funds are also available to augment the Library's holdings (see section d).

Staff organising important conferences benefit from the University's Russell Trust (which recently awarded the School £5000 for a conference on Venetian art) as well as funds from the School's operating budget (sums provided are generally around £1000-2500).

The activities of research and teaching staff are supported by three secretarial staff, a designated computing officer and a visual resources co-ordinator who besides supervising the image digitisation programme for research & teaching, is also responsible for conference publicity and our in-house publishing of exhibition catalogues.

ii. Research students

Doctoral students are fundamental to the School's research environment. As such they are encouraged to participate fully and to take initiatives (e.g. organising conferences & editing the *North Street Review*, see below) in what is a lively research culture. Postgraduates are clustered too in various research interest groups (see section a). Aware that we are training the academics, art and museum (and other) professionals of the future, we provide them with expert supervision, financial and pastoral support, professional training and career preparation intended to foster their intellectual development and prepare them for the world of work. Among recent Ph.D. students one is Curator at Edinburgh City Museums, another works in Development at Detroit Institute of Arts and another is Assistant Professor of Visual Studies, Lingnan University, Hong Kong.

The total number of enrolled Ph.D. students for 2013-14 is 23, two of whom are co-supervised with the Schools of History and English. As well as students from the UK are others from Canada, Denmark, Greece, Germany, Hong Kong, Italy, Norway, Taiwan and the USA. One student is with us under a co-tutelle agreement with the University of Turin.

9 new Ph.D. students joined the School in September 2013, as a result of a recruitment drive to increase PGR numbers in the School and the University. The School secured a teaching contract with Zayed University, Abu Dhabi in 2011, to train museum professionals, part of the annual income from which (c. £45000) we are using to fund 3 Ph.D. Scholarships for 3 years. The University has matched the School's funding by providing support for another 3 students.

Some Ph.D. students are recruited from our 3 M.Litt. programmes in History of Photography, Museum & Gallery Studies and Art History which includes a Methods & Resources module that is intended as preparation for research. M.Litt. students who wish to proceed to the Ph.D. and whose performance is judged satisfactory may also take dedicated reading & research modules in their areas of interest. These are conducted by the student's prospective Ph.D. supervisor on a one-to-one basis in advance of enrolling for the Ph.D.

The School has a dedicated Director of Postgraduates and PG secretary who look after the educational and administrative needs of PGs. PGRs have two supervisors; one, a subject specialist advises on their academic work, the other has a more pastoral role. The School and

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University place particular emphasis on training for research and preparation for employment. Students' training needs are assessed at the beginning of their doctoral careers in consultation with their supervisors. They are expected to enrol in courses offered by the University's GRADskills programme (organised by CAPOD) relating to research and teaching skills, career management, communication and IT skills etc. Specialist academic training (e.g. foreign language tuition or palaeography) is provided on an inter-departmental basis.

PGR progress is reviewed annually in May-June. Two independent members of staff (normally HoS and PG Director, and not supervisors) meet with students individually after considering written reports from students and supervisors. All first-year students in addition submit a substantial piece of written work (c.10,000 words) for the review panel's assessment. Students are invited to discuss their progress and their plans for the succeeding year. The panel submit a progress report form to Registry, a copy of which goes to the student's principal supervisor.

All PGRs have desk and shelf space on the top floor of the School where they have access to computers & printers as well as coffee-making facilities and social spaces. The School building is next to the University Library and is accessible at any time by swipe card.

PGRs have an annual research allowance (currently £250) in addition to an annual photocopying allowance. They may also apply to the HoS for supplementary funding to support particular research-related activities (e.g. participation in conferences abroad). The School benefits from several dedicated trust funds. The Burnwynd Trust, established by a local benefactor, supports PG research in local history and the history of art. Four students have received sums ranging from £6000 to £8000 to carry out research abroad (on Venetian patronage; Gothic revival furniture; the reception of Chinese painting in Britain; and Op-Art and colour theory). Another local foundation set up by the St Andrews-born artist Wilhelmina Barns-Graham supports research in twentieth-century British and abstract art: three students have received awards of between £3000 and £9000 since 2008 to carry out research on Surrealism and Abstract Photography.

PGRs are closely integrated in the School's research environment. Each semester there is a staff-student seminar at which doctoral students give papers. Research students, in addition, run their own informal seminar on Fridays (with drinks provided by School). They also edit the annual *North Street Review: Arts & Visual Culture* (part funded by the School) now in its 17th year of publication, which publishes articles by postgraduates from across the world.

After their first year, and with permission from their supervisors, PGRs may be employed as undergraduate tutors (typically requiring 1-3 hours per week). They receive teacher training beforehand and their contributions are supported and monitored by full-time academic staff.

d. Income, infrastructure and facilities

The School has been successful in attracting **grant income**. The *Dictionary of Scottish Architects*, funded by AHRC (£232,632 in 2001-04), was the School's principal research initiative for RAE 2008 (now on-line, continually updated and currently attracting 3.5 million 'hits' a year). To maintain our pre-eminence in the study of Scottish architecture the School has embarked on another database project, the *Corpus of Scottish Medieval Parish Churches*, led by Fawcett and Luxford in collaboration with a historian at Stirling University. It has received AHRC funding totalling £573,625 (£87000 in 2008 for the pilot project and £486,625 in 2011 for the second phase).

The School has close connections with the Collections Unit which cares for the historic, artistic and scientific collections of the University. These are displayed in three museums (MUSA, Gateway and the Bell-Pettigrew) which play an essential role in Museum & Gallery Studies (MGS) teaching. Staff of the School are also Honorary Curators of the collections (Carruthers for decorative arts; Gunn for painting, prints and drawings; Normand for Scottish art) and use the exhibition spaces not only for student exhibitions (15 since 2008) but also they originate or collaborate on other exhibitions (Gunn for the prints of Wilhelmina Barns-Graham 2008; Luxford on Medieval University Maces, 2013). Until his retirement in 2012 Carradice was head of the Unit and also Director of Museum & Gallery Studies in the School. He spearheaded a funding drive to raise the £2,100,000

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required to refurbish the new Museum of St Andrews (MUSA) which opened in 2008. Besides Fawcett's and Luxford's AHRC funding for the *Corpus of Scottish Churches* individual colleagues have received awards from various funding bodies totalling £250,491 to complete articles and books (e.g. Cassidy, £28,751 from AHRC for his book on Gavin Hamilton; Gartlan, £62,651 from AHRC for his book on Baron Stilfried and Japanese Photography; and Luxford, £25,000 from the Mellon Foundation for his book on British Medieval Drawings), for research travel and subsistence, for research networking or to defray the costs of conferences and publication. Staff, in addition, have been awarded fellowships at international institutions (e.g. Columbia University, New York (Barry); Max-Planck-Institut für Wissenschaftsgeschichte, Berlin (Marr); the Australian National University (Gartlan)).

The School is housed in a listed building in the centre of St Andrews (79 North St) and 50 metres from the University Library. It was completely refurbished in 2008 to provide the School with considerably more space than in our former premises. The building includes staff offices, 6 teaching rooms, the Visual Resources collection, an exhibition area and extensive study space for postgraduates.

All teaching rooms are equipped with digital projection facilities and interactive consoles. The largest lecture room is suitable for colloquia and the School is connected by a corridor to a lecture theatre with seating capacity for around 120 people.

The **Visual Resources Collection** is run by a dedicated librarian and has an archive of digital images that is constantly being added to (it currently numbers c. 85,000) and a growing collection of videos of Italian architecture made by a colleague and funded by a University grant of £5000. It also contains a small reference library of books and art DVDs, computers and scanners, a range of photographic equipment, including cameras for use by staff and research students.

The **Library** has recently undergone refurbishment costing some £14 million pounds to provide, among other things, increased study space and improved internet access. The stock of publications on art has been significantly increased in the last five years. Besides the School's annual book-buying budget of c.£24,000, we have been allocated additional funds of almost £100,000 since 2011 (£50000 in 2011; £30000 in 2012; and £15700 for 2013).

The **Library's Special Collections** are continually being augmented with material pertaining to the study of visual culture. The photography collection, with some 800,000 photographs and a specialist Curator, is world class and recognises the important role that St Andrews played in the early development of photography from c.1839. The collection of historical and contemporary material is continually being added to through purchase and gift. And the library's holdings of source material and secondary literature on the history of photography has also been significantly expanded.

e. Collaboration and contribution to the discipline or research base

Members of the School **collaborate** widely with colleagues at other institutions. We have a formal exchange programme with Art History and Design at Leiden University, which has resulted in 6 staff members leading PG research seminars in Holland and 3 Dutch colleagues doing the same at St Andrews. Since 2012 staff on our Museum & Gallery Studies programme have been providing instruction in museum practice at Zayed University, Abu Dhabi. Cassidy initiated annual one-day international seminars on Italian Trecento Art with colleagues at the Universities of Glasgow and Edinburgh; Fawcett and Luxford are working with a colleague from Stirling University on the *Corpus of Scottish Medieval Parish Churches*; Gartlan visited the Australian National University for three months in 2010, funded by a School of Humanities Visiting Fellowship, and organised an international conference with the National Gallery of Australia; Howard in partnership with a Cambridge University colleague is collaborating on the project *The Decorated School* funded by an AHRC Research Networking Scheme; Moretti collaborated with Deborah Howard of Cambridge on the AHRC-funded *Architecture and Music in Renaissance Venice*; Rudy is a member of the research group (led by Birkbeck) *Remembered Places and Invented Traditions: Thinking about the*

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Holy Land in the Late Medieval West, funded by an AHRC Translating Cultures Research Network grant, and a member of *Spectrum: Visual Translations of Jerusalem*, headed by the Hebrew University of Jerusalem; and van Kessel collaborated in the interdisciplinary project *Art, Agency and Living Presence in Early Modern Italy*, insituted at Leiden University and funded by the Netherlands Organisation for Scientific Research.

Staff play prominent roles in the following **research councils** and **learned societies**: Adamson was executive committee member and trustee for the Association of Art Historians (2004-10); Barry is an External Research Assessor for the Italian Universities Research Evaluation; Carradice is Vice-Chairman of the UK Treasure Valuation Committee (2012-), and Chairman of the *Sylloge Nummorum Graecorum* Committee of British Academy (1995-); Carruthers is on the steering group of the *Dictionary of Scottish Architects* (2005-), a member of the Council of Society of Antiquaries of Scotland (2006–09), and on the steering group of *Histories of the Home* (2008–11); Cassidy is a panel member for REF 2014, foreign advisor for the International Center for Medieval Art, New York (2009–12), member of the Advisory Council for the Instituto de História da Arte, University of Lisbon (2007–09); Fawcett is a member of the *Corpus of Romanesque Sculpture*, Durham Cathedral Buildings Committee, & the National Trust for Scotland Conservation Committee and chair of its Archaeology Panel; Hillenbrand is Honorary Vice President (for life) of the British Institute of Persian Studies, Chairman of the Academic Council of the Iran Heritage Foundation, and a Fellow of the British Academy (FBA) and of the Royal Society of Edinburgh; Luxford is a Council Member of the British Archaeological Association; Moretti is a member of *Chiese di Venezia*, Studium Generale Marcianum, Venice (2010–); and Normand was committee member for the redevelopment of the Scottish National Portrait Gallery (2004–12).

Editorial positions: staff edit or serve on the editorial boards of 14 journals: *Art History* (Adamson); *Art in Translation* (Howard); *Artibus et Historiae* (Humfrey); *History of Photography* (Gartlan & Adamson), *Journal of the British Archaeological Association* (Luxford); *Medieval Journal* (Luxford); *Monasticon* (Luxford); *Muzeja Rakski* (Howard); *Papers of Surrealism* (Adamson); *Sculpture Journal* (Cassidy & Rider); *St Andrews Studies in French History & Culture* (Goddard); *Studies in Photography* (Normand); *Venezia Cinquecento* (Humfrey); *Visual Resources* (Rudy). They also edit various book series *Boydell Studies in Medieval Art and Architecture* (Luxford); Brepols' *Collectors & Dealers* (Cassidy); Brill's *Library of the Written Word* (Rudy): Brill's *The Manuscript World* (Rudy).

Colleagues have served as **examiners of doctorates** at: Cambridge, Cardiff, Columbia (New York), Edinburgh, Essex, Glasgow, Oxford, Leicester, London (Courtauld Institute, Royal Holloway), the Open University, Paris (École des Hautes-Etudes en Sciences-Sociales), Pisa (University & Scuola Normale Superiore).

Staff have organised over 20 **conferences & workshops** in St Andrews & elsewhere including: 'Painters and Printmakers: Creative Partnerships in Twentieth-Century British Printmaking' (in 2008); 'Artists' Writings: 1850 to the Present'; 'Bernini's Paragone'; 'Sound, Space and Object'; 'Photography in Nineteenth-Century Japan' (all in 2009) 'Displaying Word & Image'; 'The British Archaeological Association's 36th Annual Conference'; 'Reading, Rebellion and Revolution: Scottish Culture in the 1960s'; 'The Secret Lives of Artworks' (all in 2010); 'The Art of Justice'; 'Polar Visual Culture'; 'The Reception of Titian in Britain, 1780–80'; 'The Material Imagination' (all in 2011); 'Art in Sixteenth-Century Venice'; 'Blood, Sweat, Tears and Beyond'; 'Zone de silences' (all in 2012); 'Byzantium and British Heritage'; 'Medieval Maces: Power and Ceremony in the Pre-Reformation University'; 'Networks of Influence: Readers, Owners, and Makers of Manuscripts and Printed Books, 1300–1550'; 'Barbaro 500' (all in 2013).

Colleagues have **refereed manuscript submissions** for Ashgate, Boydell and Brewer, Brepols, Brill, British Museum Publications, California University Press, Columbia University Press, Oxford University Press, Pontifical Institute of Medieval Studies, Stanford University Press, Peabody Museum Press, Phaidon, and Yale University Press, and have **refereed for the following**

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journals, *Antiquaries Journal*, *Architectural Theory Review*, *Art History* (5), *Art Bulletin* (4), *Burlington Magazine*, *Church Monuments*, *European Journal of Archaeology*, *Fabrications*, *Forum for Modern Language Studies*, *Gesta*, *Getty Research Journal*, *History of Photography* (3), *Japan Forum*, *Journal of Design History*, *Journal of Ecclesiastical History*, *Journal of British Archaeological Association*, *The Mediaeval Journal*, *The Medieval History Journal*, *Memoirs of the American Academy of Rome*, *Oxford Art Journal*, *Papers of the British School at Rome*, *Reinvention*, *Rutgers Art Journal*, *Sculpture Journal* (4), *Speculum*, *Studies in Iconography*, *Trans-Asia Photography Review*, *Verso*, *Viator*, *Visual Culture in Britain*, and *The Walters Art Museum Journal*.

They have acted as **assessors for funding bodies** including the AHRC; European Research Council; Fonds zur Förderung der wissenschaftlichen Forschung; Leverhulme Trust, Nederlandse Organisatie voor Wetenschappelijk Onderzoek, Marc Fitch Fund, Royal Society of Edinburgh, and research Councils in Belgium, Canada & France.

During the present assessment cycle colleagues have been **recipients of the following awards and fellowships**: Fellowship of the Italian Academy for Advanced Studies in America, Columbia University, New York (Barry, £16,700); Irish Research Council Postdoctoral Fellowship, Trinity College, Dublin & Cambridge University, Irish Research Council Postdoctoral Research Fellow, University College Dublin (Brown); Fellowship of the Society of Antiquaries of London (Carruthers); AHRC Research Leave (£32,832), AHRC Cultural Engagement Grant (£20,000), and Fellowship of the Society of Antiquaries of London (Cassidy); Order of the British Empire (OBE), AHRC Project Grant (£486,625), and Alice Davis Hitchcock Medallion of the Society of Architectural Historians of Great Britain (Fawcett); AHRC Early Career Fellowship (£62,651) and Visiting Fellowship at the Australian National University (Gartlan); British Academy Postdoctoral Fellowship (£139,119, Goddard); Henry Moore Institute Senior Research Fellowship, and Certificate of Honour, Latvian Ministry of Culture (Howard); Special Mention in European Union Prize for Cultural Heritage / Europa Nostra (Humfrey); Senior Fellowship, Paul Mellon Centre for Studies in British Art (£25,000), Fellow of the Society of Antiquaries of Scotland, Fellow of the Society of Antiquaries of London, and Fellow of the Royal Historical Society (Luxford); Honorable Mention for the Prose Award in Music and Performing Arts, Scott Opler Senior Research Fellowship, Oxford University (£26,523), Craig Hugh Smyth Visiting Fellowship, Villa I Tatti, Florence (£12,230), European Visiting Research Fellowship, Royal Society of Edinburgh (Moretti); Elected Member of the Royal Scottish Academy (Normand); Leverhulme Trust Research Fellowship (£8,520) and Fellowship, Trinity College Dublin (Rudy); Jahresstipendium, Deutsches Forum für Kunstgeschichte, Paris (£17,400, van Kessel).

Since 2008 colleagues have delivered around 150 invited lectures and conference papers (some 85 abroad) including the following **named lectures**: Martindale Lecture, University of East Anglia (Cassidy, 2013); Rhind Lectures (Fawcett, 2013); Slade Lectures, Cambridge (Hillenbrand, 2008); *History of Photography* Annual Lecture, Courtauld (Gartlan, 2009); Janson-La Palme Distinguished Lecture in European Art History, Washington College (Humfrey, 2009); and William Gillies Bequest Lecture, Royal Scottish Academy (Normand, 2013) and **keynote lectures at the** Kunsthistorisches Institut in Florence (Barry, 2010); Taichung, Taiwan (Carradice, 2010); Biblioteca Hertziana, Rome (Cassidy, 2013); Northeastern University, Boston (Howard, 2012); École du Louvre, Venice (Humfrey, 2012); Institute of Historical Research, London (Luxford, 2013); and National Galleries of Scotland (Normand, 2009). Several staff have contributed to the organisation and cataloguing of exhibitions: Old Master Drawings in Dundee (Cassidy, Dundee 2012); Giovanni Bellini (Humfrey, Rome 2008); Cima da Conegliano (Humfrey, Conegliano 2010); Passion in Venice (Humfrey, New York, 2011); 500 Years of Italian Art (Humfrey, Glasgow 2012); Prints of Wilhelmina Barns-Graham (Gunn, 6 venues in Scotland 2012-13); The Decorated School (Howard, Rouen, 2012); Medieval Maces: Power & Ceremony (Luxford, St Andrews 2013); Tesori della musica veneta del Cinquecento (Moretti, Venice 2010).