

## Impact template (REF3a)

<b>Institution: University of Bristol</b>
<b>Unit of Assessment: 34 - Art and Design: History, Practice and Theory</b>
<p><b>a. Context</b></p> <p>Members of the department have taken part in a strong tradition of Public Engagement, have been actively involved with local schools, and have played a leading role in engaging the heritage sector with research at Bristol. The main benefits of research undertaken in History of Art lie in education, in cultural life and public discourse. Much of the department's research is directly involved with the visual and material qualities of cultural objects, and with the reception and interpretation of them. Therefore our particular brand of research lends itself to creating impact among a range of beneficiaries who are concerned with the display, conservation, interpretation, experience and enjoyment of visual and material artefacts. Principal among these key beneficiaries are the curatorial and educational or interpretative staff of museums, galleries and heritage organizations, and the members of the public who visit these institutions.</p>
<p><b>b. Approach to impact</b></p> <p>The University provides a range of staff development activities to help staff maximise the impact of their research, and a range of resources to assist in the achievement of Engagement and Impact. During this REF period staff in History of Art have drawn particularly upon: the Centre for Public Engagement; and, within the Research and Enterprise Development Office, the Enterprise and Impact Development Fund (eg. on developing Impact activities relating to O'Mahony's research on the Visual in Sport and Brockington's on British Art (see Impact Case Studies) and on Rowe's research on Black British Art and Globalisation), the Research Development teams (in the preparation of, for instance, Pathways to Impact in grant proposals), and Knowledge Exchange specialists (e.g. Andrew Wray, on Williamson's AHRC Fellowship (2010, See Environment Template)).</p> <p>The School of Humanities operates a workload model which acknowledges and facilitates staff in taking up activities which transmit their research to broader publics. In addition to University-wide structures to support impact, the School has an Impact Director who is able to support and advise individuals and subject leaders, and who works closely with the Deputy Head of School for Research (DHR). Beyond the School and University structures lies a conviction in the department that much of the research that we do can, and should, be disseminated beyond the academic sector. We are alive to the economic benefits that can be realised by museums and galleries in terms of increased visitor numbers, ticket sales, and sales of merchandise. Our approach to impact therefore habitually considers the possible socio-economic benefits that could be developed from our research in collaboration with heritage partners. Within the REF period members of the unit have therefore been involved in a wide range of curatorial and knowledge transfer/knowledge exchange activities that can deliver those kinds of impact. Beneficiaries such as visitors to exhibitions, attendees at public lectures, and participants in our outreach activities and summer schools, may also realise benefit in far less measurable ways, in the shape of greater knowledge of and interest in the visual arts, and pleasure derived from expanded and enhanced experiences of the visual and material world in which they live.</p> <p><b>Types of Impact</b></p> <p><b><u>(i) Curatorship (Preserving, conserving and presenting cultural heritage; and contributing to economic prosperity via the creative sector)</u></b></p> <ul style="list-style-type: none"> <li>• Tania String (1997–2010), on 'On the Nature of Women' and 'Imagined Lives' with National Portrait Gallery (NPG)/Montacute House, 2008 and 2010</li> <li>• Elizabeth Prettejohn (2005–12): on 'John William Waterhouse' with Groninger Museum, Groningen/ Royal Academy of Art, London/Museum of Fine Arts, Montreal, 2009-10); on 'Investigating French Art' with National Museum, Wales, 2012; and on 'Pre-Raphaelites: Victorian Avant Garde' with Tate, London, 2012–2013</li> <li>• Dorothy Rowe, on 'Changing Places' with a network of public museums and galleries (Walker Art Gallery, Liverpool; Lady Lever Art Gallery, Port Sunlight; Bury Art Gallery, Museum &amp; Archive; Tennyson Research Centre, Lincoln; Leeds City Art Gallery; Birmingham Libraries Photography Archive); on 'Myth and History' with The Bristol Gallery, 2009; on 'Remembering Exhibitions' with Royal West of England Academy (RWA) (2013)</li> <li>• Peter Dent, on 'Imagined Lives' with NPG and MShed, 2012-13); on 'Objects' with</li> </ul>

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NPG/Montacute House, 2013

**(ii) Advising/consultancy (Preserving, conserving and presenting cultural heritage)**

Williamson's research and conference on Bristol Cathedral ('An Enigma Explored', published as *The Medieval History, Art and Architecture of Bristol Cathedral*) led to her being appointed, by the Cathedrals Fabric Commission for England, to the Bristol Cathedral Fabric Advisory Committee (FAC), on which she advises on the history of the building and its liturgy; also as a result of this conference and publication, Williamson's co-organiser of the conference and co-editor of the book, Jon Cannon (a part-time teacher in the department) was appointed as Keeper of the Fabric on the Bristol Cathedral Chapter in 2011, with responsibility for the conservation and interpretation of the building. Our involvement with these positions benefits both the Chapter of the Cathedral, and the Cathedrals Fabric Commission for England, who are responsible for the fabric of the Cathedral itself, but also the parishioners and visitors of Bristol Cathedral whose experience of the building is enhanced by, for example, the new programme of visitors' signs and interpretative display material put in place in 2013 by the FAC, under the guidance of Cannon, and with the advice of Williamson.

**(iii) Public Engagement (Widening public understanding of art and cultural heritage)**

All members of staff engage in public lectures, events and media appearances (e.g.: Rowe appeared on BBC Radio 4's *In Our Time* (14 Jul 2008); Williamson gave public lectures at Bewdley Arts Festival in 2008 and in 2011). These media opportunities and public lectures occur as a result of the quality and the visibility of the unit's research. An example of a particularly high-profile instance of public engagement was Professor Prettejohn's invitation to deliver the prestigious Paul Mellon Lectures at the National Gallery, London (in association with The Paul Mellon Centre for Studies in British Art), in autumn 2010. This attracted record audiences; these were then repeated as public lectures at the Paul Mellon Centre at Yale University in Spring 2011. Here the key beneficiaries were not only the members of the public who clearly enjoyed the lectures and were able to experience the results of high-level academic research delivered in an accessible manner, but also the National Gallery which would normally expect to increase sales of related books, catalogues and other merchandise to such visitors.

**(iv) Education/Widening Participation (Widening public understanding of art and cultural heritage, especially within schools)**

Members of the Department offer talks to local schools, and participate in widening participation programmes offered at the University. The material delivered in such talks is drawn from individuals' current research, therefore giving a flavour of the research-led teaching at Bristol. Within the REF2014 period members of staff have been involved in leading classes for Aim Higher Summer Schools, Sutton Trust Summer Schools, and the University's own 'Access to Bristol' programme. The impact may be realised in a variety of ways. There may be direct academic benefits in terms of applications to this University or others, to study Art History or cognate subjects. While this kind of impact is very welcome, our goal in these encounters is seeding a curiosity about, and an affinity for, art and visual culture.

The UoA attempts to direct its research to a variety of different types of impact, thus a particular body of research may, of course, have impact in a number of different spheres. For instance, O'Mahony's research on the visual culture of sport (see Case Study 'Enhancing, enriching and extending the public understanding of sport's visual culture and history'), has had impact across both Public Engagement and Schools Engagement and Widening Participation. The unit's future strategy seeks to continue widening the audiences reached by our research.

**c. Strategy and plans**

The School of Humanities continues to perceive the enhancement of social and economic life as a major driver of its future research direction, locally, nationally, and internationally. The School plans to evaluate likely impact in, for example, applications for study leave and for research funding. The DHR engages in strategic planning with the School Impact Director to ensure that impact plans are central to funding and leave applications (2013-14 onwards). The Impact Director, together with the DHR, plans to: evaluate likely impact in, for example, applications for study leave and research funding (2013-4 onwards); evaluate likely impact in the recruitment of new staff (2013-14 onwards); develop a resource of expertise at academic and support staff level, as well as systems and processes that will facilitate the capture of data about impact and build in follow-up activities with external partners across all its constituent subjects (2013-4 onwards); and review workload

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modelling systems to build in a tariff that acknowledges activity leading to the development of impact as part of the allocation of research time (2013-4 onwards). Members of the department are expected to engage proactively in impact activities and to plan for impact and engagement within their personal research strategies. Public Engagement is part of the academic promotion criteria of the School of Humanities, and is considered during the Departmental Review process, and the Annual Research Review process. These measures ensure that impact is overtly acknowledged to be one of the measures of success in the School's research activity, alongside the continued pursuit of highly innovative and ground breaking research the impact of which is felt primarily among the academic community of students and fellow researchers.

**Building and enhancing relationships with key beneficiaries**

Relationships with the unit's key beneficiaries and partners have usually been built upon the engagement between an individual member of staff and, e.g., a museum, as a result of that member of staff's specific research expertise. So, for instance, String's reputation in Renaissance portraiture facilitated a contact with the NPG, which led to the further NPG/ Montacute exhibitions. Dent maintained and strengthened the partnership, and in 2013 the appointment of Alexandra Hoare cemented that partnership. Hoare will curate another NPG/Montacute exhibition in 2014. The unit aims to continue building on existing engagement partnerships in this way (thus Brockington maintains Prettejohn's original contacts with Tate Britain, and Donkin is brought into the existing relationship with Arnolfini, established by Williamson, etc.)

**Future plans**

We have plans, already underway, in particular to continue to work with the following regional and national museum partners: NPG: continuing to work on biannual projects on Renaissance Portraiture, to produce further exhibitions at Montacute House, the National Portrait Gallery, and MShed (2014, 2016, 2018); RWA: continuing the programme of research and exhibitions on the history of the Academy's exhibitions from its foundation to the present (yearly, 2013 onwards); Arnolfini: continuing the relationship begun with 'The Floating Ballast Seed Garden', to extend our public engagement activities (2013-14); Holburne Museum: developing an exhibition together with the University of Bristol's Theatre Collection in 2014; Tate: continuing our established relationships with Tate (Brockington plans an exhibition on Vanessa Bell, 2014/15); developing a relationship with Tate St Ives, building upon Shaw-Miller's previous work with them.

**Pathways to different types of impact; reaching additional groups**

We are aware that museums and galleries, and their audiences, represent perhaps the most 'natural' initial impact partnerships for a History of Art department. However, we are committed to increasing the reach of our impact activity in the direction of harder-to-reach groups. To that end we aim to build further relationships with different types of agencies and audiences in the city and region. Accordingly, we intend to apply for AHRC Follow-on Funding (during the year 2013-14) to develop a project around the research carried out during and after Williamson's 2011 AHRC Fellowship, with Bristol Cathedral and the Diocese of Bristol, and with local music agencies including Bristol Cathedral School, Bristol Voices, and the Royal Schools of Church Music. This would involve a linked series of workshops in 2015-16, for clergy and church musicians and choral directors on 'Music and Silence in Liturgy and Worship', aimed at reaching local and regional congregations, clergy and music directors, as well as members of the general public, and school children. Public workshop events would be followed (2015-16; 2016-17) by the production of teaching and enrichment materials for different constituencies, including the Diocesan Liturgy Commission, Parochial Church Council Liturgy Committees, schools, clergy training colleges, and church choirs, from Cathedral choirs to parish or school choirs. There are plans also to produce lasting display and interpretative materials on sound and music for Bristol Cathedral (2013-).

**d. Relationship to case studies**

The two impact case studies offered emerge from the work of two of the Research Clusters in the department. They therefore reflect one of our key research goals: linking the individual and collaborative research activity undertaken in the Research Clusters with our outward-facing activity. One showcases curatorial work undertaken by a group of staff working in British Art; the other focusses on the recent work of one member of staff whose research on Sport and the Visual sits largely within Transnational Modernisms.