

Institution: University of Warwick
Unit of Assessment: History of Art
<p>a. Context</p> <p>The History of Art department communicates its research to, and engages with a diverse public and a range of public sector bodies. Activities inform approaches to conservation, display and interpretation, as well as enhancing public understanding and enjoyment of art and its histories. <i>Research Strengths:</i> the department's chief research strengths lie in the areas of Italian art from c. 1200-1700, British art since the 18th century, and theory and historiography. A long-standing interest in the history of display connects the research interests of all members of the department. Plans to achieve impact are incorporated in all research clusters.</p> <p><i>Key users</i> of our research are museums and galleries, internationally (including the Louvre, the Barnes Foundation, Yale Center for British Art), nationally (including the National Gallery, V&A, National Gallery of Scotland, Tate Britain) and locally (including the Leamington Spa Art Gallery and Museum, the Herbert Art Gallery and Museum in Coventry). Our research has also been significant for major monuments (e.g. Coventry Cathedral), heritage organisations (e.g. English Heritage, Historic Scotland), bodies like the Church of England, and craftsmen like Hart's of Chipping Campden. These users serve as a conduit to further beneficiaries, both special interest groups and the general public, through displays, activities, catalogue essays, and the media.</p> <p><i>Kinds of impact</i> are related to cultural life, understanding and pleasure, and cultural policy. These are achieved through a wide range of activities, from exhibitions and museum displays, cataloguing projects, public talks and workshops to longer-term contributions to the public understanding: e.g. Campbell's research underpinned Historic Scotland's recent thematic survey of buildings by Spence, which in turn informed decisions about selecting buildings for listing. The research also informed the Cathedral Commission for England's approach to the care of church buildings, reconciling religious purposes with the demands of tourism and heritage management.</p>
<p>b. Approach to impact</p> <p>We work on the basis that all research, from the most object-based to the most theoretical, can and should have impact. Impact is fully embedded in research planning and management, is used as a criterion for promotion requests, and for appointing new members of staff. Impact also features in the induction of new staff.</p> <p><i>Key principles:</i> our three key principles are: first, to work with user groups who will benefit most from our research; second, to ensure that we attend both to specialist users and to a general public; third, that we reach audiences locally, nationally, and internationally.</p> <p><i>Key users</i> are in the museum and heritage sectors, where our research has underpinned developments in the physical display of art, the historical frameworks through which it is presented, and the specific questions and issues to be brought to audiences. We identify research with impact potential and will approach potential users (e.g. Compton Verney); we develop projects with users (e.g. V&A); and we respond to requests from users (e.g. Sussex University).</p> <p><i>Infrastructure:</i> the department has implemented mechanisms to realise and support this approach: administrative structures include a departmental Research & Impact Committee, established in summer 2011, which meets once a term, and oversees impact planning in the short and long term, not least identifying projects with the greatest potential. It is important that, rather than having a separate Impact Committee, impact is embedded in all research planning. Our strong links with museums and galleries ensure that impact features prominently in planning, and that we remain up-to-date on developments in that sector. Our Galleries Liaison Officer has responsibility for consolidating our links with the museum world. We also work closely with the Arts Faculty Impact Officer. As regards workload, members of staff involved in impact activities are given a reduction in teaching or administration (e.g. Dias and Cooper were relieved of teaching one module; Cooper</p>

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was released from his duties as Director of Undergraduate Studies; and Campbell was given teaching relief and lighter examining duties). Funding for impact is available from the Humanities Research Fund, and the department: Campbell and Cooper received money from both for their activities. Training related to impact, such as writing grant applications and developing engagement activities, is provided by the Arts Faculty Impact Officer. Media training is provided by the University's Communications Office. We embed impact training and activity in the department at all levels: e.g. UG students who curated an exhibition as part of their studies were required to engage in outreach and public events, working with museum staff; UG and MA students were hired to gather evidence relating to Cooper's Santa Chiara project; postdoctoral and PhD members of Hatt's AHRC-funded project team curated displays at the Henry Moore Institute using material from its archive, thereby addressing the question of how such material can be made accessible to the public.

Engagement and communication: the department exploits a wide range of communication methods to reach its target local, national, and international audiences, as well as specialist and general user groups. These include:

- Radio: e.g., Campbell spoke about Coventry Cathedral in 'Don't make Fun of the Festival', BBC Radio 3, June 2011 and 'Phoenix at Coventry', BBC Radio 4, May 2012.
- Print media: e.g., reports in *The Guardian* about Scragg's research on window displays in the 1920s (10 November 2009), and the applicability of Alexander's research on masons' marks to assembling flat-pack furniture (16 November 2010).
- Websites: research outcomes are made publicly available through dedicated project and impact pages on the department's website, the University's communication channels (such as the Knowledge Centre and social media) and the websites of project partners (e.g. York University and the Royal Commission on the Ancient and Historical Monuments of Scotland).

Our work with users falls into several categories

- Work with museums on public programmes includes Hatt's presentation of his work on Victorian sexuality at Tate Britain, and his work on visual racism in a public conversation in San Diego with American Indian artist James Luna (both 2012).
- Work with museums and heritage bodies on public understanding and enjoyment of the arts involved the use of our research to shape exhibitions (e.g. Hatt's *Edwardian Sense* project, subject of a workshop at the YCBA in 2011 as part of planning the exhibition *Edwardian Opulence*) and involvement in discussions about the re-display of the V&A Cast Courts and the sculpture at the Walker Art Gallery (Hatt).
- Public engagement events included the series of public lectures, *Understanding Art*, at Compton Verney given by Smith, Hatt, Dias and Campbell in 2009-10. Engagement with special interest groups involved e.g. Art Fund (talks in October 2012 and February 2013), the Ecclesiological Society (2012 annual lecture), the World Monuments Fund (day-school in April 2012 for 45 members), and the Twentieth Century Society (lecture March 2013).

c. Strategy and plans

Impact Strategy 2014-19: we intend to address three key strategic goals in the next five years:

1. To embed impact training and mechanisms for its delivery within the department so as to involve all postgraduate researchers and academic staff. Impact will be further integrated into existing mechanisms for research planning, annual review, and in the mentoring given to new staff (including research fellows), whilst existing incentives in the form of workload reduction, departmental and University funding, and University training in research management will be retained, and wherever possible enhanced. We aim, in particular, to increase PGR and ECR involvement in impact activities: since these young scholars will be the next generation of scholars in the academy, museums, and heritage sector, we will concentrate on ensuring that they have a full understanding of both the impact agenda itself and how best to engage the public with their research. ECRs now discuss the impact potential of their research as part of annual review.
2. To develop further our communication strategy: as we organise public events around the projects planned in 2014-19, we shall develop stronger links with local and national media in

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tandem with the University's Communications Office. Impact activities, both continuing and completed, are recorded and publicised in dedicated Project and Impact sections of our departmental website, to be expanded as impact activities grow.

3. To ensure that the longer-term research partnerships with institutions detailed in REF5 are exploited fully for impact potential. In addition to the firm plans listed below, discussions are underway with Compton Verney for an exhibition of Neapolitan art; and plans are in train to extend our teaching collaboration with Waddesdon Manor into research and impact activities.

Impact plans 2014-19: in line with the strategy set out in REF5 to develop an international research culture involving collaboration with major public bodies in the UK and abroad, which is also inclusive of younger scholars, two projects have been identified as having the appropriate potential: 2014-15: *Victorian Sculpture*, which includes Hatt's exhibition (Yale Center for British Art, autumn 2014; Tate Britain, spring 2015), and programmatic activity at both venues. In particular, activities will be undertaken to help audiences engage with public sculpture in their own locations. 2016: *Shakespeare*: Dias's exhibition of late-eighteenth and early-nineteenth century portraits of Shakespearean actors with Compton Verney and RSC, again, with a full programme of activity for local, national and international audiences.

These projects fit closely with the research clusters identified in REF5, as do three smaller projects already underway: a partnership with the National Gallery which includes a Collaborative Doctoral Project on Renaissance altarpieces, which will result in a website, a small exhibition, contributions to collection catalogues, and public programmes, and the new Venice network detailed in REF5; collaboration with Leamington Spa Museum & Art Gallery on an exhibition about war artists and camouflage; and an exhibition at Compton Verney about silversmithing in the Cotswolds, which will connect local history with contemporary tourism and crafts manufacture.

d. Relationship to case studies

Both case studies arose naturally out of longstanding and continuing research, and have complemented the outputs of the researchers responsible. Campbell's has been undertaken in tandem with a major edited book on the architecture of Sir Basil Spence, which furthers work she had published previously on Coventry Cathedral and British Modernist architecture. This research also complements the interests of the British Art and Architecture since 1750 cluster more generally. Cooper's work on Santa Chiara has been germane to his wider interests in *in situ* Renaissance display, and hence to the concerns of the Art in Italy 1200-1700 cluster at large.

The case studies also reveal a coherent relationship between strategy and practice. In both cases, the primary users were scholarly, but then served as a conduit to a more diversified audience, in a range of venues. In particular the case studies illustrate how local impact can be developed alongside national and international activities (Spence) and how an exhibition project can generate a wider range of impact outcomes (Santa Chiara).

Communication and engagement in both studies is aligned with our aims of using a wide range of media and methods, of targeting local, national, and international audiences, and of working through specialist users to the general public. The case studies used the web, radio, and print to extend the influence and reach of the research, as well as site-specific tools such as the Santa Chiara digital display. Such diverse public engagement ensured that both specialised and general audiences were addressed. For Spence, impact aided amenity societies and heritage bodies in maintaining the fabric of historic buildings, while workshops for users communicated more general understanding and pleasure in the architectural environment. The Santa Chiara project provided a fuller understanding for the V&A of one of the major items in its collection, while supplementing its own institutional history; the display based on this research then communicated the research findings to national and international visitors. Cooper also worked with PG students, who received impact training at the same time as becoming beneficiaries.