

Impact template (REF3a)

<p>Institution: University of Nottingham</p>
<p>Unit of Assessment: UoA 34</p>
<p>a. Context</p> <p>Art History at Nottingham is a small unit, with a clustering of research areas in the early modern period, contemporary practice, American visual culture, cultural identity, art and politics, biography, artist's writings and artist's books, collecting and display, and landscape. Members have drawn on this research to work towards changing the understanding of art in the public domain and - when working alongside art practitioners - creating a dialogue with contemporary art practice. As such, they have developed impact that is concerned with interpreting (and stimulating the development of new) visual culture to enrich and expand the lives, imaginations and sensibilities of individuals and groups. Principal beneficiaries are museums and galleries, contemporary artists, and a wider non-specialist public. Impact is delivered through the following types of activity:</p> <p>i) <u>Curating exhibitions</u>. This has been achieved at three levels: <u>locally</u> (Wrigley's Ruination: Photographs of Rome 2008, Alfrey Earth Moon Earth 2009, and Lovatt, Michelle Stuart. Drawn from Nature 2013, all at the Djanogly Art Gallery, Nottingham); <u>nationally</u> (Alfrey, Uncommon Ground 2013-14, a touring exhibition for Arts Council England), and <u>internationally</u> (Wood's involvement in the 2009-10 Rubens exhibition at the Alte Pinakothek, Munich).</p> <p>ii) <u>Stimulating new curatorial approaches</u>. A key example is Danchev's work on art and war at the Imperial War Museum (IWM), for which see section B and the related Case Study.</p> <p>iii) <u>Advising on content for public programmes</u>. Activities include public lectures (Rawlinson's public lectures for Nottingham Contemporary [NC] in 2012); membership of the NC Public Programme Working Group (Bradnock, Rawlinson), and an appointment as academic-in-residence (Rawlinson, New Art Exchange [NAE], Nottingham, 2011),</p> <p>iv) Encouraging non-specialist audiences to engage with, and rethink, assumptions about art and visual culture through <u>public programme content</u> (e.g. Lovatt's talk on <i>Thinking the line from the 60s to the present</i> at Parasol Unit for Contemporary Art in 2009), as well for a younger audience through local educational schemes such as the RoundHill Voluntary Project (Neher, 2011 continuing).</p> <p>v) <u>Developing dialogues with contemporary artists</u> that involve the mutually beneficial exchange of ideas about art practice, e.g. Alfrey's work with British Land Artists of the 1960s and 1970s as well as artists of a younger generation, including Katie Paterson (for which see the related Case Study); Danchev's influence on the photographer Ed Clark, Lovatt's work with Michelle Stuart, and Rawlinson's with Jeff Brouws, Marek Tobolewski and Leo Asemota.</p>
<p>b. Approach to impact</p> <p>The research of the unit has a natural user community in museums and galleries. These draw on staff specialisms to lead - or inform - curatorial practice, and to add depth, accuracy and richness to public programme and catalogue content. As such, the activity of museums and galleries provides the key pathway to impact for the unit's research, and staff have continued to seek opportunities to engage with these institutions (and their diverse audiences) locally, regionally and internationally. The unit's <u>approach to interacting with extra-academic constituencies</u> has developed from 2008 to 2013 in step with national moves to prioritise Impact, with an increasing focus on embedding the evaluation of its interactions so as to identify the benefits/ impacts that result. The unit has, for example, supported Alfrey's recent Land Art exhibition (2013) by employing a PhD student (Wainwright) to evaluate audience response and monitor national media interest.</p> <p>The unit's <u>interactions with specific beneficiaries</u> are often <u>based on a journey from small-scale collaborations and/or research-focused conversations, to larger-scale collaborations with public audiences in mind</u>: Lovatt interviewed artist Michele Stuart as part of her research, whose work had not been shown in the UK since 1979, and Lovatt subsequently organised the first UK exhibition of her work (2013, <i>Drawn from Nature</i>, Djanogly). It then toured to the Parrish Art Museum NY (July-Oct 2013) and will go to the Santa Barbara Museum of Art in January 2014: The exhibition has been widely reported by the U.S. press, including <i>Art in America</i> (26 July 2013) and the <i>New York Times</i> (29 August 2013). Rawlinson's academic residency at the New Art Exchange (NAE) in May 2011, allowed him to develop a relationship with artist Leo Asemota. Asemota subsequently invited Rawlinson to give a talk for him at the British Museum (November 2012). They are now collaborating on an artist's book based around Asemota's work and the photography of Walker Evans (one of Rawlinson's research interests).</p>

Impact template (REF3a)

Relationships with cultural partners are often long-term and involve collaboration and knowledge exchange on many different levels: **Danchev's** research on art, war and terror informed a discussion by the Art and Politics Group (which he co-founded in 2004) attended by a curator at the Imperial War Museum. As a result, Danchev's interaction with the curator contributed to a change in how the IWM approaches the display of war photography (see the related Case Study).

Staff have developed a significant role as consultants to museum professionals: **Cullen** advised on the Daniel Maclise exhibition at the Crawford Art Gallery, Cork (2007-08); **Wood** contributed to a panel on the acquisition of a Rubens oil sketch by Tate Britain (2009); **Pucci** helped lead the public debate 'The Curating of Politics' at the Cornerhouse, Manchester (June 2011), and **Lovatt** was an invited speaker at a discussion with the team preparing the exhibition *Tracing the Century: Drawing from the Tate Collection* at Tate Liverpool (June 2012). They have been able to develop dynamic networks of artists, practitioners, journalists and scholars who generate new practice and new knowledge for public audiences over a long time frame (as with **Alfrey's** Land Art Network and **Danchev's** Art and Politics Group). **Alfrey** was on the steering committee for the exhibition *Paul Sandby: Picturing Britain* at Nottingham Castle Museum in 2009, which toured to the National Gallery of Scotland (2009-10), and the Royal Academy of Arts (2010), an event that attracted attention in the national press and media. In 2009 **Wood** became a member of the team formulating the exhibition *Rubens im Wettstreit mit Alten Meistern* at the Alte Pinakothek, Munich (2009-10). The exhibition and its related activities and catalogue, to which he contributed, provided a platform that allowed his research, published in the *Corpus Rubenianum Ludwig Burchard* series, to reach a non-specialist audience. The exhibition was extensively covered in the German press (e.g. *Süddeutsche Zeitung*; *Frankfurter Allgemeine Zeitung*, 23, 29 October 2009). **Alfrey** also worked with Arts Council England as curator of the exhibition *Uncommon Ground. Land Art in Britain 1966-1979* at the Southampton Art Gallery (May-August 2013), and the National Museum of Wales, Cardiff (September 2013-January 2014), which will travel the Mead Art Gallery, University of Warwick and the Longside Gallery at Yorkshire Sculpture Park in 2014.

Staff have taken advantage of online publication in order to make their research accessible to a broad public. The NottsArtHistory blog has included posts by **Alfrey**, **Chang** and **Nehrer** based on their research. **Alfrey**, **Lovatt** and **Wrigley** have contributed versions of talks originally given at Tate for online publication in *Tate Papers* (2010, 2012). **Alfrey** has also been a contributor to *Nottingham Visual Arts*, on-line journal with open access ('Artists on the Channel Shore', 1 April 2009; 'Picturing Sandby', 9 August 2009, both accessible on NVA archive). **Wood** has published online in *Art Matters* (2013).

The unit and the Faculty supports staff to achieve impact in multiple ways. The unit's Director of Research and Faculty Impact Manager advise staff on integrating impact in research design. In early 2012 all five-year research plans were updated to include planning for impact. These plans involve members of staff identifying moments in the research cycle where their research could be shared with extra-academic communities (or whether research plans might include an external partner from the start), and the mechanisms through which this might happen (e.g. **Pucci's** five-year plan involves developing her research on fascism and landscape into an exhibition for the Estorick Collection of Modern Art, London). Review of these plans is now embedded in the unit's committee structures. The workload model takes into account relationship-building for impact, and public-engagement activity.

Use of university facilities: The unit has a deeply integrated and long-standing relationship with **Lakeside Arts Centre** which delivers benefits to both parties: Lakeside relies on the research outputs and perspectives of staff in the unit for exhibitions and wider programme content, and to help it achieve its aims in terms of audience types and the provision of 'challenging' content. For staff in the unit, the venue provides exciting opportunities to showcase their research through exhibitions that reach local, national and international audiences, since exhibitions usually move to other venues. Since 2008, staff have curated three exhibitions at the Djanogly: *Ruination: Photographs of Rome* (**Wrigley**, 2008), *Earth-Moon-Earth* (**Alfrey**, 2009), and *Michelle Stuart: Drawn from Nature* (**Lovatt**, 2013). These exhibitions (and their associated public and educational programmes) have interpreted visual culture in ways that challenge and enrich cultural life.

Members of staff in the unit have drawn on advice and support from the **University's Centre for Advanced Studies in Social Sciences and the Arts (CAS)** to develop the 'Pathways to Impact' element of large research bids. CAS provides support for staff in the development of research with

Impact template (REF3a)

external partners, and in creating pathways to impact content: **Alfrey, Neher, and Rawlinson** are working with CAS on an ongoing collaboration with Thoresby Estate and Gallery (Stonebridge Trust) in Nottinghamshire. In 2013 Alfrey was supported by CAS to obtain funding under the AHRC Creative Economy Knowledge Exchange (CEKE) Archives, Assets and Audiences Scheme. The employment of a **Faculty Impact Manager** in 2011 has provided support in embedding evaluation into public engagement activity so that its impacts can be monitored and described (specifically Danchev's and Alfrey's projects). A linked role commencing in December 2012 (**Knowledge Exchange Manager**) will provide further support for the unit in identifying and capitalising on the value of its research for existing and new user communities. Rawlinson was integral to the successful development of the School's **Digital Humanities Centre** (through his membership of the team which secured £190K of university CIF funding). The facilities are widely used to underpin partnership activity (such as digitisation work that forms part of **Neher's** project with Thoresby).

The unit has supported its postgraduate researchers to develop skills and experience in public engagement (this links to its active support of the PG community described in REF5). As Associate Dean to the Graduate School, **Rawlinson** has worked with PhD students on public programme content for NC on Gillray (which now forms part of its digital archive), and for Lakeside, where PhD students have given 'live' and recorded talks to gallery audiences on artists including Burra (2010-11), Lowry (2011-12), and Laura Knight (2012)

c. Strategy and plans

Planning for impact is an integral part of long-term research strategy in the Unit and is overseen by the HoD and DoR through Departmental meetings. Plans are reviewed annually as part of staff appraisal. As part of the unit's review of Public Engagement and Knowledge Exchange activity in this period, it has developed the following six strategic objectives for 2014-2019. It will:

- (1) continue to **support staff** (through the provision of time and financial support for relationship-building) **in curatorial and consultancy roles** related to exhibition-making as a vehicle for public engagement.
- (2) **generate research-led events that can be opened up to new audiences** as well as schools and community groups through the further development of the Nottingham Institute for Research in Visual Culture (NIRVC). NIRVC will increasingly be used as a vehicle for fostering relationships between the unit and external partners (as articulated in REF5).
- (3) implement **Impact mentoring** within the unit so that staff with experience of PE and KE can share their knowledge and experience with colleagues.
- (4) **develop the online profile of its research and associated public engagement work**: The Unit will make more of its research work accessible to online audiences, using the move towards open access of research to benefit its impact agenda.
- (5) **enhance the environment for its PGR and ECR community by embedding KE and PE activity** in its training and development offer. The unit will support its supervisory teams and/or mentors in encouraging students to engage communities beyond academia.
- (6) draw on institutional resources (CAS and the Knowledge Exchange Manager) to help **translate five year research and impact plans into successful grant applications.**

d. Relationship to case studies

The Unit's two case studies, *Art and Politics: Changing the terms of cultural debate* (**Danchev**), and *Changing Understanding of British Land Art* (**Alfrey**) reflect the instrumental role of partnerships with local, national, and international institutions outlined under B above. They demonstrate the value the Unit places on these relationships as vehicles for collaborative research and as mechanisms through which it can share insights and findings with public and specialist communities (practitioners, journalists, writers). Alfrey's case study has a strong, although not exclusive element of exhibition-making: The constructive partnership with the Djanogly Gallery, where Alfrey curated exhibitions in 1993 and 2009, helped him build his successful proposal to Arts Council England. Danchev's case study focuses on the role of his research as a stimulus for reflection, debate and change in the work of curators. Both Alfrey's and Danchev's work has stimulated and influenced contemporary writers, artists and photographers. In the case of Alfrey, these are mainly British Land Artists. In the case of Danchev, the photographer Ed Clark, the Free Art Collective and the Stuckists. Both Alfrey's and Danchev's success in reaching non-specialist audiences can be measured by substantial recent attention in the national press.