

| | | |
|---|----------------------------------|--|
| Institution: University of Derby | | |
| Unit of Assessment: 32 | | |
| Title of case study: Long exposure – collaborative and publicly engaged interrogation of photographic practice through the biennial FORMAT Festival. | | |
| Period when the underpinning research was undertaken: August 2013–December 2020 | | |
| Details of staff conducting the underpinning research from the submitting unit: | | |
| Name(s): | Role(s) (e.g. job title): | Period(s) employed by submitting HEI: |
| Professor Huw Davies | Professor in Lens Media | 2007–present |
| Dr Philip Harris | Senior Lecturer (Photography) | 2013–present |
| Gemma Marmalade | Senior Lecturer (Photography) | 2017–present |
| Stephanie Rushton | Senior Lecturer (Photography) | 2015–present |
| Carl Robinson | Senior Lecturer (Fine Art) | 2006–present |
| Marc Bosward | Senior Lecturer (Animation) | 2004–present |
| Dr Rhiannon Jones | Postdoctoral Researcher | 2018–present |
| Period when the claimed impact occurred: August 2013–December 2020 | | |
| Is this case study continued from a case study submitted in 2014? No | | |
| 1. Summary of the impact (indicative maximum 100 words) | | |
| <p>Through the lens of the FORMAT International Photography Festival (delivered in partnership with the University and local partners), photography research and high-level creative practice is shared with an international academic, practitioner and public audience, resulting in civic and public engagement impacts, and impact on the professional practice of photography. The dissemination and engagement approaches contribute to public understanding of photographic practice and the themes explored. The Festival also makes significant economic and cultural impact on the city and confirms Derby as a major centre for photography in the UK with an international reach.</p> | | |
| 2. Underpinning research (indicative maximum 500 words) | | |
| <p>Over more than five decades, the University of Derby has developed its reputation as a centre for photographic academic research, professional practice and education. Underpinning research from the School of Arts explores the contemporary landscape of photography, lens-media, film and art installations; evidenced through the media of exhibition, publishing, public debate, conference and commissioning of new work [see 3.5].</p> <p>The FORMAT photography festival brings this research to an international academic, practitioner and public audience. Each edition of the Festival is curated and programmed biennially around a contemporary theme to interrogate the photographic medium and its practice. This has built a body of research around different themes over time, and the research and practice pedigree of the team is used to drive engagement, developing impact year-on-year. Cumulatively this has resulted in civic engagement impacts, impact on public engagement and understanding, and impact on the professional practice of photography. In addition, the research informs an academic conference</p> | | |

as a key part of the Festival. Organised through the University's Digital and Material Artistic Research Centre (D-MARC), it advances the Festival aims of pioneering and pre-empting themes in contemporary photography and disseminates research from a range of contributors and speakers - academics, writers, curators and practitioners.

The Festival is multi-stranded, and includes a curated selection of newly commissioned, retrospective and archival work (Focus); a juried exhibition from an international open call (Exposure); an online participation exhibition curated and remixed in real time over the duration of the Festival (Mob Format); exhibitions and events organised by agencies and photo-collectives; a photobook market and portfolio reviews; and a programme of invited speakers, workshops and panel discussions.

In 2015, the theme 'Evidence' explored the photograph in relation to documentary, with Harris as conference chair and speaker at the associated academic conference [3.1]. The 2017 theme of 'Habitat' explored ecological impact and legacies and featured the work of Rushton as part of the open call public exhibition [3.2, 3.4]. Davies, Harris, and Marmalade were conference chairs and conveners of the academic conference associated with the 2017 edition. The focus of the impact narrative is on the most recent Festival, which embodies the cumulative impacts of the work to date.

The latest edition of the Festival took place in March and April 2019, under the theme of 'Forever/Now', which explored our attachment to the notion of the contemporary through a visual interrogation of both our collective sense of histories and potential futures. University research supported critical reflection on this theme, as seen in the work of Harris, Marmalade and Rushton, as part of the international exhibition and the academic conference (organised by Harris and Marmalade). The proceedings from the conference were published in an edited collection, 'Mythologies, Identities and Territories of Photography: Forever//Now' [3.6] which also included contributions from Bosward and Davies as well as over 15 previously unpublished contributions from other external researchers and presenters. In 2019, an additional exhibition was linked to the Festival, hosted by D-MARC, including the work of key researchers Harris and Rushton, with additional research input from School of Arts researcher Dr Rhiannon Jones. Further research and critical writing accompanies the creative engagement within the Festival as seen in catalogue essays by Davies [3.1, 3.3] and Harris [3.3].

In all years, research-engaged staff have contributed to the international festival through membership of the Steering Group (Davies, Harris, Marmalade), juries for selection of portfolios (Davies) and representation on the Board of Directors (Davies), demonstrating the significant public engagement at partner level.

Between the main biennial editions of the Festival, the School of Arts also delivers a programme of 'off-year' FORMAT events, exhibitions and symposia in collaboration with partners QUAD. In 2017 this showcased a conference exploring the relationship between photography and painting in the digital age. Organised by Robinson, it led to the publication of *PaintingDigitalPhotography* [3.4]. A follow-up symposium *PhotographyDigitalPainting* was held in 2019 leading to the publication of the book of the same name in the following year (eds: Robinson, 2020).

3. References to the research (indicative maximum of six references)

3.1 Evidence. 2016. QUAD Publishing.

Published output, 185 page catalogue: ISBN: 978-0-9954611-3-0. Exhibition catalogue and essays that embody the underpinning research through documentation and critical evaluation of the curation process. Images selected for exhibition and catalogue were peer evaluated by international jury. Received Arts Council England funding as part of the festival.

3.2 Habitat. 2017. QUAD Publishing.

Published output, 196 page catalogue: ISBN: 978-0-9954611-4-7. For statement of evidence of quality of the underpinning research see 3.1.

3.3 *Forever/Now*. 2019. QUAD Publishing.

Published output, 186 page catalogue: ISBN: 978-0-9954611-7-8. For statement of evidence of quality of the underpinning research see 3.1. Available at: <https://formatfestival.com/archive/> (Accessed: 07 July 2020).

3.4 Rushton, S. (2017) *The Archaea*, body of work:

The Archaea, FORMAT 2017 exhibition: Habitat, 24 March-23 April 2017.

Installation of photographic and sculptural tableau as part of internationally peer reviewed 'Open Call/Exposure' programme strand. For a photographic still see page 61 of the 2017 Habitat FORMAT exhibition catalogue.

Rushton, S. (2018) 'The Archaea: Painting Digital Photography,' in Robinson, C. (ed.) *Painting Digital Photography: synthesis and difference in the age of media equivalence*, Newcastle: Cambridge Scholars Press, pp.19-41.
Peer-reviewed essay as part of edited publication.

3.5 Davies, H. (2013) 'Making Connections & Portfolio Section', in Campbell, N., Cramerotti, A (eds.) *PhotoCinema – Working at the creative edges of photography and film*. Intellect. ISBN 978-1-84150-562-6.
*Book based on earlier conference proceedings and festival. Peer reviewed edited collection of essays, interviews and curated portfolio of photographic works.***3.6** Harris, P., Marmalade, G. (eds.) (2020) *Mythologies, Identities and Territories of Photography: Forever//Now*. Newcastle: Cambridge Scholars Press. ISBN 1-5275-6339-1.
Book based on 2019 conference proceedings. Author contributors: Bosward, Davies, Harris, Marmalade, et al). Peer reviewed edited collection of papers. The papers were also selected for the conference through peer review.

[text removed for publication]

4. Details of the impact (indicative maximum 750 words)

The FORMAT International Festival of Photography is a collaboration between the University of Derby and QUAD Media Arts Centre, established in 2004 as a biennial event to disseminate research and practice in photography. Over a fifteen-year period it has become the largest and longest established international photography festival in the UK and the only UK member of 'The Festival of Light', a collaboration of over twenty photography festivals from around the world [5.2].
[text removed for publication]

From 2014 onwards, the impacts outlined below have developed through the different thematic focus of each festival, with the 2019 festival embodying the cumulative and significant impacts (and associated evaluation) around civic engagement, public engagement and understanding and professional practice.

Civic engagement impacts

FORMAT19 took place between 5 March and 14 April 2019 at 19 venues across the city, ranging from formal cultural and educational institutions (QUAD, Derby Museum & Art Gallery and the University of Derby) through to converted temporary and pop-up spaces (The Tramshead and Eagle Market). As in previous years, exhibitions and events were also hosted in other parts of the region including Nottingham (New Art Exchange), Crich (Tramway Museum) and venues in Leicester and Burton-on-Trent, bringing internationally renowned work to new audiences and venues [5.1].

The Festival has generated significant net economic benefit to the city of Derby (FORMAT19: GBP1,963,000) [5.1], and has received funding and backing from key cultural sector partners (FORMAT19 had a budget of approximately GBP280,000). [text removed for publication]. This is a testament to the civically engaged partnership of which FORMAT is part. Additional sponsorship and other in-kind support were forthcoming from the Royal Photographic Society, Fujifilm, Rolls-

Royce and Genesis Imaging, indicating commitment and engagement from the commercial and professional sectors.

Impact on public engagement and understanding

FORMAT19 attracted 23,595 visitors (a 58% increase from 2013). 70% were new attendees to the festival, 49% were visitors from beyond the East Midlands and 5% were visitors from beyond the UK. 95% of audiences thought that the Festival was either good or excellent and 80% said they were likely to revisit Derby's cultural offer as a result of attending FORMAT [5.1, 5.10].

The dynamic social media strategy of the Festival has become an increasingly important part of how audiences and practitioners receive and engage with the programme – broadening its reach further still. The physical programme elements have been augmented by the online mass participation project MobFORMAT. This was curated, streamed and remixed in real time and shared through social media platforms (At FORMAT19: 14,500 followers on Instagram, 24,000 followers on Twitter and 22,500 followers on Facebook) [5.1]. This has been further extended by other participatory crossover projects, utilising new technologies in inventive and engaging ways. Artist Tom Stayte's project *#selfie* and the mobile phone application *Detect* (both 2015) used open-source facial recognition software and game technology to address questions around surveillance and augmenting reality with online fiction [5.8].

The **international reach** and prestige of the festival is evidenced through the *British Journal of Photography* special issue focused on the Festival [5.3]. Further coverage of FORMAT19 appeared across a broad range of print and web-based media from local to international, including the *Derby Evening Telegraph*, *The Guardian* (UK), *The Observer* (UK), BBC Online (UK), Stern (Germany), NBC News Online (US), *L'Oeil Photographie* (France), *Fotografia Magazine* (Austria/Germany), *Photo International* (China). FORMAT19 attracted over 70 pieces of media coverage. The print and web coverage achieved had an estimated Advertising Value Equivalent (AVE) of GBP1,500,000 (based on print advertising rates) [5.6].

This international reach is also evidenced through artist engagement - FORMAT19 presented more than 45 exhibitions, featuring over 3000 works by 300 artists from over 70 countries. Commissions from the 2015 Portfolio Review went on to tour Europe including Hamburg (June 2015), Riga (May 2016), and Lodz (June 2016). The 2017 Festival included the UNESCO funded exhibition 'Flaneur- New Urban Narratives', produced in partnership with 20 international festivals from 11 different countries. This explored artistic interventions in public spaces, using specifically commissioned contemporary photography. A major partnership with the Lishui International Photography Festival featured 6 exhibitions from FORMAT19 in China in November 2019 [5.4]. FORMAT19's international jury open call selected 54 portfolios from 657 submissions from over 50 countries, embracing diverse voices within a spirit of openness, discovery and debate.

Advances in professional practice

The biennial FORMAT events promote the creative practice of photographers to a national and international arts audience through the public engagement vehicle of the festival [5.5]. The FORMAT conference drives additional impact on the practice and research of photography, delivered alongside the Festival and coordinated by the University. The 2019 conference included presentations from 20 speakers and was attended by over 120 participants from across the UK and 10 countries overseas. This aspect of the work contributes to the body of knowledge around photography research and practice through presentation, debate and conference related publications, and also shapes future festival delivery and themes.

The portfolio review strand of FORMAT has had a significant impact on professional practice and is the largest event of its kind in the UK which includes 115 artists and 58 professionals from over 48 countries. It provides vital opportunities for continuing professional development and networking and is supported by 10 industry awards and *Guardian* mentorship [5.4, 5.10].

The PARALLEL Platform, launched at FORMAT19, showcased emerging curators and introduced new and relevant photographic work in a European art context. Featuring 28 artists and 7 curators from a world-wide open call, it will result in 7 exhibitions across Europe [3.3].

Additionally, FORMAT has promoted the work of individual artists over a sustained period of time, crossing multiple editions of the Festival (Davies, Roberts, Welding, *et al*) and enabling the long-term development of projects in different forms. This particular emphasis on supporting professional and career development has enabled photographic practitioners such as David Moore to re-assess earlier bodies of work and create new meanings and interpretations through 'archive intervention', making further contributions to the field [5.9].

5. Sources to corroborate the impact (indicative maximum of 10 references)

Civic engagement impacts

5.1 FORMAT 2019 Evaluation and Economic Footprint - S4W Ltd.

Impact on public engagement and understanding

5.2 FORMAT festival profile on *The Festival of Light* website, including reference to 2018 'off year' activities. Available at: <https://festivaloflight.net/derby-uk-festival.php#.YD5qWWj7Q2w> (Accessed: 2 March 2021).

5.3 *British Journal of Photography*. Special Issue focused on the Festival, March 2019 [online]. Available at: <https://www.thebjpshop.com/product/march-2019/> (Accessed: 7 July 2020).

5.4 FORMAT International Photography Festival report 2019 – QUAD.

5.5 'The world's best photo festivals', *Capture Mag*, 10 October 2016 [online]. Available at: www.capturemag.com.au/advice/the-world-s-best-photo-festivals (Accessed: 29 April 2020).

5.6 FORMAT 2019 PR Evaluation – Troika.

Impact on professional practice

5.7 Arts Council England - Artistic & Quality Assessment Report from independent assessor – April 2017 & 2019.

5.8 Alasdair Foster interviewing Louise Fedotov Clements (Director and co-founder of FORMAT) in 'FORMAT: photography in an age of change', *Talking Pictures: Interviews with Photographers from Around the World*, 8 April 2020 [online]. Available at: <https://talking-pictures.net.au/2020/04/08/format-photography-in-an-age-of-change/> (Accessed: 7 July 2020).

5.9 Testimonial from independent photographer (date of testimonial: 27 April 2020).

5.10 Testimonial from Arts Manager, Derby City Council (date of testimonial: 12 August 2020).