

<b>Institution:</b> Edinburgh Napier University		
<b>Unit of Assessment:</b> UoA 32 – Art and Design: History, Practice and Theory		
<b>Title of case study:</b> Franki Raffles (1955-1994): Bringing a forgotten Scottish feminist photographer to new audiences		
<b>Period when the underpinning research was undertaken:</b> 2012-2017		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b>  Dr Alistair Scott	<b>Role(s) (e.g. job title):</b>  Associate Professor	<b>Period(s) employed by submitting HEI:</b> March 2009 - ongoing
<b>Period when the claimed impact occurred:</b> 2016 - 2020		
<b>Is this case study continued from a case study submitted in 2014?</b> No		
<p><b>1. Summary of the impact</b> (indicative maximum 100 words)</p> <p>The work of Scottish feminist photographer Franki Raffles (1955-1994) constitutes an important contribution to Scottish 20th century cultural history. Due to her early death this contribution was in danger of being forgotten. Research by Edinburgh Napier University has led to a new appreciation of Raffles and has prevented her work from remaining hidden. The creation of an archive website has brought her work to public attention, and through exhibitions and publications her place has been re-established in the history of photography.</p> <p>The research has:</p> <p><b>Contributed to Scottish Visual Cultural History</b> – conservation of Raffles’ work has ensured that a vital contribution to Scottish Visual Culture has been preserved. This is reflected by the archive’s influence on filmmakers, art galleries and creative organisations, as well as the family of Franki Raffles.</p> <p><b>Engaged New Audiences in Feminist Photography</b> - over 20,500 views have been recorded by the new archive which resulted from this research. Over 5,000 people attended exhibitions of Raffles work in 2016-17.</p> <p><b>Brought new attention to Women’s Right’s charity ‘Zero Tolerance’</b> - the research has engaged with the charity, originally set up by Raffles, and has continued raising awareness of male violence against women. A new body of work has been commissioned by the charity, inspired by Raffles’ original campaign images.</p>		
<p><b>2. Underpinning research</b> (indicative maximum 500 words)</p> <p>Born in 1955, Franki Raffles was a leading participant in the Women’s Liberation movement. Franki moved to Edinburgh from the Isle of Lewis in 1983 and began her career as a freelance photographer with an exhibition entitled ‘Lewis Women’. Over the next two years, Raffles travelled to Zimbabwe, the Soviet Union, China, Tibet, India, Hong Kong and the Philippines, capturing images of women’s lives and work across borders. She then returned to Edinburgh to document women participating in the 1986 Edinburgh Commonwealth Games, and local women at work. In 1989, following her international project photographing women workers in Russia, Georgia and Ukraine, Raffles established the Scottish Zero Tolerance charity, with a public campaign of her black and white photographs and accompanying text raising awareness of male violence against women. In the early 1990s Raffles undertook a project titled ‘Lot’s Wife’, photographing Soviet Jewish immigrant women who had resettled in Israel, unfinished at the time of her untimely death in December 1994.</p>		

Dr Alistair Scott is an Associate Professor at Edinburgh Napier University, where he has been employed since March 2009. This research has all been led by Scott at Edinburgh Napier University and the archive is housed at the special collections archive at The University of St Andrews. Research began in 2012 when Scott became aware that Raffles' contribution was not included in recent surveys of Scottish photography, such as Tom Normand's 2007 book, 'Scottish Photography: A History', which aims to provide a complete historical narrative. Given Scott's knowledge of Raffles' photographic practice, the absence of her contribution from surveys such as this underlined an urgent need for a re-evaluation of her work.

In 2012 Scott established contact with Raffles' partner, Sandy Lunan. This resulted in the re-discovery of an extensive hidden archive in danger of being abandoned. Scott conducted an audit to gain an overview of the collection, including photographs, negatives, notebooks and diaries, and gathered together Raffles' entire photographic practice from the early 1980s until her death in 1994. After gaining consent from her Estate, Scott began the process of examining the work, establishing a timeline, identifying her commissions, projects and themes, and started to select and digitise key images. Funded by an Edinburgh Napier University small research grant, Scott led the design of a website as a way to interpret, publicise and disseminate this research and visual material [R1].

An important aim of the research, in addition to the preservation and exhibition of Raffles' work, was to provide additional contextual information. To gather new primary evidence of Raffles' working practice, in 2015 Scott filmed 10 interviews with people with in-depth personal knowledge of the 11 bodies of work that the research had identified. The interviews included Sandy Lunan who had travelled with Raffles, and Evelyn Gillan who had worked closely on all the Edinburgh Women's Committee projects and the establishment of 'Zero Tolerance'. These interviews are presented in 7 short contextual films which are embedded in the website [R1]. In this way the website gives a detailed introduction to Raffles' photographic practice, includes biographical information, curates the work into 11 thematic areas, provides appropriate contextual interpretation, and presents edited material from the new primary research. The site also collates publications, posters, and interview transcripts.

The research which underpinned the creation of the website [R1], provided Scott with a complete record of Raffles' work. Based on this Scott exhibited a retrospective selection of Raffles' work at the first St Andrews Photography Festival in 2016 [R2], and at the Reid Gallery, Glasgow School of Art, during March and April 2017 [R4]. The work was also published by the Scottish Society for the History of Photography in 2017 [R3], and was presented at an international conference focusing on women's photography in Vilnius in 2017 [R5]. A multicomponent electronic portfolio has been created to bring together and contextualise the various strands of the body of research [R6].

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

[R3] is a peer reviewed journal article; [R6] is submitted to REF2

[R1] **The Franki Raffles Archive research project** <http://www.frankirafflesarchive.org/about/>

The website was launched to the public in March 2016 and by May 2020 had over 20,500 viewers. Accessible to the general public and open for scholarly research.

[R2] Retrospective Exhibition **Franki Raffles Selected Works**. 1 August – 11 September 2016, Rector's Café, North Street, St Andrews, part of the 1<sup>st</sup> St Andrews Photography Festival. Curated by Alistair Scott, selection of 17 representative images across Raffles' career.

<https://debutnovelist.files.wordpress.com/2016/07/standrewsphotographyfestivalprogramme2016.pdf>

[R3] Scott, A. (2017) **Rediscovering feminist photographer Franki Raffles** in *Studies in Photography II* (pp 58-62), Edinburgh, Scottish Society for the History of Photography (ISSN 1462-0522)

<https://www.napier.ac.uk/~media/worktribe/output-969828/rediscovering-feminist-photographer-frank-raffles.pdf>

- [R4]** Scott, A. and Brownrigg, J. (2017) **Observing Women at Work – Franki Raffles**. Exhibition with publication at the Reid Gallery, Glasgow School of Art, 4 March – 27 April 2017 and Public Symposium at The Centre for Contemporary Arts, Glasgow, 25 April 2017  
<https://jennybrownrigg.com/2017/04/04/observing-women-at-work-franki-raffles/>  
<https://www.flickr.com/photos/glasgowschoolart/albums/72157678585814503/with/33568610765/>  
<http://radar.gsa.ac.uk/5081/48/%27Observing%20Women%20at%20Work%27%20essay.pdf>  
<https://www.gsa.ac.uk/life/gsa-events/events/f/franki-raffles-symposium/>
- [R5]** Scott, A. and Brownrigg, J., **Observing Women at Work: the feminist practice of Franki Raffles**, public presentation at the Fast Forward Women in Photography Conference, National Museum of Art, Vilnius, Lithuania, 2-4 November 2017  
<https://fastforward.photography/our-projects/lithuanian-edition/>
- [R6]** Multi-component portfolio **The Franki Raffles Archive research project**  
<https://portfolios.napier.ac.uk/view/view.php?t=e3YOpTjSPIfFigkNCVo6>

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

This research has resulted in Franki Raffles' complete photographic practice being preserved and archived. It has also uncovered the contextual detail of the creative practices she developed and has allowed key works to be exhibited to the public. The re-evaluation and dissemination of this body of work has:

##### Contributed to Scottish Visual Cultural History

This research has protected and publicised the work one of Scotland's most important women photographers, and has become an important Cultural Resource. While undertaking the research, Scott searched to find a home for the archive in order that it could be safely preserved in perpetuity. Using a prototype website, Scott was able to make the case to St Andrews that they should provide this home. The website was launched to the public on International Women's Day 8 March 2016 **[R1]**. It is publicly accessible and to date there have been over 20,500 views. A statement from Mark Cousins, filmmaker and writer, explains how the availability of Raffles' work has influenced him and wider visual culture; *"It is difficult to overstate the value of Edinburgh Napier University's Research Project, The Franki Raffles Archive. It has recuperated, evaluated, contextualised and made available the work of a key figure in Scottish and visual culture of the 80s and 90s. The website has brought to attention the range of her photography, travel and approaches"* **[C5]**.

Scott's approach to cataloguing Raffles' creative practice led to its preservation in the leading specialist archive at St Andrews University. The techniques used to compile it have been adopted by that institution for future interpretation work. The Photographic Archive Manager of the University Library Special Collections: noted *"These catalogue records and digital files formed the basis for all later collections work at St. Andrews [...] Future plans [...] include a selection of the Franki Raffles Collection to be displayed within the permanent exhibition of the soon-to-be-reopened Museum of the University of St Andrews. This exhibit will aim to illustrate the impact of St Andrews' graduates and the role of women through various social movements [...] the Franki Raffles Collection has had a significant and beneficial impact on the research and outreach activities of the Special Collections at St Andrews"* **[C9]**.

This research also led to the recognition of Raffles' legacy and acknowledgement of her significance in the wider context of the history of women's photography. Scott organised a public symposium entitled 'Assessing the Legacy of Franki Raffles' on 25 April 2017 at The Centre for Contemporary Arts (CCA) Glasgow, where Raffles work was discussed with leading experts and attended by 43 members of the public **[R4]**. Subsequently Scott and Brownrigg were invited to present a paper on Raffles at the International Conference, 'Fast Forward Women in Photography', National Museum of Art, Vilnius, Lithuania, 4 November 2017 **[R5]**. A professor from the University of Creative Arts, who attended both events stated *"the paper given on Franki Raffles unravelled even more of this distinct and significant history [...] This innovative research has focused attention on the legacy and significance of Franki's contribution to feminist*

*photographic practice that might otherwise have been lost and opened up new ways to consider women's photography in Scotland in the 1980's and 1990's."* [C8].

The benefit of the research to the Raffles family underscores the impact on the creative history of Scotland. Sandy Lunan, Raffles' partner, states *"The impact of this for me and the family is very significant. We know now that Franki will not be forgotten and know her work can be seen and re-assessed"* [C1]. Hugh Raffles, Franki's brother, Professor of Anthropology at The New School, New York, USA, states *"The [...] Archive [...] doesn't simply memorialise my sister; it makes her work available to a new generation of scholars, students, and activists,.....she challenges us to view the world as she sees it, and she proposes collaborative methodologies that remain radical today."* [C2]

### **Engaged New Audiences with Feminist Photography**

To date, the archive has had over 20,500 views [R1]. Users of the website have commented on the experience of engaging with Raffles' work, and how beneficial it has been to their understanding of Scottish Feminist Photography. One individual stated *"What a journey – amazing work"*. Another stated *"Great work, and really important to showcase this pioneer"*.

Scott has also given public talks since the website launch, for example at Stills Gallery, Edinburgh in September 2016, attended by 50 people. This was followed by a seminar at the University of Stirling in October 2016, disseminating awareness of the research to scholars engaged in women's studies. There was a further public talk at Glasgow Women's Library in February 2017 attended by over 70 members of the public which led to an interview for the on-line photography magazine Wildfires. Scott's research was also covered by the popular press in a 2 page article in the Daily Record [C13].

Following the website launch Scott curated an exhibition of 17 Raffles' photographs at the 1<sup>st</sup> St Andrews Photography Festival, 1 August -11 September 2016 [R2], celebrating *"the vitality and resilience of women in their varied personal and working roles"* (Festival Brochure). This was the first exhibition of Raffles' work since her death in 1994. Two images were also selected for the main festival exhibition celebrating '175 years of Scottish Photography' subsequently on tour at other venues, including An Lanntair, Stornoway (2017).

Subsequently Scott established a partnership with Jenny Brownrigg, Exhibitions Director, Glasgow School of Art. They worked on a retrospective exploring three bodies of Raffles' work: the 1987 project 'To let you understand...'; 'Soviet Women Workers' in 1989; and 'Zero Tolerance'. This was supported by a publication to provide contextual information about Raffles' creative practice, and the exhibition 'Observing Women Working – Franki Raffles', Reid Gallery, Glasgow which ran 4 March – 27 April 2017, with a total of 4,351 visitors. The many comments in the Visitors' Book included *"Loved this exhibition, helping to fight the age old myth that women are weak", "More important today than ever – inspiring, bold, uncompromising",* [C12]. The publication print-run of 330 sold out to visitors. There was also excellent press coverage reaching a wide audience both in popular and specialist publications [C12].

Dr Catherine Spencer, Convenor of the Tate Contemporary Art Network, attended the Reid Gallery exhibition, and stated: *"Scott's research into the Franki Raffles archive has been absolutely crucial in enabling material that would otherwise have remained unknown, and thereby absent from histories of feminist practice in the UK during the 1970s and 1980s, to become accessible [...] In conjunction with the website the exhibition [...] has significantly helped to raise wider visibility and understanding of Raffles' work in Scotland and beyond. More recently Raffles' work has been presented at the Glasgow Women's Library On-Line open talks 'Ways of Seeing: Women in Photography' in Scotland October-November 2019, and at the 2019 Photo Oxford Festival."*

### **Brought new attention to Women's Right's charity Zero Tolerance**

The charity 'Zero Tolerance' is an organisation set up to raise awareness of male violence against women, created with involvement from Raffles herself. The aforementioned exhibitions were publicised by 'Zero Tolerance' and the organisation hosts a link to the archive on their



website. Rachel Adamson, Co-Director of the charity, confirmed that the research project had played: *“an important role in ensuring the legacy of a key feminist campaigner is remembered [...] By shedding light on Franki’s work on the initial Zero Tolerance campaign the archive has also had an impact in highlighting women’s inequality and the need to tackle violence against women These are key Scottish Government policy imperatives, as well as central to the work of Zero Tolerance today.”* [C3].

In 2017 the Raffles archive led to a commission by Zero Tolerance of a new body of work by photographer Alicia Bruce, exhibited at Stills Gallery, Edinburgh [C14]. Alicia utilised the archive to create a new, modern body of feminist photography, in the style of Raffles original ‘Zero Tolerance’ work. Bruce states *“I made this series of photographs in collaboration with women from all walks of life based in Scotland [...] The images I made are in the spirit of Franki Raffles photographs from the original campaign [...] In the Franki Raffles archive website, the most important aspects for me were the video interviews... The archive also gave me easy access to the original campaign posters”* [C7].

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

Evidence of [C1-C13] can be found at this link

<https://portfolios.napier.ac.uk/view/view.php?t=y9VNc3Zvlzh8SF4w0BnL>

[C1] – Statement of Support from Franki Raffles Partner

[C2] – Statement of Support from Franki Raffles Brother

[C3] – Statement of Support from Co-Director, Zero Tolerance

[C4] – Statement of Support from Archivist, University of St Andrews

[C5] – Statement of Support from Filmmaker and Writer

[C6] – Statement of Support from Photography Archivist

[C7] – Statement of Support from Photographer

[C8] – Statement of Support from University of Creative Arts, regarding Fast Forward Women in Photography

[C9] – Statement of Support from Manager, Photography Archive, Special Collections, University of St Andrews

[C10] – Statement of Support from Convenor, Tate Contemporary Art Network

[C11] – Statement of Support from Archives Nationales, Paris

[C12] – Report, media clippings and visitors book comments from Reid Gallery Exhibition, March-April 2017

[C13] – Press Coverage of Franki Raffles work

[C14] – Zero Tolerance Commissioned work at Stills Gallery, Edinburgh

<https://aliciabruce.co.uk/blog-1/2017/7/6/zero-tolerance-commission>

##### Corroborating Individuals

Photographer, Edinburgh

Filmmaker and Writer, Edinburgh

Professor of Photography, University of the Arts, London

Professor of Social Anthropology, The New School, New York, USA (Franki’s brother)

Convenor, Tate Contemporary British Art Network