

## Impact template (REF3a)

<b>Institution:</b> University of Glasgow
<b>Unit of Assessment:</b> UoA34: Art and Design: History, Practice and Theory
<p><b>a. Context</b></p> <p>Research into History of Art at the University of Glasgow (UoG) achieves impact in a variety of cultural and societal contexts by way of its distinctive configuration of theoretical, collections-based and technically-orientated expertise. The UoA is committed to a marked outward-facing ethos that results in a range of activities including exhibition organisation and both narrowly targeted and wide-scale dissemination of information. The UoA's research has impacted on diverse audiences, ranging from the nearly 750,000 people who attended <b>Willsdon's</b> exhibitions in the UK and Spain to the large numbers who visit <b>MacDonald's</b> online Whistler catalogue (c27,000 visits/month). Rush's high-profile Stirling Castle Palace refurbishment was a key element in it being named <i>Which</i> magazine's top heritage attraction (2012). The main users of our research, and the nature of the impact on these audiences, are: the <u>museum and gallery-going public</u> with our research creating and interpreting cultural capital, supporting cultural enrichment and quality of life; <u>policy makers in the arts sphere</u> with our research contributing to policy debate, development and implementation, via advice on collections management, data collection and storage; the <u>media, educators, students, schoolchildren and adult learners</u> with our research contributing to the dissemination of art historical knowledge to broad audiences via publications, exhibitions and/or education programmes at galleries and through broadcast media; the <u>economic and cultural infrastructure</u>, including the heritage sector, with our work raising awareness of cultural assets and contributing to economic prosperity – eg, tourism; <u>technical and scientific specialists</u> with our researchers pioneering the practical understanding of artistic processes and techniques; <u>curators and collections-based professionals</u> benefit from our advice on provenance, valuation and display; and <u>professional and public users of heritage and cultural databases</u> ensuring that our research reaches the widest international audiences.</p> <p><b>b. Approach to impact</b></p> <p>Our impact activities demonstrate reach: geographically across Scotland the UK and globally; and institutionally across a wide range of beneficiaries in the heritage, museum, fine art, policy and education sectors. Their significance is evidenced by the depth of engagement with internationally-leading institutions and agencies, and the degree to which individuals have been sought out to provide expert advice. Our approach to impact is informed by a re-evaluation of the UoA's research strategy post-RAE 2008 and by adjustments made in light of UoG's strategic plan, 2020 Global Vision, and Knowledge Exchange (KE) strategies developed by the College of Arts (CoA) in which we sit. This led us to prioritise these objectives: <u>promoting cultural literacy in broad public arenas</u> by means of KE and public engagement; <u>contributing to museums and heritage practice and policy</u> by working with the widest range of stakeholders locally, nationally and internationally; and <u>embedding systems of support for maximising the impact of our research</u>, including targeting resources toward this work. We encourage staff to play leading roles in a variety of public arenas and our research centres, networks and groups provide the foundations for individual and collaborative impact activities. We have supported staff to build relationships and develop collaborative links with cultural organisations to deliver consultative work and undertake KE activities with a wide range of conservation/heritage bodies locally, nationally and internationally – eg, <b>Willsdon's</b> work at the Prado. A unique feature of our approach to impact is our partnership with Glasgow Life (GL), the trust that manages arts, archives, libraries, museums, community centres and sports for the City of Glasgow. With a turnover of £114m and 16.5m personal engagements with its work and facilities each year, GL is the largest organisation of its kind in the UK. Formally established by a Memorandum of Agreement with the CoA, our partnership delivers significant KE – eg, all UoA staff are honorary GL curators.</p> <p>We support impact that is proactive and reactive: our research has opened up unexpected opportunities for our partners and we have been responsive to users' and potential users' needs. UoA staff have stewarded relationships with the following range of stakeholders:</p> <p>– <u>the museum and gallery-going public</u> – Curatorial practice is central to our approach to effective impact. Our research has been shared with large public audiences via substantial exhibitions – eg, <b>Willsdon's</b> <i>Jardines Impresionistas</i> in Madrid, attracting the biggest audience (332,000) for a British-originated show worldwide in 2011; <b>Bonehill's</b> <i>Paul Sandby: Picturing Britain</i> (10,000 visitors across three venues in 2009-10); <b>Hopkins's</b> <i>Childish Things</i> for the Fruitmarket Gallery, Edinburgh (c20,000 visitors, 2010-11); and exhibits at the Hunterian including <i>Edvard Munch</i>:</p>

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*Prints* (20,712 visitors, 2009) and *Rembrandt and the Passion* (9,350 visitors, 2012). **Wieber's** *Madness and Modernity* at the Wellcome, London, and the Wien Museum, Vienna, (2009-10) was selected by the AHRC as an example of excellence in public engagement in the humanities.

- policy makers in the arts sphere – The UoA delivers high-level advisory work – eg, **Fiske** was advisor to the National Collecting Scheme Scotland; **Hermens** a member of the Conservation of Contemporary Art Research network at the Tate; and **Willsdon** a member of the advisory panel on the House of Lords *Armada Paintings* project (2008-10). Researchers in the Centre for Textile Conservation and Technical Art History have influenced conservation priorities and resource allocation in organisations such as English Heritage and Historic Royal Palaces.
- the media, educators, students, schoolchildren and adult learners – Staff share their research with large non-specialist audiences via a range of outlets. These include widely-circulated textbooks – **Hopkins's** *After Modern Art* (Oxford University Press, 2000) has sold over 75,000 copies – and major contributions to specialist public events – eg, **Hermens's** education programme for the *Bosch-Bruegel* exhibition at the Kelvingrove Art Gallery and Museum, Glasgow (2012). An extensive portfolio of media activity includes: **Strickland** on *In Our Time* (BBC Radio 4, 2012); **Hopkins** on *The Royal Game: Chess and Art* (BBC Radio 3, 2011); and **Pearce** on *The Man Who Collected the World: William Burrell* (BBC 2, 2013).
- the economic and cultural infrastructure, including the heritage sector – Our research makes significant contributions to the economic and cultural infrastructure via popular public exhibitions worldwide – eg, Copenhagen, Edinburgh, London, Madrid, Rome, St Petersburg, Tallin, Vienna. **Willsdon's** National Galleries of Scotland exhibition was 'good news for the economy' according to the Director; and Rush's work at Stirling Palace increased its revenue by c£1m in 2011-12.
- technical and scientific specialists – Our expertise in Textile Conservation and Technical Art History has direct applications for museum, art and design collections throughout the world. **Lennard, Quye** and **Richter** advise extensively on pigment analysis, dyes and synthetic fibres, directly influencing conservators, conservation and curatorial policy – eg, **Richter** is currently developing advisory links with the Prado, Madrid on its early modern paintings.
- curators and collections-based professionals – The UoA sustains a wide range of contacts and partnerships with museum and gallery curators and collections locally and internationally – eg, Yarrington was the major consultant on the redisplay of the Sculpture Gallery, Chatsworth House, returning it to its 1857 state and making it a visitor attraction (2008-9) and **MacDonald** has advised collectors and galleries internationally on the valuation of Whistler's etchings.
- professional and public users of heritage and cultural databases – Our research is leading the way in how databases drive dissemination of findings – eg, **MacDonald's** creation of the online *catalogue raisonné* of Whistler etchings, and Pearce's work on the Catalogue of the Chinese Collection of Lady Lever Art Gallery, Liverpool. Innocenti is a partner in international collaborative research networks – including the European Museums and Libraries in the Age of Migration and the European Collected Library of Artistic Performance – which develop digital methodologies and tools to address digital decay, including arts and humanities resources. Part of the UoA since 2003, the National Inventory Research Project is funded by the Kress Foundation, the Victoria & Albert Museum and UoG. Outputs include the web-based *NICE Paintings: the National Inventory of Continental European Paintings*, that receives up to 30,000 visitors/month.

### c. Strategy and plans

Our main impact goal is to: maximise our influence on cultural life, economic prosperity, public services and policy making via knowledge-sharing and research collaboration with external bodies especially museums and galleries. We will deliver this by:

- identifying and supporting impact via the annual Performance and Development Review for staff. Identifying opportunities at an early stage means we can make more strategic use of the resources available within UoG and the CoA. The CoA's appointment of a Business Development Manager as part of its KE Strategy has encouraged increased engagement with private, public and third-sector organisations, supporting KE activities through initiatives such as: Industry Day, which introduced private and public sector organisations to researchers in the CoA – the UoA champions two of CoA's eight KE themes (visual arts, and dress and textiles); a CoA KE magazine *Reach*, <http://www.gla.ac.uk/colleges/arts/knowledge-exchange/newsletter>; a KE blog <http://www.keblog.arts.gla.ac.uk/>; and a fund to support KE initiatives. Matching researchers' ideas with advice from the CoA and from UoG's Research, Strategy and Innovation Office has proved important in the development of a number of projects, including our relationship with GL –

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eg, we are about to launch a new doctoral project based at the Burrell Collection, funded by GL's AHRC Collaborative Doctoral Partnership.

- giving advice on policy, sharing experience and best practice. We make significant contributions to auction houses, galleries, arts organisations and museums. Our programme of research mentoring and internal peer review means that we share best practice effectively and can mobilise expertise to the needs of our partners nimbly.
- embedding impact across our research. Understanding impact as a key commitment in all our research means that impact plans are always integrated into project design. This has been fundamental to the success of our work on Whistler and Mackintosh. Our internal peer review processes and mentoring arrangements mean that expertise is shared across the UoA to ensure that we are learning from experience and evolving our support mechanisms in response.
- growing leadership skills that allow us to support effectively our partners and stakeholders. We play a strategic role in the councils, steering groups and committees of a wide range of local societies, national bodies and charitable organisations within museums and galleries and the broader heritage sector. We aim for these engagements to develop new programmes of work and associated impact – eg, new work in Stirling.

These ambitions have been fuelled by UoG's commitment to the Kelvin Hall cultural complex: a £35m investment which has already received a £4.5m Heritage Trust Fund grant. This initiative will create a new base for the UoA, co-locating all members of the UoA and relevant Hunterian staff in a single site with world-leading resources. Developing the project with our GL partners provides the UoA with exciting opportunities for outward-facing projects – eg, display of collections, exhibitions, public lectures and conferences. Our vision for the future requires that we:

- direct resources towards projects involving external partners with the intention of influencing cultural life and encouraging economic prosperity. The targeted use of institutionally-funded research leave or secondment will facilitate the growth of partnership agreements with galleries, museums and heritage organisations. We will exploit further the unique opportunities offered by being the UK's only Textile Conservation unit and by the close links to UoG's Hunterian Art Gallery and Museum, which has revised its strategy to support academic research.
- develop and deliver more public-facing projects with museums and galleries. Our plans for exhibitions at the Hunterian include *Louise Jopling* (2015), *Antonis Mor* (2016) and one jointly-curated by the UoA, Hunterian and Yale Center for British Art that will mark the trecentenary of William Hunter (2018). We will use the Hunterian's new Focus Gallery and Spotlight Wall to showcase early research findings and to facilitate dissemination of finished research to the wider public. We are also planning a new exhibition on Duchamp for Edinburgh's Fruitmarket Gallery.
- enhance our leadership role in the technical and conservation spheres. A research collaboration is planned with the Prado, funded by the *EU Project Charisma: Cultural Heritage Advanced Research Infrastructure: Synergy for a Multidisciplinary Approach* that will bring together professionals in Technical Art History, Chemistry, Mineralogy, Engineering and Technology. The participation of **Hermens** and **Quye** with the conservation wing of the Artist Rooms Project (Tate and Edinburgh) is being planned to deliver decisive impact on curatorial policy.
- develop a more visible and strategic role in arts policy, specifically in relation to practice, curation and management. We will launch *Affiliate*, a new platform funded by Creative Scotland to support and promote curating practice in contemporary art. Professionals working with contemporary collections will become UoA affiliates with the aim of sharing curatorial practice.

#### d. Relationship to case studies

Our impact case studies exemplify the breadth of our influence on the user-groups and stakeholders. **MacDonald's** case study demonstrates that our research has had long-term ramifications on the cultural and economic infrastructure. Her work has led to: an increase in the historical understanding of Whistler via innovative exhibitions for non-academic audiences; data accumulation used by educationalists, gallerists and museum professionals; and revision of provenance and valuation by collectors and commercial galleries. **Willson's** curatorially-based approach to impact is clear in her international exhibition work which has enriched cultural life by demonstrating to large non-specialist audiences the artistic roots of Impressionism. Her National Galleries of Scotland show attracted the third largest audience for an exhibition in the gallery's history. **Rush's** role in a major Scottish heritage project exemplifies our ambitious consultation-led model of impact. The repercussions of this project for tourism, education and the Scottish economy exemplifies the resonant impact on the public understanding of art that we aim to achieve.