

<p>Institution: University of Leeds</p>
<p>Unit of Assessment: 34a</p>
<p>a. Context</p> <p>FAHACS houses four research groups: History of Art, Cultural Studies, Fine Art, Museums/Galleries/Heritage. This unique configuration fosters the singular development of each area, whilst stimulating interdisciplinary collaborations between practice, theory and history, resulting in research with multiple and synchronic impact on a diverse range of user groups. The main non-academic beneficiaries and user groups of our research include SMEs, small- and large-scale public and third sector organisations, NGOs and community groups. Types of impact cut across the broad definitions of economic, social, public policy, cultural education and public discourse, but share a concern with growing public awareness of the current debates and policy issues surrounding the value and work of Humanities research.</p> <p><u>Fine Art:</u> Impact from practice-led research has enhanced competitiveness and economic profitability in an SME through collaboration on the development of new products in the manufacturing, business and commercial sector (Case Study 2). The collaborative knowledge exchange between academic researchers and business sector managers resulted in a broader, more creative product range for the latter and an enhanced understanding of leading business practice for the former. Our Wild Pansy Press is a collective art practice / small publishing house that links publication to exhibition, and extends and confounds traditional uses and ideas of a catalogue. With initiatives such as 'Project Space', and 'Information as Material', the press actively engages with the local creative economy as an important member of an expanding circle of regional art spaces (The Henry Moore Institute (HMI), Project Space Leeds (PSL), Leeds Art Gallery) working to promote dialogue underpinning the programming and cultivation of a vibrant local arts environment. These relationships extend internationally in a range of ways, including through the annual International Contemporary Artists' Book Fair, organised by Fine Art staff. Economic impact is augmented by our relationship with Pavilion (an arts commissioning organisation), actively involving staff in public-facing commissions.</p> <p><u>History of Art and Cultural Studies</u> research includes public exhibitions and heritage trails which stimulate local, regional, national and international tourism economies, benefitting the general public, heritage and tourism professionals, and volunteers (Case Studies 1 & 3). All staff engage in cultural education by collaborating with museums and galleries in a wide range of public-facing projects, from gallery talks, to curating major exhibitions with local and regional galleries (HMI, PSL, UoL International Textile Archive (ULITA)), and national and international galleries (Freud Museum, London; National Gallery, London; National Gallery, Denmark). This work enhances public discourse in a range of innovative ways. For example, Pollock's exhibition at the Freud Museum led to knowledge exchange and public debate on the historical, current and potential social impact of psychoanalytical work in aesthetics. Impact via the political dimensions of critical theory is demonstrated through the generation of public discourse on issues of disenfranchisement, and research that challenges cultural values and social assumptions. The 'Projecting Peace' project led by Morgan engaged local public and community interest groups in the social, political and cultural implications of hate speech, human rights, climate change and nuclear proliferation. Sternberg's research contributes to the UoL Legacies of War project, partnering with organisations in Leeds, the UK and internationally to explore the legacy of the First World War. Thompson and Prenowitz's work (Case Study 3) significantly extends the international public reach of these impacts in an ongoing European-Asian cross-cultural exchange. It has additionally brought substantial economic impact to the arts sector in Europe and Cambodia.</p> <p><u>Museum/Heritage Studies</u> research focuses on cultural education and heritage practices, influencing public policy and professional ethics; for example, Graham was Fellow in Museum and Participatory Ethics at the Smithsonian, directly resulting in modifications to security and access policies. Our research plays an increasingly significant role in the development of professional museum practice through a variety of CPD projects and programmes (e.g. Higher Education Initiative Fund (HEIF) funded 'Museum Studies Now?' 2013). Heritage and technology research promotes public debate with communities and heritage professionals, and stimulates the creative economy by seeking strategic opportunities for the application of research with local, regional and international technology businesses—e.g. community work undertaken with the Universities of Lethbridge, Pisa and Turin in Scotland (Karkov). We have initiated regular 'Show-</p>

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and-Tell' workshops at local museums, encouraging participatory research with museum professionals.

Staff from all research groups regularly participate in public debates at local partner organisations (Pavilion, ULITA, Site Gallery Sheffield), enhancing public engagement with the social and political dimensions of art practice and history and enhancing understanding of the crucial role of cultural theory in these. FAHACS has long-standing collaborative relationships with the HMI, curating 3 exhibitions in this REF period (Portable Reading Room, 2012; Angkor Wat, 2010; Anglo-Saxon Sculpture, 2009) increasing public engagement with academic research. We also contribute to the development of community art practice with local arts organisations (PSL, East Street Arts).

b. Approach to impact

The School delivers impact through public-facing initiatives and activities locally, regionally, nationally and internationally, bringing intellectual debate on key issues in the Humanities into the public domain in accessible and relevant ways. Staff create, curate and consult on art exhibitions, museum and gallery talks, on collaborative bottom-up research, and the development of political and public policy on participatory ethics and disabled access to museums. We were key collaborators in the development of the Culture, Society and Innovation hub (CSI) the principal strategic instrument to enhance research quality, volume and impact in the Faculty of Performance, Visual Arts and Communication (PVAC). Created in 2011 with £1m internal investment, it is designed to transform institutional research capacity and to have transformative impacts on global issues. CSI coordinates research in the cultural industries and their critique across PVAC. Karkov leads the School's 'Transforming Cultural Heritage' strand, with the goal of exploring and developing new technologies with the heritage industries, analyzing and critiquing their cultural impact - transforming the way heritage is understood, preserved and experienced in the heritage sector, as well as across the Sciences, Arts and Humanities. This investment has been used to support a major collaboration with the Universities of Lethbridge, Pisa and Turin in developing new ways of accessing and engaging communities with cultural heritage, to develop collaborative projects on heritage decision making (Graham), local heritage (Westgarth), and the value and impact of collaborative research (Graham). The CSI Hub is coupled to the Cultural and Creative Industries (CCI) Exchange, a corporate-level interface with research users, directly linked to research groups across the PVAC and Arts Faculties. It funds strategic initiatives and disburses funds to researchers on a competitive basis. Its Business Development Manager (BDM) has developed a cross-faculty Impact Team, comprising both academics and support staff, to optimise collaborative working and develop new initiatives. A 2013 0.4fte appointment will focus on the strategic development of selected high-impact initiatives. The BDM works closely with the PVAC Faculty Research Manager, Pro-Dean for Research and Innovation (PDRI) and Director of Impact and Innovation. This integration extends upwards to the Research and Innovation Board and the Research and Innovation Service (RIS), units for funding development and commercialisation. It extends downwards to School Directors of Research and Directors of Impact and Innovation. PVAC Faculty Research Office (FRO) includes pre- and post-award teams managed by the Faculty Research Manager, Faculty Finance Manager and the Pro-Dean for Research and Innovation. FRO provides full support in the development, submission and management of funding bids, runs dedicated workshops, provides advice on achieving impact, and monitors the annual Research Needs Analysis (RNA). Two FAHACS staff sit on the Faculty Peer Review College for Impact, maximising the impact potential of all external grant applications. The RNA process, run by the School Director of Research & Innovation, includes one-to-one discussion of the impact of all individual staff research projects. This has helped to identify and develop pathways to impact, including a HEIF funded project for a series of short films on our heritage and community impact disseminated publically via the School website (Graham, Karkov, Thompson, Harrison-Moore).

Staff promote public engagement with art history, cultural theory and practice-led research through the development of innovative collaborations with a wide range of internal and external partners and stakeholders. Thompson consults with media partners, Cambodian, American and European NGOs on the protection of Cambodian cultural heritage. Staff regularly take advantage of funding opportunities through the HEIF scheme administered by RIS. In 2011–12 we submitted 11 successful HEIF funding applications totalling £24,380, with impact-driven initiatives ranging from the Re-visioning the Brontës conference (a collaboration between our Centre for Critical Studies in Museums, Galleries and Heritage (CCMGH) and the Stanley and Audrey Burton Gallery), to

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brokering partnerships with public and third sector organisations for the Legacies of War project, to seminars and workshops with local and regional communities, the local council, third sector organisations and the 'Open Up Campus' project, allowing increased public engagement with our practice-led research. Our success with the submission of AHRC CDAs (Henry Moore Institute, Wakefield Prison, Leeds Museums) actively involves our PhD students in maximising impact.

c. Strategy and plans

FAHACS strategy spans the various definitions of impact: **economic, social, public policy, cultural education** and **public discourse**. Our goal is to bring our unique combination of theoretical, historical and practice-led research into the public domain influencing key debates on the value, impact, and policies surrounding Humanities research and demonstrating the social utility of Humanities research. Building on our leadership of the 'Transforming Cultural Heritage' strand of the CSI Hub, we plan to develop *and* critique new technologies for the heritage sector and assess their cultural and socio-political impact. To this end we work with the CCI exchange (Graham is Deputy Director) to enrich our network of business, commercial, public and third sector stakeholders, utilizing the CCI BDM to develop impact potential in the cultural sectors and creative industries. Through our strategic research hiring policy, we are expanding our impact on **public policy** heritage research (Graham) and **public engagement** with museums/galleries/heritage (Westgarth) and the articulation of the philosophical dimensions of **social** and **cultural practice**, (Mowitt, Graham, Thurston). Fine Art research is developing new ways of promoting **cultural education** and enhancing **public discourse** through exhibitions and installations at regional, national and international venues and engaging with the commercial sector at venues such as art fairs. History of Art and Cultural Studies research includes public exhibitions and performances in high profile international contexts, which will create pathways to increased economic impact. We are utilizing our research centres to establish increased public engagement with research and maximize impact. For example, CCMGH is fostering collaborations with external partners by widening its membership to include museum/heritage professionals, research students, and academics, and by formalising collaboration agreements with Leeds Museums and Galleries, Opera North, and the V&A. The Centre for Jewish Studies supported by the Stanley and Audrey Burton Trust works with communities to stimulate public debate on anti-Semitism nationally and internationally.

We have formal internal peer and external impact review processes for all research funding applications, and we provide dedicated mentoring to staff to promote understanding and engagement with the impact agenda. Our School Director of Impact & Innovation supports staff in accessing training and funding opportunities offered through the FRO, CCI exchange, and UoL Staff and Departmental Development Unit. Locally and regionally we are building on our success in HEIF funding through increased support for the development of new impact-driven collaborations with external partners. On a national and international scale we are increasing the reach and significance of our research through strategic engagement with KTP and AHRC Follow-on funding.

d. Relationship to case studies

Our Case Studies span the definitions of impact outlined above. The **economic** benefits of practice-led research are demonstrated in Case Study 2. The case studies also articulate a variety of engagements with **cultural education** and art practice through public exhibitions in museums, galleries and heritage trails. Case Study 1 brings art historical research on 19th-century artist JMW Turner into the popular domain with clear ongoing regional and national **economic** benefits. It demonstrates School impact strategy by using new technologies to develop tourism and influence **public policy** for regional tourism development. The collaborative theatre production on the Cambodian genocide (Case Study 3) has delivered **economic, social, cultural education, and public discourse** impact in Cambodia and Europe. This project impacted more than 60 theatre professionals in the research and theatrical development process. With its ongoing international tours, the project enhances international **public discourse** on the staging of justice for victims of genocide. It exemplifies our strategy of facilitating philosophically underpinned dialogue in the public realm. Development of the Case Studies has informed our approach to public engagement with cultural heritage (Case Study 1), to the commercialisation of critical art practice (Case Study 2), to promoting an understanding of intangible heritage (Case Study 3), and to finding new ways of bringing our critical/historical work into the public domain.