

Institution: University of Manchester
Unit of Assessment: 34 (Art and Design: History Practice and Theory)
<p>a. Context</p> <p>Art History and Museology at Manchester is an extremely vibrant UoA in four areas of research-led impact beyond academia –</p> <ul style="list-style-type: none"> i. Public engagement and understanding of the visual arts and architecture through the use of museums and galleries for exhibitions, displays, conferences, and other forms of engagement. ii. Impact upon the ideas, policies and practices of professional groups (especially curators and other museum professionals, but also artists and architects). iii Advice and consultancy given to galleries and dealers on exhibitions and institutional developments, and acquisitions. iv. Public engagement and understanding through media outlets. <p>These areas, with their different users and types of impact, relate to the more salient research characteristics of the UoA, our institutional resources, and the University of Manchester's Strategic Vision 2020 which places social responsibility as one of its three core goals. A significant proportion of researchers see the curating of objects in public exhibitions as an integral part of the visibility of their research work, its dialogue with various publics, and its social responsibility. Related to this is the UoA's commitment to the education of museum professionals, as manifest in the Centre for Museology's postgraduate programmes. Beyond art institutions, colleagues in Art History and Visual Studies (AHVS) have engaged with professional practitioners in art and architecture through dialogue on their research in public forums and professional journals. Several colleagues participate in media discussions and other forms of public engagement as parallel means for promotion and understanding of their ideas.</p>
<p>b. Approach to impact</p> <p>The UoA's approach is guided by our long history of engagement with the artworld (through curating exhibitions, commissioning artists, and training museum professionals), and by the richness and accessibility of local cultural assets. It is driven by the commitment of all colleagues to impact activities, carrying through all levels: at UG level with virtual exhibitions and art writing exercises; at PGT and PGR levels through internship and residency schemes; and with postdoctoral applicants, who are encouraged to propose gallery displays/exhibitions as part of their applications. The UoA's expertise in impact was recognised with the appointment of Rees Leahy as the School's Director of External Relations (2008-12), and in 2012 AHVS appointed a lecturer (Miller) with specific remit to develop our Whitworth links. Our underlying philosophy is that visual culture is endemic to modern society, and to understand its forms and effects we must undertake intense, research-driven studies that are placed in the public domain (particularly through exhibitions) and that interact with creative and museum professionals as well as the general public. Impact activities are supported through targeted funding (eg uploading Loosley's Syria images on the Manchester Museum website), the work of the Director for External Relations, a School impact support officer, and annual research profiling that identifies research-related impact. Evidence and description of activity is grouped according to the four areas described above.</p> <ul style="list-style-type: none"> i. Public engagement and understanding of the visual arts. The UoA encourages colleagues to work collaboratively with galleries (and to build such work into research proposals) in order to curate exhibitions and use galleries for other means of encounter between academic research and the public (including, eg, a programme of queer surrealist films shown at Tate Modern over four days). Research and curating links with the Manchester Art Gallery (MAG), Manchester Museum, Whitworth Gallery (WAG), and John Rylands Library (JRL) Special Collections have developed since 2008 through exhibitions, commissions, residencies and discoveries of objects. To engage non-academic publics, many of the UoA's conferences are held in these locations (3 at MAG, 5 at WAG), often complementing UoA-curated exhibitions. At the WAG Trodd curated 'Blake's Shadow' (2008, Korea 2009) displaying research on Blake's long influence on art (ranked in top five exhibitions by <i>Guardian</i>), Lomas curated 'Subversive Spaces' (2009, WAG, Compton Verney, UEA). Elsewhere, Lomas curated 'Narcissus Reflected' at the Fruitmarket Gallery (2011) (both of these Lomas exhibitions are described further in the case studies); Gerbino curated 'Compass and Rule: Architecture as Mathematical Practice in England 1500-1750' (Oxford 2009, and YCBA New Haven 2010); Endt-Jones's postdoc work curating an exhibition on the cultural history of coral (Manchester Museum, starting November 2013) has permitted curators and public alike to recognise the significance of the Museum's rich coral collections; while Lovatt's research on

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Michelle Stuart resulted in an exhibition at the Djanogly Gallery, Nottingham (2013, travelling to Parrish Art Museum, NY and Santa Barbara Museum of Art). All these exhibitions have had full programmes of public events aimed at different audiences (eg artist-led workshops for Forest Schools related to **Lovatt's** exhibition). From 2004 to 2013, Loosley (now at Exeter) used research on architecture and material culture in Syria, to enhance Christian communities' understanding of their cultural identity. This was achieved through educational and social projects, displays, work on architectural fabric and restitution of cultural objects, as well as work in inter-faith groups in Britain and Iran.

ii. **Impact upon the ideas, policies and practices of professional groups.** The UoA's policy of engagement with museums and galleries also centres on training museum professionals and engagement with policy-making in the profession. The Centre for Museology organised the conference *Museums and Restitution: New Practices, New Approaches* (Manchester Museum, 2010), exemplifying academic-professional engagement in areas of public policy and research. The conference brought together 107 museum professionals, policy makers, and consultants from around the world to examine the issue of restitution in relation to the changing role of the museum. It included a Question and Answer session with former MP, Andrew Dismore, Charles Goldstein, Counsel to the Commission for Art Recovery, and Freda Matassa, an Expert Adviser to the Minister of Culture. The closing session was chaired by the Deputy Director of the UK Museums Association. Over half the delegates were policy makers and museum professionals. The conference was highlighted on the front cover and as the main article in the *Museums Journal* (September 2010), and **Tythacott** is co-editing the conference papers as *Museums and Restitution: New Practices, New Approaches* (Ashgate, 2014). Additionally, **Tythacott** and **Rees Leahy** organised a two-and-a-half day training session for museum professionals at the Zhejiang Museum of Science and Industry (China, September 2012), and a return session in Manchester (2013), both of which have drawn on research in digital technology and museology. The UoA has a tradition of strong links with contemporary artists, and this has continued through the activities of the Centre for Surrealism (see case study), in **Lovatt's** curating and collaboration with Michelle Stuart, and in Endt-Jones's invitation to Mark Dion in 2013 to further develop his Surrealist Bureau at Manchester Museum. Such commissioning and collaborations, combined with or paralleled by research, affect the kind of work these artists have produced (eg Dion's work creates dialogues between the Museum's collections and academic research) and generate public understanding. **Crinson's** work on James Stirling and post-war architecture attracted interest from architects and professional journals, with reviews in *Architecture Today*, *AJ*, *BD*, *JRIBA*. Architects made up a third (25) of the audience for his conference on Stirling at Tate Britain (2011). Similarly, **Gerbino's** 'Compass and Rule' exhibition was reviewed in *BD*. **Mavor's** influence on photography was highlighted by the essay on her writing in Routledge's *Fifty Key Writers on Photography* (2012).

iii. **Advice and consultancy given to galleries and dealers.** Colleagues use their expertise to help art institutions and art professionals, both nationally and internationally. This is underpinned by excellent relations with local and regional institutions. As Chair of the Archives Committee at Yorkshire Sculpture Park (since 2009), **Rees Leahy** is responsible for advising the Board of Trustees on all archive acquisitions (including artists' papers). As a Trustee of YSP (since 1999), she also has fiduciary responsibility for approving collections acquisitions recommended by the staff. **Rees Leahy** is part of the team evaluating the NW Cultural Olympiad (commissioned by the Arts Council, 2009). **Crinson** advised on the V&A's 'Postmodernism' exhibition; and on the exhibition 'Notes from the Archive: James Frazer Stirling' (YCBA New Haven, Tate Britain, Stuttgart, Montreal), as evidenced by extensive reference to his work in the catalogue and in the selection of work. **Mavor** secured a number of works for Tate Liverpool's 'Alice' exhibition (2011). **Rees Leahy** is a researcher on the Performance, Learning & Heritage project (AHRC funded) at the Manchester Museum. She is also a researcher and advisor on the Interpretation Concept for Archives+ project (part of the refurbishment and reopening of Manchester Central Library, 2013). **Trodd** was advisor for the Tate-curated Blake exhibition in St Petersburg (2011-2012), he advised the Schirn Kunsthalle Frankfurt on its exhibition on Darwin (2009), and the Watts Gallery on its Heritage Lottery application. **Mavor** advised on *Dark Matter* (2011, WAG) and *Mary Kelly* (2011, WAG). **Crinson** has advised on the WAG's extension and refurbishment. **Lovatt** has participated in two curatorial thinktanks at Drawing Room London and Tate Liverpool. **Tythacott** is curatorial consultant for the new Tibet Museum in Eskdalemuir. **Rees Leahy's** AHRC Collaborative Award PhD at Platt Hall directly influenced the redisplay strategy there (2010). **Miller** has advised WAG

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on the acquisition of linocuts by Picasso. **Miller** and **Wouk** have advised dealers (inc. Richard Feigen Galleries, NY) on works ranging from Picasso to northern renaissance prints. Two recent local discoveries also stand out, both used MA students and helped institutions understand the value of their collections and led to exhibitions or displays: **Trodd's** 2012 discovery of unknown designs and engravings by William Blake in the JRL Special Collections were highlighted in the 2013 exhibition 'Burning Bright: William Blake and the Art of the Book'; in 2013 **Wouk** discovered a rare Burgkmair etching and a sizable print collection also in the JRL Special Collections, which will be researched and displayed with MAs in 2014.

iv. **Public engagement and understanding through media outlets.** Research has engaged with public debate through varying media outlets: **Mavor** was interviewed on radio by the Canadian Broadcasting Company (2011) and on 'Night Waves' (Radio 3, 2011), **Rees Leahy** contributed to 'The Private Life of a Christmas Masterpiece' (BBC2, 2009). **Miller** was series consultant for and contributor to 'Modern Masters' (BBC1, 2010). **Trodd** was interviewed on BBC Radio Newcastle and BBC Radio Tees (2011) for his work on James Fergusson. Also relevant here is **Mavor's** work making her two post-2008 books accessible outside academia: readings, talks and 'in conversation' with Marina Warner at Photographers' Gallery (2008, 2010, 2012); talks at Freud Museum (2009) and Manchester Art Gallery (2012); interview in *Cabinet* (2010); in-conversation at San Francisco Art Gallery; and Manchester Literary Festival debate with Will Self and Martin Amis (2009). The impact on non-academic publics of **Mavor's** 2007 book *Reading Boyishly* continues (eg 2009 reviews in *Los Angeles Times*, *Rain Taxi*, *Frieze*, *Choice*, *Vancouver Sun*). Her current Arts Council grant will fund a film to be shown in various non-academic venues.

c. Strategy and plans

The UoA's approach to impact is reflected in successive formulations of its Research Strategy in 2010 and 2011, and builds upon its longstanding policy (since RAE2003) of engagement with local cultural assets both for their inherent importance and as a springboard for work with national and international museums and galleries. Our continuing concern for galleries as places of public understanding of research is promoted by the Centre for Museology Committee and fostered by a Research Collaboration Working Group between the Whitworth and AHVS. The latter has developed a coordinated research strategy with the Whitworth involving planning for exhibitions and development of the collections, as well as encouraging informal curator-academic links. The track record of knowledge transfer outlined in Section b above demonstrates we have well-established structures to encourage and enable staff to act as leading proponents of public engagement in all forms, contributing to the formation of public attitudes, values and understanding (**Rees Leahy's** recent promotion to chair was explicit recognition of this). Our record indicates that staff are valued for their knowledge and expertise in the public domain, both nationally and internationally. Our plans follow accordingly:

a. We will continue strategically to support staff research activities that facilitate the enhancement of research impact in all four areas outlined in Section b above. New Faculty impact support officers and specified School funding will help here.

b. We plan further links with WAG as its expansion and renovation opens up its collections, to exploit new connections with the Manchester Art Gallery, and to further develop ICP's links with art institutions and professionals. **Rees Leahy's** successful (2013) bid to AHRC theme 'Cultural Value' is specifically geared to impact work with Manchester Museum, WAG and MAG.

c. We continue our work with artists (projects include **Lomas's** to use the Science Museum's new media space). Our track record enables collaboration with our new divisional partners, Music and Drama, benefitting from their facilities and their experience of research feeding into performance.

d. Relationship to case studies

Our impact case studies result from strategic commitments (recruitment, support for large grant applications, new institutional frameworks) in the two areas of Surrealism, and Museology. The Centre for Surrealism benefitted from winning two large AHRC grants over a combined period of eight years, recruiting five postdoctoral researchers over that time. Museology has greater institutional visibility as a result of the founding of ICP. The Surrealism case study is clearly linked to areas i, ii, and iv above, whereas the Centre for Museology case study has links with i, ii, and iii.