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Evaluating Impact in the Arts and Humanities

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Arts Engaged



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www.leeds.ac.uk/artsengaged

<http://arts.leeds.ac.uk/artsengagedblog>



@ArtsEngaged





- Generating **new ways of thinking** that influence creative practice.
- Creating, inspiring and supporting **new forms of artistic, literary, linguistic, social, economic, religious, and other expression**.
- Contributing to innovation and entrepreneurial activity through the design and delivery of **new products or services**.
- Contributing to **economic prosperity** via the creative sector including publishing, music, theatre, museums and galleries, film and television, fashion, tourism, and computer games.
- Informing or **influencing practice or policy** as a result of research on the nature and extent of religious, sexual, ethnic or linguistic discrimination.
- Contributing to continuing **personal and professional development**.
- Preserving, conserving, and presenting **cultural heritage**.
- Developing stimuli to **tourism** and contributing to the quality of the tourist experience.



Enriching and widening public understanding of literature and cultural heritage (15 examples)

- Cultural heritage is presented and interpreted for a wide public audience.
- Britain's most iconic literary figure is reinterpreted for a wide public by one of Britain's most fêted living poets.
- Historically remote literary heritage is presented and interpreted for the general public.
- Expanding and entrenching public discussion of migration and identity.
- Building new audiences for poetry.
- Impact on individuals.

Economic benefits (tourism, publishing, products) (7 examples)

- Assisting the development of stimuli to the tourist economy.
- Digital and performance content provided for an independent poetry festival, simultaneously developing a stimulus to local tourism.
- Raises awareness of an historically remote body of English poetry, and contributes to prosperity in the publishing sector.
- Innovation and entrepreneurial activity is supported by contribution to development of a new product in the digital publishing industry.

Informing education and health sectors (4 examples)

Stimulating new creative practice (4 examples)

Informing policy and working with government (1 example)



General lessons on what makes for a 4* case study in English language and literature:

- Close links with writers and cultural organisations.
- Scale tends to be individuals or small teams of c. 3.
- Innovation corroboration with lots of relevant quantitative data (media exposure, events).
- External corroboration (reviews, news stories).
- Strong narratives and clear personal stories: case studies within case studies.
- Baseline as a point of comparison.

Transnational Holocaust Memory

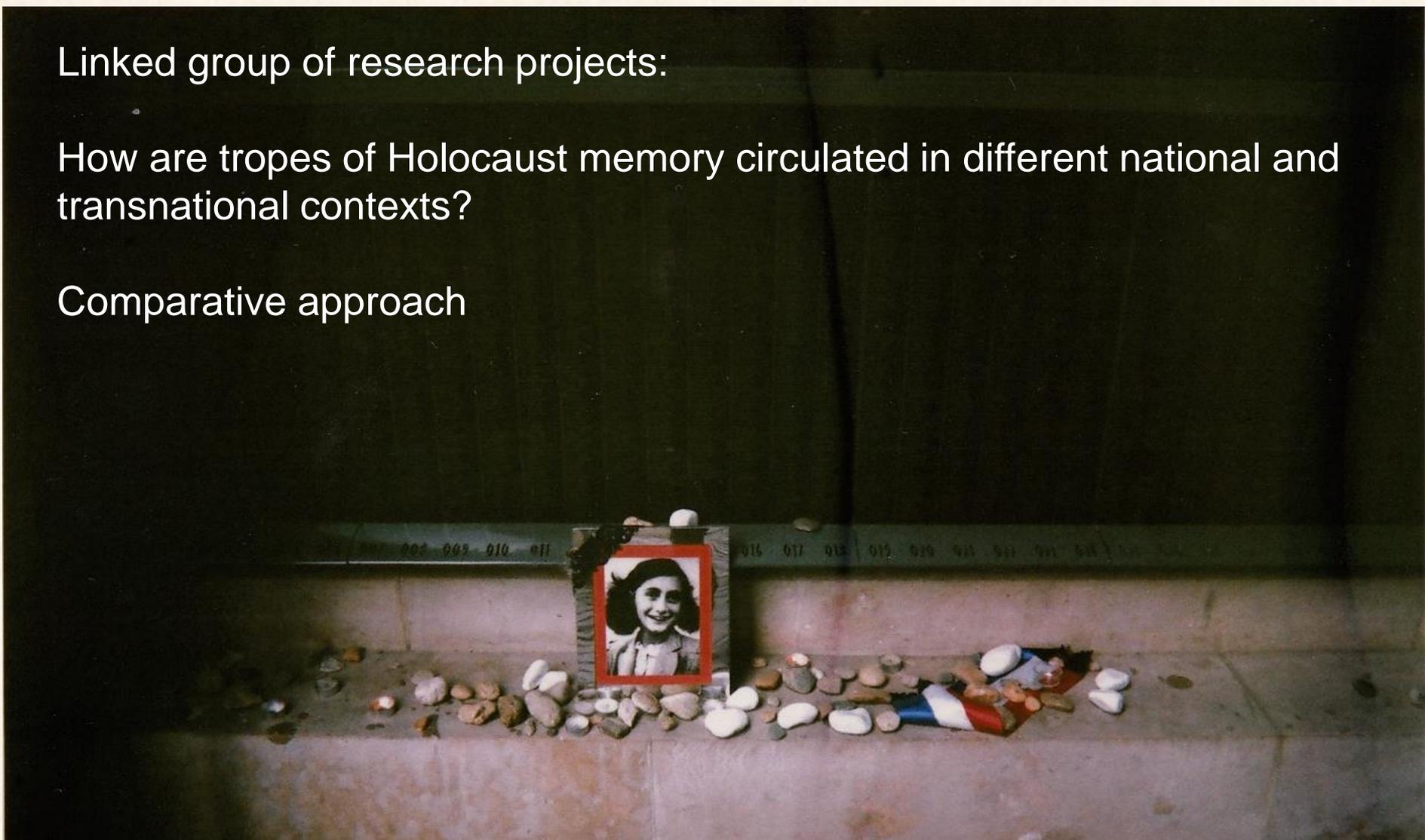


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Linked group of research projects:

How are tropes of Holocaust memory circulated in different national and transnational contexts?

Comparative approach



Transnational Holocaust Memory



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<http://transnationalholocaustmemory.org/>



@TransHoloMemory



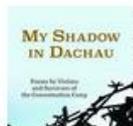
About

Since the turn of the Millennium critics have increasingly explored the complex links between the Holocaust and global memory culture, pointing to the establishment of new international norms in areas such as human rights legislation, historical memorialisation and the ways that nations confront difficult pasts. This website contains information about a series of interrelated projects at the University of Leeds which are interrogating the circulation of tropes of Holocaust memory, asking what is at stake when different countries redeploy such tropes, whether it be a desire for international acceptability, social and political transition within a new domestic or global order, new self-understandings, or other drivers.



[Watch videos from our recent conference.](#)

Featured



A new anthology, *My Shadow in Dachau*, edited by Dorothée Hoyer and Stuart Talerman, contains 68 poems by 32 inmates of Dachau in 10 different original languages. On sale direct from Camden House, or from Amazon.



An international conference on Transnational Holocaust Memory took place on 26-27 January 2015 to coincide with Holocaust Memorial Day. Plenary speakers included Marianne Hirsch, Lisa Soltzer, Eva Hoffman and Paula Gsteiro-Medkzick.



Our AHRC-funded exhibition 'Germany's Confrontation with the Holocaust in a Global Context' launched on Holocaust Memorial Day (27 January) 2015 in the UK and South Africa.



We recently collaborated with the Theatre Company *Bah Bah Bah* and *Escape Contemporary Youth Theatre* on a play entitled *Talking to our Knees*. Watch the performance and a Q&A with the cast on our [Video page](#).

TRANSNATIONAL HOLOCAUST MEMORY

CONFERENCE
EXHIBITION
PERFORMANCE

UNIVERSITY OF LEEDS
26-27 JANUARY 2015

PLENARY SPEAKERS:

MARIANNE HIRSCH
LEO SPITZER
EVA HOFFMAN
PUMLA GOBODO-MADIKIZELA
STEF CRAPS
LYNDSEY STONEBRIDGE
ROBERT EAGLESTONE
SUE VICE

South Africa partnership



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- South African Holocaust and Genocide Foundation
- Visit to Cape Town Holocaust Centre in September 2013
- British Academy International Partnership and Mobility Scheme (£10k)



- Knowledge exchange (KE) workshop with c. 60 museum professionals, teachers, heritage industry professionals – ‘dark heritage’, ‘empathy’, role of museums etc. ...

EMPATHY DARK HERITAGE
TRUTH RECONCILIATION
COMING TO TERMS WITH
THE PAST MEMORIALS AND
MUSEUMS CONFLICTED
ROLE OF THE MUSEUM
SITE OF REPRESSION
AND REMEMBRANCE
GERMANY AND SOUTH AFRICA
TRAUMATIC LEGACIES
PERPETRATORS
NAZISM & APARTHEID
RESTORATION JUSTICE

CAPE TOWN
HOLOCAUST
CENTRE

We are delighted to invite you to join an afternoon workshop with
**PROFESSOR STUART TABERNER, DR HELEN FINCH
& DR MATT BOSWELL**
visiting academics from Leeds University, UK
and fellow members of the Heritage sector in the Western Cape.

WHEN? MONDAY 9 SEPTEMBER; 2PM - 5PM
WHERE? POLA PASVOLSKY CONFERENCE CENTRE
88 HATFIELD STREET, GARDENS.

DISCUSSION TOPICS:

What use is empathy? Some lessons from the recent German experience of coming to terms with the past
The role of the museum in confronting difficult pasts: the museum as a site of repression and remembrance
"Dark heritage" cultural representations of perpetrators in Germany and South Africa

Please RSVP to tracey@holocaust.org.za by Monday 25 August 2013.



Teaching



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- Workshops for 76 local schoolchildren from 2 different schools - 14-15 years old
- Focus on the Anne Frank Exhibition



THE CAPE TOWN HOLOCAUST CENTRE WILL BE HOSTING AN ANNE FRANK TRAVELLING EXHIBITION TO MARK THE OPENING OF THE POLA PASVOLSKY CONFERENCE CENTRE, WHICH INCORPORATES THE REFURBISHED ISRAEL ABRAHAMS HALL.

Anne Frank



A HISTORY FOR TODAY

An international travelling exhibition in which the Frank family's story is juxtaposed against world events before, during and after the rise to power of Adolf Hitler and the Nazi party. By placing complex historical events against the backdrop of the life of one young person, the exhibition enables visitors to gain a greater understanding of human rights, exploring racism, democracy and positive citizenship, diversity and community cohesion and the terrible human consequences of persecution and war.

THIS EXHIBITION WILL OPEN TO THE PUBLIC
ON MONDAY 29 JULY

anne frank house



THE POLA PASVOLSKY
CONFERENCE CENTRE
The Conference Centre was developed with
the financial assistance of the Pola Family
Charitable and Educational Trust





- AHRC impact 'follow on' funding
- Displayed across South Africa and UK in 2015
- Further exhibitions in UK, Ireland and USA
- Teaching resources, student interns

Conference



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Basic evaluation



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Quantitative data



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6,000 + UK visitors and 200 + completed surveys

Was the exhibition interesting and informative? Ave. 4.28

Would you recommend the exhibition to your friends or family? Ave. 4.06

Has the exhibition helped you to understand the challenges of confronting a 'difficult past'? Ave. 4.22

Has engaging with university research helped you to understand how people tell stories about the past to define what kind of society they want to live in today? Ave. 3.93

Has the exhibition changed your attitudes or beliefs? Ave. 3.03

Were you more affected by the images or words, or both?

- I was affected by the stories of the survivors (age 10)
- More by the words of the students leading the exhibition [tour] (age 18)
- Both, but while I had seen similar images before, the information and words associated with them in this exhibition were very informative and shed new light on said images (age 18)
- Both. Words supported images, open ended questions encouraged deeper thinking (age 21)
- Images. I wondered at first if some of them were too graphic because they're in the middle of a big hall where people just rush past. It felt a bit disrespectful. But then I thought we have to keep shocking ourselves – we have to remember what humans are capable of. I don't like confronting the past but force myself to look at these images to remind myself that I have a personal responsibility to other members of society past and present (age 31)

Can remembering the past help us to achieve reconciliation and social justice?

- Yes because you can stop it from happening (age 10)
- Remembering the past can always help with reconciliation but not with social justice – these events shouldn't have taken place and to provide justice justifies it happening again (age 20)
- Not always in the way we need to. Remember that these things are continuing to happen every day all over the world (age 39)
- Definitely – linking the past to the present contextualizes contemporary events and enables (especially younger people) to question opinions which are becoming increasingly fashionable with relation to anti-Islam, immigration, UKIP opinions (age 48)
- Hopefully, but this is difficult also in that it could be an uneven process of moving forward, i.e. those who feel guilt and those who do not (age 69)

Post-performance Q&A



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Conclusion



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theatre company



HSFA

