EXHIBITIONS AT THE FITZWILLIAM MUSEUM

A brief guide to collaboration, evaluation and impact
Q.1

Is an exhibition the most effective way of communicating your research?
TESTING THE WATER: In-house evaluation

• Exhibition proposal
  Submitted to Exhibitions’ Committee

• Presentation to internal colleagues
  Learning, Communication and Public Engagement, Marketing, Design, Front-of-House Staff &c
Treasured Possessions from The Renaissance to The Enlightenment

24 March – 6 September 2015
Curators: Professor Ulinka Rublack, Dr Melissa Calaresu and Dr Mary Laven
In-house curator: Dr. Vicky Avery

94,419 visitors = c. 50,000 in 12 weeks

Seen in tandem with
Close-up and Personal: Eighteenth-century gold boxes from the Rosalinde and Arthur Gilbert Collection

Octagon Gallery: 86,224 visitors

Madonnas & Miracles. The Holy Home in Renaissance Italy

7 March – 4 June 2017
Curators: Dr Abigail Brundin, Prof. Deborah Howard, Dr Mary Laven (MML, Architecture, History)
In-house curator: Dr. Vicky Avery
Funded by a Synergy Grant from the European Research Council.

50,930 visitors
QUANTITATIVE EVALUATION

- Visitor numbers
- Increased shop, café and donation box takings
- Press coverage

QUALITATIVE EVALUATION

- Visitor comment forms
- Interactive in-gallery initiatives
- Social media comments
- Public programme of talk, events, public engagement (Participant feedback)
- Online resources (e.g. podcasts)
Codebreakers and Groundbreakers
20 October 2017 – 4 February 2018
Co-curators: Dr Anastasia Christopholopoulou; Dr Yannis Galanakis, Dr James Grime

Octagon Gallery
44, 568 visitors

FINANCIAL IMPACT included ‘product of the year’ award from Arts Council of England for a range of products sold in FM shop, both during and after the exhibition.
FINANCIAL IMPACT: PRESS ‘VALUE’

Silent Partners: Artist and Mannequin from Function to Fetish
14 October 2014 to 25 January 2015
Curator: Jane Munro

Apollo Magazine International Exhibition of the Year, 2015

Estimated value of Casa Vogue press coverage: £450,000
PUBLICATIONS:

Print run of exhibition catalogue: 75/1000 – 8,000 copies.

In-house options include online resources and e-books (Graphite, 2011, ed. Jane Munro; Amateur Etcher of Distinction: Prints by Seymour Haden, 2018, ed. Elenor Ling)
Degas: A Passion for Perfection
Fitzwilliam Museum 3 October 2017-14 January 2018; Denver Art Museum 11 February to 20 May 2018
Curator: Jane Munro

97, 470 Visitors (Cambridge); 126, 529 Visitors (Denver)
LEGACY- TEACHERS’ RESOURCES

*Degas: A Passion for Perfection*
Created by DR KATE NOBLE, Learning Department, Fitzwilliam Museum

*AccessArt: A Creative Community to Support Visual Arts Teaching & Learning*

https://www.accessart.org.uk/?
Looking at Collections: A How to Guide for Researchers

These projects demonstrate different approaches to researching objects and paintings.

The resource is designed to support students to develop research skills for EPQ and other A-level subjects.

Click on an image to explore each research journey.

The Twins

Forthcoming: Degas *Au Café*, a collaboration between Kate Noble and Jane Munro (FM) and Prof. Nick White (MML)
LEGACY : FILM

*Degas: A Passion for Perfection*
Exhibition on Screen
Director: David Bickerstaff. Release date: 6 November 2018

62 countries,
Anticipated cinema audience: 100,000
Repeat screenings in 3 years
TV – Netflix / DVD
Internal Evaluation: Exhibition Report

Details include:

• Team members,
• Design and installation,
• Project aims and overview,
• Research methodologies,
• Research collaborations,
• Study day/conference
• international partnerships,
• Public programme (workshops, tours, special events
• Visitor feedback
• Legacy
• CHALLENGES!

Artistic and quality assessments carried out by major funder, The Art Council of England