

<p>Institution: The University of Leeds</p>
<p>Unit of Assessment: 31 (Classics)</p>
<p>a. Context</p> <p>Over the assessment period the UOA has expanded an existing suite of outreach activities and developed a number of key partnerships with external institutions. Consideration of impact has increasingly been embedded into research plans for both individual and collaborative projects. Users of our research are predominantly cultural organisations, both local and further afield, with which we have developed collaborative activities, and ultimately the public. Types of impact may be characterised as: developing and improving professional practice; contributing to the development and delivery of public services; improving public understanding of modern culture's roots in antiquity. Pathways to impact include collectively-organised public-engagement activities (lecture series, workshops, theatrical events), and web-based activities.</p>
<p>b. Approach to impact</p> <p>The UOA's evolving approach to impact can be divided into two strands: (i) the development of partnerships with local cultural organisations, which provide a means for coordinating traditional types of outreach activity, especially talks delivered to public audiences, and increasing their effectiveness as pathways to educational impact; (ii) the development of web-based activities, as a means of extending our reach to more geographically and demographically diverse audiences.</p> <p>In order to focus our efforts and to formulate future strategy, we have developed a systematic approach to tracking such activities via the recording of audience numbers, collection and analysis of questionnaires, monitoring of access to web resources (quantitative and qualitative), and discussion with partners of how the collaboration has enhanced their own activities.</p> <p>i) Partnerships with cultural organisations</p> <p>Over the assessment period collaborations have been established with local cultural institutions to facilitate a sustainable programme of public engagement. The most significant is with Leeds City Museum, with whom we share two on-going initiatives:</p> <ul style="list-style-type: none"> • Since 2010 we have collaborated with the Museum in staging classically-themed events for the annual <i>Leeds Light Night</i>, supported by grants from the University's Cultural Committee and Leeds City Council. CS2 outlines the 2010 and 2011 events, based on research by Stafford. The 2012 event <i>Classical Stories Live in Leeds</i> and the 2013 <i>Carnival of Ancient Wonders</i> drew on other colleagues' work, including May's on Apuleius and Brock's on Herodotus. • Since September 2011 we have run monthly lectures at the Museum on the classical world in modern culture: <i>Classics in Our Lunchtimes</i> reaches a public audience unlikely to participate in University-based or evening events. Topics have reflected the wide-ranging potential of the <i>Classics Across Media</i> research theme (see REF5), from 'On the Origin of Eels: ancient and modern biology' (exploiting Heath's work on Aristotle) to "His Greek Materials": Philip Pullman's Use of Classical Mythology' (drawing on Hodkinson's work on children's literature). <p>Evidence of the success of this initiative can be seen in increased footfall: e.g. the 2013 <i>Light Night</i> event in the Ancient Worlds Galleries helped to attract the record number of nearly 9000 visitors to the Museum. Comments on the night indicated that the audience included both repeat visitors from previous years and new ones who would come again. Audience feedback from the lunchtime talks also indicates a high level of repeat attendance. Impact on the delivery of public services is indicated by the Museum's comment: 'the perspectives brought to particular themes by academic staff based on their own research allowed the Museum to offer something new and exciting.' See CS2 for the way in which these activities have fed into a deepening of our relationship with the Museum over the period 2010-13, and below (c) for planned maturation of the relationship 2014-19.</p> <p>Partnerships with performing-arts organisations have similarly combined impact on professional practice with impact on public audiences' understanding of the classical roots of modern culture:</p> <ul style="list-style-type: none"> • Since 2010 we have built a relationship with stage@leeds, a public licensed theatre complex located on campus, in connection with classically-themed productions. Our contribution, which began with pre-performance talks, has been progressively expanded: in 2011 and 2013 master classes for the cast were added (which fed into the development of the script); in 2013 we also added a schools event with online teachers' resource. Staff involvement has varied depending

Impact template (REF3a)

on match with research specialisms: e.g. **Stafford's** work on Herakles for *Heracles' Wife* (2010), a version of Sophocles' *Women of Trachis*; **Brock's** work on political imagery for a modern adaptation of Euripides' *Orestes* (2011); **Heath's** work on the social function of tragedy and **Pender's** on Greek ethics for an adaptation of Sophocles' *Antigone* (2013).

- **Brock** has facilitated collaborative activities with **Opera North**, including lecture series and 'sandpit' research events; he chairs the Faculty liaison group with ON and brought his particular research expertise to a lecture-concert on opera's classical roots (February 2013).

ii) Web-based activities

In order to inform and stimulate interest in the classical world and its connection with our own, and to extend our reach to an international audience, two **websites** have been developed over the assessment period, both of which make the UOA's research available in accessible form:

- The **Classics Talks in Leeds** blog (classicstalks.wordpress.com/) was established in summer 2011, providing a platform for podcasts of talks delivered in and around Leeds, including those detailed above (i). Promoted via Twitter, the blog has received over 4,700 hits to September 2013; the majority of viewers is based in the UK, but North and South America, Australia, Indonesia, India and continental Europe are well represented. Monitoring of the site's statistics shows that all talks have been listened to, with many attracting 'likes', and comments on the site itself or by other bloggers (e.g. www.stephaniessecrets.co.uk/blog/?p=1622).
- Since May 2010 Goodman has provided scholarly analysis of the influence of the ancient world in modern film and TV to an international audience by the blog **Penelope's Weavings and Unpickings** (weavingsandunpickings.wordpress.com/). The wide reach of the blog's impact is evident in the overall number of hits it has received (over 60,500 hits to September 2013), an average monthly viewing figure of c.1500 hits. The responses elicited by individual posts give some indication of the impact on individual users. E.g. a post about Latin lyrics in *Doctor Who* (25/10/12) generated 50 responses, including comments such as 'now that I know what is being sung, it makes the whole last 20 minutes of the episode that much more moving'. A post on the National Trust's Charlecote Park (25/10/12), providing identifications of the ancient Roman ruins depicted in a set of eighteenth-century paintings in the Ebony Room, was picked up by the house's management team: they have changed the way they present this part of their collection, and reference the post in their own blog (charlecoteparknt.wordpress.com, 3/11/12).

iii) Support for impact-related activity

Dr Eleanor O'Kell's appointment (since 2009) as Visiting Research Fellow in Classics has allowed us to benefit from her expertise in this area. By developing a suite of shared outreach activities, we have embedded impact-related enterprise as a normal part of our academic work, and provided colleagues with a supportive framework within which to gain experience. The importance of such activities is recognised formally through their integration into the criteria for promotion at all levels.

The University has invested £900,000 in the **Arts Engaged** initiative, which supports an Arts Impact Officer and five Post-doctoral Impact Fellows. We are working with the Impact Officer and the Museums and Galleries Fellow e.g. in connection with the projects outlined in the case studies. Our public engagement activities have attracted funding from Arts Engaged: £900 for the *Classics Talks* website, £1000 for the programme at Rochdale Touchstones Museum (see below c), and £1000 for the *Herakles* exhibition (see CS2). The *Greek Wine* project (see REF5) will draw on the support of the **Cultural and Creative Industries Exchange**, which brokers relationships with external partners and has an interest in exploring the commercial potential of Arts research.

c. Strategy and plans

Our strategy for 2014-19 is to expand the range of our partnerships with cultural institutions and our web-based activities, and to deepen existing relationships. New partnerships are being developed, building on research and engagement activities of the current assessment period:

- **Bradford's National Media Museum** (NMM): in March 2011 we put on the event *Classics in Our Time: the ancient world in 21st century film*, which included lectures and a film-showing, and in November 2011 our *Animating Antiquity* conference was hosted by the NMM (see REF5). The death of Ray Harryhausen in 2013 has provided impetus to the NMM's acquisition of his collection of animation materials: a Collaborative Doctoral Award bid is under discussion for a project based on the material relating to his classically-themed films.

Impact template (REF3a)

- **Rochdale's Touchstones Museum:** in 2011-12 we offered a series of workshops for young people on Greek and Roman drama, which included academic talks and hands-on activities. In October 2013 we designed a session on Greek vases for a primary school Greek Day (www.rochdaleonline.co.uk/news-features/2/news-headlines/82933/all-greek-at-touchstones). The potential for impact on the Museum's professional practice, in choice of material for display and its interpretation, is great: the Collections Manager has commented on the usefulness of our input, especially **Stafford's** on the Greek items, where in-house expertise is lacking.
- **Hartlepool's Heugh Battery Museum:** drawing on **Pender's** research on Greek heroic values, one of the PGRs in the 'Classical Heroism in War and Peace 1914-24' network (see REF5) is working with the Museum on an *Iliad*-themed poetry writer's group (2013-2014). Funding applications are in train for the AHRC/Heritage Lottery Fund 'Connected Communities' scheme for WWI commemoration events at the Museum and Hartlepool FE College (December 2014).

Our relationship with **Leeds City Museum** will be raised to a new level by collaborative work for the *Herakles* exhibition (see CS2). In addition, bids are in preparation for: a Collaborative Doctoral Award to fund a project on the Museum's Lanuvium sculpture collection; funding for work by a Classics PGR on the Museum's ancient Cypriot pottery holdings alongside the University's collection of ancient Cypriot artefacts, with a view to making both accessible via a virtual online gallery. Preliminary work for the tour of the *Herakles* exhibition (see CS2) has begun to establish a network of contacts with museums across the UK and overseas, which will be consolidated and extended in the course of the tour, taking our impact to **national** and **international** level.

In addition to the blogs detailed above (**b**), further development of our **web-presence** is planned. This will provide more in-depth treatment of a wider range of research for our existing international audience, and attract new members, with a view to developing interest in the classical world:

- The **Hercules website** (www.leeds.ac.uk/arts/herculesproject) will be developed to provide accessible accounts of the project's research aimed at a non-academic audience, building on expertise developed via *Classics Talks* and a 'virtual' version of the 2013 conference (REF5).
- A **Cloth and Clothing in Antiquity** site will aim to make research on ancient textile production and usage, including (though not limited to) research by Leeds staff, accessible to the public.

Finally, the UOA's research strategy for 2014-19 (REF5) includes the prioritisation of a selection of **major collaborative projects**. Identification of potential for impact, and the possibility of generating types of impact not yet embedded in our repertoire, is now considered in the early planning stages of such projects, and integrated into grant applications. For example:

- *Commemorating Augustus* involves three collaborations designed to generate impact as the project progresses: with JACT, a teachers' INSET day on Augustus (16/11/13) will have impact on A-level teaching; with Leeds City Museum, an exhibition on Augustan coinage (summer 2014) will promote public understanding; with the marketing company Augustus Collection, monthly blog posts about Augustus in the run-up to the bimillennium will enhance their brand via an extensive social media presence, and will extend our impact into the commercial sphere.
- The *Recreating Greek Wine* project, too, has potential for commercial impact, on the Italian wine-makers involved: the product should be saleable, with our input into the branding.

d. Relationship to case studies

Names on Terra Sigillata (CS1) is a special case both in content (a database based on a unique collection of material) and user-group (primarily community and commercial archaeologists). However, it has contributed to the development of our approach by showing how impact can be embedded in a major research project, and in exemplifying impact on professional practice. This has been carried through into *Herculean Labours* (CS2): here the major impact is again enhancement of professional practice, but this time on users in cultural institutions.

CS2 is more clearly embedded in Leeds Classics' overall approach to impact, fitting with the *Classics Across Media* research theme (REF5) and building on our track record of public engagement activities. Increasingly systematic organisation of the activities involved in CS2, and growing experience of the charting of their impact, has influenced our developing impact strategy. All Classics staff have been involved in activities relating to CS2 which has fostered a sense of communal ownership as well as ensuring good knowledge of developments across the unit.