

Impact template (REF3a)

Institution:	University of Nottingham
Unit of Assessment:	UoA 31 Classics
a. Context	
<p>During 2008-2103 we have developed our long-standing commitment to communicating Classics to external audiences by using our research to create cultural capital and enrichment relevant to the needs and interests of an increasing range of educational, public, professional and business users.</p> <p><u>The main types of impact produced by our research</u> span: (1) Education. Influencing the design and content of tertiary education courses worldwide and enriching UK secondary education (<i>Users a & i, below</i>). (2) Cultural life. Creating and interpreting public cultural capital via both traditional and social media; and informing cultural practitioners across a range of the arts (<i>Users b-g & l</i>). (3) Economic prosperity. Supporting and creating wealth in publishing and the cultural sector, enhancing business executive leadership, and working with commercial providers of information services (<i>Users k-o</i>). (4) Public discourse and Civil society. Improving the quality of evidence in contemporary socio-political debates to enhance understanding and challenge cultural values (<i>Users h, l & m</i>). (5) Public services. Contributing to the development and delivery of local government cultural services to support public understanding of cultural heritage (<i>Users l & m</i>). (6) Policy making. Informing local and national government cultural heritage policies (<i>User m</i>).</p> <p><u>The external users, beneficiaries and audiences for our research</u> fall into two broad groups: A diverse array of public audiences: (a) UK primary & secondary school pupils, via school visits & A-level days; (b) lecture audiences at societies and interest groups; (c) online audiences, via videos, podcasts, websites & social media platforms; (d) readers of books and reviews aimed at wider audiences; (e) TV & radio audiences, via consultancies and interviews; (f) theatre audiences, via pre-performance talks; (g) visitors to exhibitions drawing on staff research; (h) gun control activists.</p> <p>Specialist professional and business users. This group has seen a marked expansion and diversification. The main users are (i) Classics HEI teachers & students worldwide; (j) UK secondary school teachers, especially at GCSE & A-level; (k) academic and commercial publishers; (l) cultural practitioners & professionals: e.g. fiction authors, theatre directors & performers, creative artists, TV & film producers, museum curators, librarians; (m) local & national government agencies and NGOs; (n) business and third sector executives; (o) commercial information services providers.</p> <p><u>These varied impacts and beneficiaries reflect the range of our research activities</u> outlined in REF5, especially (i) our aim to cover the breadth of Classics; (ii) our development of new areas of collaborative research; and (iii) our mixed economy of individual and Research Centre projects.</p> <p>(i) The diverse types of impact and wide range of specialist users and public audiences outlined above stem from the breadth of our research. Almost all our staff are involved in external engagement activities, which draw upon all five of our research themes described in REF5.</p> <p>(ii) Lorenz's digital humanities research involves collaborative partnerships with specialist users (museums, creative artists, commercial IS providers). Eidinow applies her work on oracles and decision-making in executive education programmes, working with Oxford's Said Business School.</p> <p>(iii) Our engagement with users is strengthened by the connections between individual research and our Research Centres. The Centre for Spartan & Peloponnesian Studies links Hodkinson's research to Greek local government policies (cf. Sparta case study). The facilities of our Digital Humanities Centre (DHC) underpin Lorenz's extra-academic collaborations (above & section b).</p>	
b. Approach to impact	
<p><u>Our interactions with extra-academic audiences</u> have built on our earlier outreach activities through increasing engagement with users to create and identify benefit from our research. For example, we have long been active in schools outreach by giving invited talks, through close links with the East Midlands Association of Classical Teachers (EMACT), and through the <i>Nottingham Classics Out and About</i> programme, which introduces Classics to local primary schools. Since 2008, in liaison with teachers, we have increasingly based these interactions around our research: creating a list of staff research talks tailored to OCR & AQA curricula, gaining feedback from EMACT teachers on their use of our research (as in the case studies), and introducing research-based sessions for the primary schools, such as the <i>Curious Minds: Exploring the Arts & Humanities</i> event (June 2012), co-organised by Lovatt and funded by £2K from the university's Hermes Fellowships programme.</p> <p><u>Our interactions with specific users vary, with diverse impact pathways.</u> Some involve collaborative planning to create and identify benefits. Lorenz's joint project with Nottingham Castle Museum on</p>	

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Roman portraiture included enhancing public understanding of the latter's Nemi collection – much of it never before on public display – via the *Treasures of Nemi* exhibition (July-Sept 2013). It was linked to the AHRC *Hidden Collections* skills training scheme, which funded a PGR team to supply academic materials supporting the exhibition via a blog and social media. The scheme evaluation identified over 3000 digital visitors from 37 nations and increased footfall in the exhibition itself.

Other planned interactions involve more generic impact pathways. **Eidinow's** research with Rafael Ramirez (Said Business School) on 'Phronesis and the aesthetics of organising' was targeted at business executives by publication in the journal *Organizational Aesthetics*; and was then selected for special feature in the International Executive Development Programs' *Ideas for Leaders* online service, which disseminates 'actionable, commercially relevant... ideas' to business leaders.

In some interactions our research provides both raw materials and methodological guidance for users, as with artist Theresa Caruana's *Nemi Anywhere* outdoor exhibition at the university's Lakeside Arts Centre and adjacent Highfields Park (Sept 2012). Created during a Leonardo Fellowship at the **DHC** (Dec 2011-Aug 2012), the exhibition drew upon research materials from **Lorenz's** *Speculum Dianae* website; and its arrangement and combination of 2D & 3D installations were influenced by her publications on multi-screen presentations and on metalepsis in ancient art.

Some interactions develop in response to unanticipated opportunities. **Hodkinson's** case study research began in purely academic terms; but new Sparta options in the OCR curricula created fresh possibilities for collaboration with teachers to use the research for the benefit of their pupils.

These cases illustrate our attention to identifying impacts resulting from interactions with users. Where feasible, this includes the effects on general audiences, as in the case of **Bradley's** role as lead consultant for BBC4's documentary *Rome: History of the Eternal City* (Dec 2012), arising from his work on Roman pollution. Follow-up via media sources indicated that the documentary was the 14th most-watched UK factual digital channel programme in 2012 (803,000 viewers), with double the average timeslot audience share (2.7%) and high levels of audience appreciation (86/100).

We support staff to achieve impact in several ways. The Director of Research and Impact advises staff on integrating impact into project design. A departmental Impact Forum in May 2011 shared good practice. **Bradley** was supported in his successful bid for a place on the AHRC Broadcast Media Training workshop in July 2011. **Lorenz** was given a semester's extra leave to further her Nemi research and develop the **DHC** to facilitate her knowledge exchange research collaborations.

Use of university facilities. Lakeside, the university's public arts centre, has hosted not only Theresa Caruana's *Nemi Anywhere* exhibition, but also the production of Aristophanes' *Lysistrata* in **Sommerstein's** case study. **Lorenz's** projects have drawn on expertise in Computer Science, Geography, Engineering, and the Learning Sciences Research Institute. They have received £60K direct or brokered funding via the Centre for Advanced Studies in Arts & Social Sciences and the Horizon Digital Economy Research Hub. The **DHC's** creation was funded by £190K of CIF money.

We also enable impact through PGR training. Draycott & Lennon gave research-based talks at the University Museum's 2010 *Roman Sexuality* exhibition. Leveritt & Usherwood worked on the *Treasures of Nemi* exhibition: Leveritt applying visual analysis techniques from his research to the votives; Usherwood within the *Hidden Collections* scheme. Bloxham & Davies gained places on the Classical Reception Studies Network's 'Communicating Ancient Greece & Rome' programme.

c. Strategy and plans

Our strategy for developing impact has been formulated in a planning process initiated by the Department's Research and Impact Review in 2011 and subsequently informed by the Faculty of Arts 'Engaged Humanities' strategy and the university's Knowledge Exchange (KE) Framework 2013-2018. The exploitation of unexpected opportunities arising from 'pure' research will remain important; but we recognise that the increasing integration of KE and extra-academic benefit into our research landscape will entail continuing reorientation of existing practices. Developing the full potential of our current approach will require strategic planning and support for our staff and PGRs.

The underpinning element of this strategy is systematic integration of KE into the Department's culture and procedures, especially those for staff development, through its inclusion among the criteria for new appointments, workload allocation, mentoring, performance review, and promotion.

The Director of Research & Impact will extend current support: advising staff about KE possibilities,

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training and funding; and evaluating our overall achievements. S/he will liaise with wider university support: the Arts Faculty's KE Manager, Digital Humanities Manager, and Web & Marketing Officer, Centre for Advanced Studies, and the new Nottingham Catalyst community engagement scheme.

Our strategy also embraces enhanced PGR training. Monitoring of their training needs will include identifying potential research users and developing pathways to impact. We plan to involve them further in the KE activities of our research centres and schools programme. From 2014/15 our PGT courses will make Museum & Heritage and Digital Humanities training available to all MA students.

We have identified the following goals for building on our current approach and its achievements.

1. Sustain existing areas of engagement activity. (After **Sommerstein's** retirement, **Fotheringham** plans new Greek drama KE activities, drawing on her research on Greek tragedy on film & TV.)
2. Expand existing relationships with UK schools, developing further research-led interactions relevant to their teaching and learning, with follow-up dialogue to identify resulting benefits.
3. Deepen interactions with cultural practitioners and their audiences, and work with the Lakeside Arts Centre and other venues to enrich their cultural offerings and public engagement.
4. Assist staff, post-doctoral fellows and PGRs to identify extra-academic resonance from their research, to embed KE within research design, and to develop effective external interactions.
5. Develop our engagement with online audiences through increased use of digital technologies and interactive social media, and improved website design and marketing.
6. Improve the quality of interactions with general public audiences, including the collection and evaluation of responses to our research such as quantitative data and end-user feedback.
7. Form closer KE partnerships with particular users by involving them in project design and the research process or through continuous dialogue about specific needs and mutual benefits.

d. Relationship to case studies

Our Greek Comedy and Sparta case studies exemplify several aspects of our developing approach in sections a-b and inform a number of our goals in section c. As the products of mostly pre-2008 research, they represent steps towards future fuller integration of KE into our research practices.

They exemplify the **diverse types of influence** produced by our research (educational, cultural, economic, public, civil, policy) **and users with whom we engage** (general readers, teachers and students, cultural practitioners and their audiences, local government, activists, online audiences).

As noted in section a, the Sparta study epitomises **the support our research centres provide to our extra-academic interactions**, illustrated also by the **DHC's** essential role in **Lorenz's** projects.

Both studies (and especially the Sparta study) exemplify **our deepening KE engagement with schools**, informing **Goal 2** by showing how generic schools dissemination can be transformed into working with individual teachers to create benefit targeted to their needs and those of their pupils.

Both studies illustrate **our growing interactions with cultural practitioners** underpinning **Goal 3**: the Greek Comedy study by working with Lakeside's production of ancient drama to reach regional audiences; the Sparta study by informing a popular comics genre with an international audience. In both interactions engagement with antiquity raised issues of contemporary resonance (cf. **Goal 4**).

The Sparta case study exemplifies **our increasing engagement with digital audiences (Goal 5)**. **Fotheringham's** audio podcasts on *300* (March 2008) were among the University's earliest podcasts. With 21,188 page views and 3,706 downloads within 27 months, they stimulated more advanced initiatives, such as the blog & social media supporting the *Treasures of Nemi* exhibition.

Both studies exemplify **our attention to identifying impacts from interactions with users**. The Greek Comedy study's use of Penguin sales figures and online reader ratings illustrates our collection of quantitative data and feedback from general audiences, as also in **Bradley's** BBC4 consultancy (cf. **Goal 6**). The Sparta study illustrates the identification of benefit in more specific contexts through direct relationships and dialogue with particular users (cf. **Goal 7**).

Above all, both studies show **the developing nature of our relationships with users**: from early impacts which were largely by-products of generic research dissemination to later interactions involving planned engagement with specific users. As such, they represent a step towards projects (such as **Eidinow's** *phronesis* research) in which application to extra-academic contexts is a central research aim (cf. **Goal 4**) and projects, such as **Lorenz's** work with Nottingham Castle Museum, involving direct integration of users into project design and research process (**Goal 7**).