

<p>Institution: University of Derby</p>
<p>Unit of Assessment: 36</p>
<p>a. Context: Given the diversity within the UoA impact occurs in very different ways and reaches multiple audiences. Research expertise is delivered through interdisciplinary centres: <i>Society, Religion and Belief</i> and <i>Identity, Conflict and Representation</i> reaching out to beneficiaries in local, national and international communities, organisations, and the wider public to illuminate and challenge cultural values and social assumptions within civil society, and influence public policy. The unit's developing strategy is to match the diversity of research to multiple, targeted locations providing opportunities for dissemination and dialogue, as well as for funding and collaboration. Knitting different aspects of the unit's work together are certain drivers for impact: (1) the transformative power of the arts and culture (including religion or belief) to make a difference to society, people, places, and values; (2) the need to alter perceptions and stereotypes; (3) to enhance public understanding of key social and cultural issues and (4) to influence public opinion, policy, and wellbeing. Thus, non-academic users include the public through cultural, educational and creative work, employing diverse sites such as galleries, museums and theatres to inform, challenge, and influence by research presented through exhibitions, public talks, critical and creative workshops, and other presentations: <i>Look At Me! Images of Women and Ageing: An Exhibition of Images of Women, by Women</i> (Sheffield. 9th- 23rd March 2011); Derby Learning Theatre projects; <i>Easter Island, Myths, and Popular Culture</i> international travelling exhibit 2010-2013; Derby's FORMAT International Photography Festival; and the development of Joseph Wright studies, including the re-opening of the Derby Wright Gallery (February 2012) after a £150,000 re-fit. Other users were engaged through unusual everyday venues: shopfronts and Age Concern charity offices (Representing Ageing Research project 2009-2011); festivals (York Older People's Assembly Festival, Women's Festivals); and through virtual communications (see blog posts on Aune's new feminism work: on mediotutissimus.blogspot.com or Campbell's critical regionalismdotcom.wordpress.com website). There are also specific planned users: (1) pharmaceutical/medical practitioners informed by Craig's diabetes horror film <i>Sugar Drop</i> raising awareness and training staff (Lifescan 2010; Birmingham Medical Institute, 2010; Diabetes Awareness group, Ashford Hospital, 2010). (2) Policy formers and public stakeholders through [a] Crouch's 2006 government Survey of Allotments, Community Gardens and City Farms used in <i>Making the Case for the Social Sciences: Sport and Leisure</i> (2011) demonstrating the impact of sport and leisure on reducing youth crime, raising pupil achievement, improving mental health and wellbeing, and persuading the government in May 2011 to provide allotments. Likewise [b] Weller's AHRC/ESRC project on religious discrimination (Case Study 1) influenced the Equality and Human Rights Commission, the Equality Challenge Unit, and the Department of Communities and Local Government (see <i>The Impact of AHRC Research 2010/11</i>); [c] The Multi-Faith Centre led 'Prevent' £40K Home Office initiative October 2012–July 2013, in which the UoA delivered workshops to police, social workers, and local government on identifying and tackling religious radicalism. (3) Faith, Belief and community groups, legal and public sector workers were engaged through Weller's Knowledge Exchange workshops generating direct benefits to users and, in turn, feeding back into its findings. Also Scott-Baumann directly engaged with Muslim communities and education through the Islamic Studies Board (2009-12) and the steering group of British Association of Islamic Studies. (4) Public well-being, local government and tourism users have benefited from Elliott's research on landscape use (Case Study 3); (5) Public awareness across intergenerational groups was created by Aune and Hogan's research (Case Study 2) on gender, youth and age, challenging assumptions and stereotypes about feminism and older women. (5) General Readers / educators were influenced through textbooks like Hogan's <i>Feminist Approaches to Art Therapy</i> (sales: 20,000) and Campbell (with Kean) <i>American Cultural Studies</i> (3 editions - sales over 25,000).</p>
<p>b. Approach to impact: RAE2008 feedback noted 'very strong evidence of influence beyond the HE sector', and funding has enabled the UoA to build on this by a focus on developing excellent research <i>with impact</i> particularly in Religion and Society, Gender Studies, and Community History. UoA and University Research and Learning for Teaching Fund funds targeted specific projects built on expertise and existing relationships to reach out and engage public discourse, creativity and community-related activities, including stakeholder advisory boards in research projects (e.g. Aune's ESRC/AHRC project on Christian students). Approaches to impact have been supported at three levels: research centres (including an 'impact fund' to aid community outreach), faculties</p>

(UoA funding activities such as public creative writing workshops, dissemination costs of legacy resources like the *Sugar Drop* DVD), and University (January 2010 Impact Conference with REF Pilot Study speakers, the exploitation of facilities, or support for external funding applications). Interaction with non-academic users with a varied social and cultural reach is exemplified by **specific approaches**: **(1)** Exploiting the UoA's tradition in which religion and culture research and utilisation of the University's Multi-Faith Centre as a hub for connecting with faith communities and as a formal voluntary and community sector partner (Weller's project in which Knowledge Exchange workshops engaged practitioners (106) from organisations in religion or belief; voluntary and community (45); public (40), legal (12), and private (8) sectors with developing and understanding policy and practice around research themes; providing critical feedback into final dissemination and utilisation). **(2)** Research on representations of gender and ageing built on collaborative ESRC funding and UoA support developing relationships across cultural groups and sectors including a Green Estate 55+ luncheon club, 'Act Your Age' Workshops (ESRC Festival of Social Science); women's groups (Derby Women's Centre, March 2012 and Progressive Women, London, June 2010); atheist and humanist organisations (London, April 2011 and Glasgow, February 2011); conferences/events – for religious studies teachers (Durham, July 2011); on women and gender equality (Women of the World Festival, London, March 2012; National Women's Day, Belgium, 2013). Such interactions develop the legacy resources to enhance the work's reach through films about ageing (funding for new film at Connected Communities Showcase Edinburgh 4/7/13), website, art works challenging stereotypes exhibited in numerous locations, postcards, and a DVD). **(3)** Aune's contemporary feminism research reached new audiences igniting public debate through popular press, radio, internet and blogs, with *The Guardian* (2010) naming her as one of 'the next famous five young feminists'; the *New Statesman* (2010) viewing her popular book *Reclaiming the F Word* as 'chart[ing] the emergence of a new breed of feminist: young, political, pragmatic', and raising awareness of gender inequalities and outlining feminism's significance in the contemporary UK. **(4)** To exploit the University's regional focus and facilities establishing significant relationships with organisations like QUAD Arts, Derby Museum and Galleries, as well taking over and running the Derby Theatre (2011). Impact activities surrounded the 2012 re-launch of the Joseph Wright gallery with public engagement by Barnard, Crouch and Elliott (funded by the UoA) whose underpinning research in the Enlightenment and landscape forged links with regional groups (through talks, presentations to museum and curatorial staff at conference January 2012) altering perceptions of the city and enhancing its Wright heritage plans, and inspiring future creative works. Similarly, the development of the Derby Theatre as a 'learning theatre' is evidenced by performing 'The Country Child' by Derbyshire's Alison Uttley (adapted/researched/directed by Theatre Arts staff, May 2011: audience:1050) demonstrating how underpinning research practice enriches and engages the wider public in multiple ways, such as literary, musical and filmic public events; these include Denis Judd's talk on his *The Diaries of Alison Uttley* (audience: 90); filmmakers Simon Groom and Doug Smith showing and discussing their documentary *Alison Uttley – a Spinner of Tales*; and a Creative Writing storytelling session for local parents and children. The Arts Council's Sir Peter Bazalgette's inaugural lecture, March 2013, called the theatre a 'novel and enterprising idea'. Similarly, using the Deda art space in Derby to host 'Fiction, Fatwa & Fear: Writing After *The Satanic Verses*' (Sept, 2013). Likewise, Elliott's research on arboricultural history, part-funded by the UoA, helped to shape restoration, re-interpretation and management of local parks (**CS 3**). Through talks (including to Chartered Foresters at Kew 2011), lectures, publications and radio, the research has altered perceptions on park use, promoted the study of arboreta and generated follow-through impacts on well-being as the work became incorporated into Nottingham's Mental Health Awareness week (October 2012) supporting the socially excluded, community garden organisations, custodians of green and wild places, mental health service users, and commissioners and managers of mental health and well-being services. **(5)** Academic developments have supported key impact areas, such as the underpinning work on Horror and Transgression, which informed Craig's *Sugar Drop* film examining Hypoglycaemia from the position of perceptual subjectivity rather than objective reality and now used to train medics and carers on diabetes. The film links to funded staff research (Lee, Craig and Cherrington [latter 2 not submitted to REF]), to a Horror / Transgression Masters pathway, international journal *Transgressive Culture* and public engagement events like the international tour of the film *Nightbreed: The Cabal Cut* (2012, restored by Cherrington - documented in *Empire Magazine* (279, September, 2012) and endorsed by its author Clive Barker

Impact template (REF3a)

through his website) at events such as Fantasiafest, Montreal and Screamfest, LA; QUAD Arts' *Edge-Lit* (Horror Fantasy SciFi Festival, July 2012, 2013), or the UoA's funded conference *Nationalism, Identity and Belief* (March 2013). Opportunities were provided for two emerging researchers on fractional posts to gain experience developing materials for school children through direct involvement through the AHRC-funded Researcher-Curator Project (2010-2012).

c. Strategy and plans: Building on the above **(1)** To develop collaborative work with the Multi-Faith Centre with more events like that on Buddhist Studies (July 2012); **(2)** to extend the use of Derby Theatre as a research impact hub utilising existing good practice in public engagement and regional reach whilst developing creative collaboration across UoAs, bringing creative writing, theatre and media together with art, design and technology (within UoA's Faculty). The goal is to deepen impact through closer working with industry, regional arts groups, and public. For example, following Kasule's Attenborough Centre public workshop as part of 'Embrace Freedom' using music, craft and dialogue from Africa to celebrate African independence (attendance: 150), in July 2013 the Derby Theatre/UoA (with Goldsmiths) hosted a public conference *What is African Theatre and Performance?* where practitioners, academics and the public came together for performance and discussion. In July 2013 Campbell worked at the Theatre with actors, public and playwright Ashley Smith on a read-through of a new play on Sam Shepard providing expertise on the contemporary US West; **(3)** With the University's increased funding/collaborative commitment to the bi-annual FORMAT International Photo Festival engaging academics, artists and the general public in a celebration of lens-based media, the UoA is centrally involved in both organisation and impact in the 2015 festival promoting creativity, cultural awareness and distinctive university/city connections, which benefit the economy of Derby (2011-12 Report £5.4million economic impact; 2013 150,000 individuals engaged with the festival). In turn, the follow-through has been the festival conference (200+ delegates - public, practitioners, curators), and resulting innovative book *Photocinema* (2013) co-edited with curator Cramerotti. **(4)** Developing sustainable impacts, achieved through the production of high quality legacy materials (film, DVD, text, or web-based) to benefit academic practice and public understanding, prolong the circulation of research and enable its continued educational, cultural and communal use. Follow-up projects sustain and develop impact as Weller's projects have demonstrated and Aune's Christian students project will continue to do. Thus, original work can be funded for expansion (*Sugar Drop* followed by its sequel *Cold Mile House* with both UoA and private investment financing), or additional formats utilised (thus a publication or a public event emerges from successful research and is informed by public exchange e.g. Ageing project films, *Photocinema*, *Transgressive Culture*). **(5)** Increased funding applications, such as Aune's to the AHRC utilising advisory boards on non-academic stakeholders and building on Scott-Baumann's experience with the ESRC and HEA. Staff training has used specific case studies presented at faculty and university conferences and emphasised impact as a key requirement for internal funding application processes.

d. Relationship to case studies: The case studies illustrate the UoA's approach, capitalising on diverse research expertise whilst looking to maximise varied public engagement around the key issues raised. Activity pre-dates the recent interest in impact measurement, for example Case Study 1 builds on earlier work (1999-2001) to influence policy and public sector groups (legal, religious, social). Our strategy has been realistic in scope, recognising the limits of critical mass, so has employed collaboration to increase impact (see Case Studies 1 and 2) and indeed, to also work with other universities Weller with Oxford and Manchester, Elliott with Nottingham. These exemplify the approach, utilising local expertise and resources in order to influence and enrich national and international constituencies, engaging the public across various sites, using multiple methods; some immediate (exhibitions, events, performances) and others sustained accessibly over time (websites, publications, DVDs). Our case studies emphasise critical thinking around cultural attitudes, a reassessment of stereotypes, and greater social understanding of age, gender, illness and faith, highlighting wellbeing as always aligned with a more knowledgeable, enriched and assertive notion of civil society and environment. Other developing examples show this rich mix of impacts, and will develop with experience and the support of University strategy and UoA implementation.