

Impact case study (REF3)

Institution: Liverpool Hope University (LHU)		
Unit of Assessment: Education		
Title of case study: Changing Social Attitudes to Disability		
Period when the underpinning research was undertaken: 2014-2019		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s): David Bolt, Claire Penketh, Owen Barden, and Ria Cheyne.	Role(s) (e.g. job title): DB - Professor of Disability Studies, CP - Associate Professor of Disability Studies, OB - Associate Professor of Disability Studies, RC - Senior Lecturer in Disability Studies.	Period(s) employed by submitting HEI: DB - 2009 +, CP – 2011 +, OB – 2012+, RC – 2009+
Period when the claimed impact occurred: 2014 +		
Is this case study continued from a case study submitted in 2014? Y /N		
<p>1. Summary of the impact</p> <p>The Centre for Culture and Disability Studies (CCDS) is an interdisciplinary venture generating research founded in a profound respect for non-normative experience and the related knowledge too frequently obscured by a focus on needs. CCDS research has had impact upon twenty-first-century social attitudes towards disability. Specific impacts include:</p> <ul style="list-style-type: none"> • The proposing of a tripartite model of disability (a combination of normative indifference, non-normative difficulties, and non-normative qualities), applied to the RNIB campaign <i>See The Need</i>; • Influence on educational practitioners through promoting anti-ableist pedagogy in art education; • Improved educational access for people with learning difficulties; • Enhanced understanding and awareness of the representation of disabilities, both historically and in the present day. 		
<p>2. Underpinning research</p> <p>The Centre for Culture and Disability Studies (CCDS), directed by Prof. Bolt and with Drs Barden, Penketh and Cheyne among more than a dozen core members, was founded in 2009. It has gained recognition regionally, nationally and internationally for interdisciplinary research activities, providing an extended research community of disabled and non-disabled academics and non-academics. It crosses the lines that often divide different fields and disciplines to engage critically and productively with multiple forms and levels of representation, challenging all aspects of dehumanising practice and seeking full acknowledgement of the ontology and epistemology of people who are disabled.</p> <p>The CCDS grew from, and with, the <i>Journal of Literary and Cultural Disability Studies (JLCDS)</i>, a quarterly periodical published by Liverpool University Press and of which Bolt is Editor-in-Chief (international impact enhanced by Project MUSE collection/Scopus abstract and citation database). The CCDS has also hosted more than 60 research seminars across four different series, including one that resulted in a Routledge collection edited by Bolt, <i>Changing Social Attitudes Toward Disability: Perspectives from Historical, Cultural, and Educational studies</i> (2014; impact enhanced by Korean translation, 2018), and another in a <i>JLCDS</i> special issue, <i>Disability and the Emotions</i> (2020). The seminars led to larger events like the International Conference on Educational, Cultural, and Disability Studies, held biennially from 2011 and</p>		

represented in another Routledge collection edited by Bolt and Penketh, *Disability, Avoidance and the Academy: Challenging Resistance* (2016).

Particularly significant strands of research undertaken by Bolt, Barden, Cheyne and Penketh are outlined below.

Bolt proposed an ableism-disablism distinction that led to his introduction of the tripartite model of disability, a critical framework used to avoid one-dimensional representations by considering disability as a combination of normative indifference, non-normative difficulties, and non-normative qualities. He applied the model to aesthetics, film, music, humour, media, and pedagogy, and defined a subfield of disability studies: Cultural Disability Studies in Education (Bolt, 2019).

Penketh researched the place of ableism in art education and posited a hybrid methodology of 'crip' theory and Critical Discourse Analysis to offer insights into pedagogic practices. The result was a theoretical framework for how art educators in secondary schools can develop an anti-ableist pedagogy that is actively inclusive of young disabled people (Penketh, 2015; 2017). The work formed the basis of an ESRC-funded workshop, a collaborative partnership with the cultural organisation Curious Minds, and a guest edited *JLCDS* special, *The Biopolitics of Art Education* (2019).

Barden researched pedagogy for, and representations of, people with learning difficulties, starting with new technology and tracing back to modern history. In one project, teacher-researcher and student-participants co-constructed a Facebook group around scaffolded research into dyslexia to examine the educational qualities of a digitally-mediated social network (Barden, 2016). In considering motivations to learn, he expanded his interest from identity to history (Barden, 2020), which paved the way for a guest edited *JLCDS* special, *Learning Difficulties: Histories and Cultures* (in progress), and the adaptation of his workshop methodology for another project, *Inside the History of Learning Difficulties*, co-funded by the British Academy and Jisc.

Cheyne researched the role of disability in romantic fiction. Building on her previous textual analyses of disability in popular genre fiction, as well as her guest edited *JLCDS* special, *Popular Genres and Disability Representation* (2012), the Disability and Romance Project gathered empirical data from readers, writers, and industry professionals. Informing her monograph (Cheyne, 2019), the project was launched in 2017, awarded the Romance Writers of America Academic Research grant, and (along with the research of Penketh and Barden) presented in a plenary panel at the fourth CCDS conference [175 YouTube visits].

3. References to the research (indicative maximum of six references)

Barden, O. (2016) 'Heterotopic affinity spaces' *Power and Education*, 8(3), pp. 222–236. doi: 10.1177/1757743816677134.

Barden, O. 2020. 'Demanding Money with Menaces: Fear and Loathing in the Archipelago of Confinement', *Journal of Literary & Cultural Disability Studies*, 14(1), 91-108 [related CCDS seminar 196 YouTube visits].

Bolt, D. 2019. *Cultural Disability Studies in Education: Interdisciplinary Navigations of the Normative Divide*. Abingdon: Routledge [book launch 472 YouTube visits].

Cheyne, R. 2019. *Disability, Literature, Genre: Representation and Affect in Contemporary Fiction*. Liverpool: Liverpool UP.

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Penketh, C. 2017. "Children see before they speak": An exploration of ableism in art education', *Disability & Society*, 32(1) 110-127.

Penketh, C. 2020. Towards a Vital Pedagogy: Learning from Anti-ableist Practice in Art Education *International Journal of Education Through Art*, 16(1), 13-27.

The above outputs are published in peer-reviewed journals or in established academic presses with rigorous submission and review processes in place.

4. Details of the impact

The research, in keeping with the aims of the CCDS, has contributed towards progression of twenty-first-century social attitudes towards disability. Particular impacts of the work of the CCDS include:

- application of the tripartite model of disability developed by Bolt to the RNIB's *See the Need* campaign
- educational impact through changing practitioner and public understanding and attitudes, and improving access for people with learning difficulties.

Bolt was recognized as one of the top most influential academics with a disability on the Disability News Service list (2014) and in 2015 was shortlisted for a prestigious National Diversity Award (which "celebrates the excellent achievement of grass-root communities that tackle the issues in today's society" and "honours charities, role models and community heroes" (S1). A representative of Barod Community Interest Company, a training and information company focused on inclusivity, said that Bolt's research "manages to explain ableism and disablism so clearly that I finally grasped their profound theoretical and practical differences and now have ways to explain them to everyone I meet. ... [he] gave us a framework and words that we have used successfully as we work to change social attitudes" (S2).

This framework also grounded the tripartite model he applied to the RNIB's *See the Need* campaign in *The Conversation* [S3; 100 shares], where he argued that the model deployed was negative and reductive ("Rather than only seeing the need we should also get to know the great achievements and potential of people who have visual impairments"). Based on his research, Bolt also launched the 'More than Needs' petition to the CEO of RNIB, calling for complexity in the representation of disability and either abandonment or improvement in the campaign; within a few days, this had elicited 140 signatures and strongly supportive comments from Belgium, Canada, India, Ireland, UK, USA, and Switzerland (S3). Regionally, this critique was reported in *The Echo* and sustained on *The Roger Phillips Show* by former Chief Executive of the blind organisation Bradbury Fields. Nationally, Bolt was interviewed by Mark Mardell on *World at One*, with which the RNIB engaged directly. (S3) There was attitudinal change insofar as the subsequent RNIB campaign, *How I See*, displaced the one-dimensional approach in favour of something far more complex.

The impact of Penketh's research was on pedagogy, through presentations and workshops on her work on ableism in art education. In 2014, 2015, 2016, and 2017 she presented to groups of approximately 50 PGCE Art and Design students at UCL's Institute of Education, which led to work in a handbook for practitioners and *AD* (a publication for the National Society for Education in Art and Design) (S4), as well as to the UCL course being changed to include her anti-ableist pedagogy. In 2015 and 2017, she presented to the North East Art Teachers Network (NEATEN), whose feedback prompted a further invitation to engage educators. In 2017, she workshopped the research at the Baltic Centre for Contemporary Arts in Gateshead with 20 art educators and education representatives. Attended by Susan Coles (NEATEN lead and art education activist) and disseminated nationally via the NSEAD newsletter, this workshop generated storyboards,

mind-maps, and written responses to demonstrate and promote attitudinal change. In 2017 Penketh presented to Curious Minds informing the inclusion strand for projects led by their Senior Leaders in Cultural Education (SLiCE).

Barden's research improved access to education on multiple levels. UWE Bristol invested £2m in *The Foundry*, a studio inspired by his work (S5). Part of the national Institute of Coding, it has provided hundreds of opportunities for work experience, produced 121 projects, prototypes and artefacts, completed nearly 70 projects for industry partners and stakeholders, and hosted some of the UK's biggest game jams and hackathons.

He also advised a BBC script editor in 2014, meaning his research impacted on the representation of dyslexia in two episodes of the popular television drama *Waterloo Road* (average viewers 3.6 million) (S6). Practitioner media input includes his January 2015 comment in *Educate Magazine* on technology in classrooms, which was distributed to schools, colleges, supermarkets, GPs, libraries, sports and careers centres, and his vodcast on social media in classrooms, which was part of *Access to Science Learning Resources*; funded by the Primary Science Teaching Trust, this aimed to make new research more widely available (S7). He enhanced access to CCDS research in 2014 by creating and maintaining a YouTube channel for key events [334 subscribers; 16,200 visits]; he also workshopped the CCDS *Changing Social Attitudes* project with Young Dada, who consequently performed a creative interpretation during DadaFest at the Everyman Theatre in 2016 (S7). Since 2018 his project working with learning-disabled co-researchers at The Brain Charity in Liverpool, analysing historical representations of learning difficulties in the UK Medical Heritage Library digital archive (hosted by Jisc), has had significant impact on the co-researchers. This is particularly evident in, for example, collages and video comment produced by workshop participants as they engaged with and analysed the life of Antonia Grandoni (1830-72) (S9). Comments included, for example: "there are medical advances BUT still assumptions"; "diversity is celebrated, but we're still not being UNDERSTOOD"; "I see myself in her shoes and I can now acknowledge my own identity"; "this has been such a rewarding experience"; "Antonia's story haunted me ... and made me question how far we've come in the understanding of disability"; "She is normal, I am normal too."

Cheyne's work on disability in genre fiction was presented to medical professionals, at disability arts events, and at science fiction conventions in 2012-2015; it featured in the digital magazine *Public Books* in 2017. Nationally, the Disability and Romance Project research was explored in a 'Writing Disability' workshop at the Romantic Novelists' Association conference (July 2017); aimed at romance writers, the potentials and pitfalls of writing romances with disabled heroes, heroines or secondary characters were discussed. This was the subject of a blog post by one of the attendees (>5000 subscribers), who called it the 'most eye-opening talk by far' that 'made me think about a lot of things' (S10). Internationally, qualitative data gathered in the Disability and Romance Project demonstrated impact on romance readers, given the level of participation in the survey [500]. The project also featured in the magazine *Pink Heart Society* (aimed at romance authors and readers) in 2017 and developed a strong online and social media presence [500 Twitter followers and 1000 website visits] (S10)

5. Sources to corroborate the impact

S1. National Diversity Awards. Website: <https://nationaldiversityawards.co.uk/about-us/>. 'Prof is praised for top studies'. *Liverpool Echo*, 24 March 2015. <https://www.liverpoolecho.co.uk/news/local-news/prof-praised-top-studies-8909435>

S2. Review of Bolt (2014). Collis, A. 2016. Changing Social Attitudes toward Disability: Perspectives from Historical, Cultural, and Educational Studies, *Disability & Society*, 31(5), 718-720.

S3. RNIB campaign critique. Bolt, D. 2015. Shame on you, RNIB: you see the needs of blind people but omit our achievements, *The Conversation*, 8 October

<<https://theconversation.com/shame-on-you-rnib-you-see-the-need-of-blind-people-but-omit-our-achievements-48688>>; More than Needs petition. <https://www.change.org/p/rnib-ceo-lesley-anne-alexander-the-abandonment-or-appreciative-improvement-of-the-rnib-s-see-the-need-campaign/> Media coverage: Taylor, J. 2015. 'Blind Liverpool Academic Slams RNIB's "Simplistic and Damaging" New Campaign Videos', *The Liverpool Echo*, 12 Oct.

<<http://www.liverpoolecho.co.uk/news/liverpool-news/blind-liverpool-academic-slams-rnibs-10229588>>; The Roger Phillips Show. 2015. BBC Radio Merseyside. 12 Oct. 2015; World at One. 2015. BBC Radio 4. 9 October 2015 <<https://youtu.be/Z9XY6Eguxd8>>

S4. Penketh, C. 2014. Inclusion in Art and Design in Addison, N. & Burgess, L. *Learning to Teach Art and Design in the Secondary School* Routledge; *AD* Issue 19
<https://www.nsead.org/publications/ad-magazine/issue-19/>

S5. Institute of Coding, 2019. The Foundry – Bringing digital work experience & intrapreneurship opportunities to learners 22nd Nov. <https://instituteofcoding.org/news/case-studies/2019/11/the-foundry-bringing-digital-work-experience-intrapreneurship-opportunities-to-learners/>

S6. Waterloo Road. 2015. *Series 10* [TV programme]. BBC 1, Jan. (Viewing figures: [https://en.wikipedia.org/wiki/Waterloo_Road_\(TV_series\)#Series_10_\(2014%E2%80%932015\)](https://en.wikipedia.org/wiki/Waterloo_Road_(TV_series)#Series_10_(2014%E2%80%932015)))

S7. Practitioner media. Barden, O. 2015. 'Viewpoint: Is 2015 the Year Technology will Really Impact on Education in Our Schools?' *Educate Magazine*, 25 Jan. P.54
<https://issuu.com/educatemagazine/docs/educate_25_jan_2015/54>; Primary Science Teaching Trust. 2013. *Digital Access to Science Learning Resources (DASLR) Project: Project Diary* <<http://www.pstt.org.uk/project-information/projects/digital-access-to-science-learning-resources-daslr-project.aspx?show-all-diaries=1#diaries>>.

S8. CCDS dissemination. YouTube Channel.
<https://www.youtube.com/channel/UCmNcCKNIFGdTu5JjHbzf9DQ/videos>. YoungDada (2016) *Young DadaFest Perform*. 14 Jul. Everyman Theatre, Liverpool
<<https://www.dadafest.co.uk/article/young-dadafest-2016-announcement>>.

S9. Inside the History of Learning Difficulties project. 'About the project':
<https://www.thebraincharity.org.uk/antonia>; Participant collages:
<https://www.thebraincharity.org.uk/antonia-pictures>

S10. The Disability and Romance Project. Website: <https://disrom.com/>. Workshop review: Baxter, R. 2017. Romantic Novelists Association Conference 2017 – a talk on writing about disability [blog post], 29 July <<https://rhodabaxter.com/2017/07/29/romantic-novelists-association-conference-2017-a-talk-on-writing-about-disability/>>. The Pink Heart Society feature: <https://www.pinkheartsociety.com/single-post/may2017-thedisromproject>