

Annex G: Impact case study template and guidance

Section A		
The fields in this section are mandatory.		
Institution: Leeds Arts University		
Unit of Assessment: 33 Music, Film and Performance		
Title of case study: Under an Artificial Sun		
Period when the underpinning research was undertaken: September 2018 to 31 July 2020.		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s): Deborah Ballin	Role(s) (e.g. job title): Senior Lecturer Filmmaking	Period(s) employed by submitting HEI: Sept 2018 to current date.
Period when the claimed impact occurred: 2018 to 31 July 2020.		
Is this case study continued from a case study submitted in 2014? N		
Section B		
1. Summary of the impact (indicative maximum 100 words)		
<p>Ballin gathered oral history testimony from former sanatorium patients. Patients described this as a positive experience even when painful memories were triggered. The process prompted fresh recollections of childhood hospitalisation. The research was shared on the Facebook page for former patients, which has 156 members. Information about the 'Stories from Stannington' event was viewed 101 times.</p> <p>Impact was generated through Ballin's research, presented as work in progress at Helix Arts (15 attendees). With Sue Wood (Head Archivist), Ballin presented <i>Stories from Stannington Sanatorium</i> at Northumberland Archives. The beneficiaries of the impact were more than 30 former patients, staff and their families, policy makers, oral historians, archive users, medical and historical tuberculosis researchers, local historians and the general public.</p>		
2. Underpinning research (indicative maximum 500 words) See paragraphs Error! Reference source not found. to Error! Reference source not found.		
Research insights		
<p><i>Under an Artificial Sun</i> is funded through a Wellcome Trust Research Bursary and focuses on materials in the Stannington Children's Sanatorium Collection at Northumberland Archives (Ballin, 2018). The research utilises creative methodologies (oral history, audio, creative writing, film) to investigate connections between archival material and contemporary childhood studies debates. It uncovers untold stories of the emotional legacy of childhood hospitalisation and examines how these may have shaped children's lives in unexpected or undocumented ways. The medical benefits of long-term hospitalisation due to tuberculosis are well documented. This research focuses on extending phenomenological understandings of these experiences including: parental separation, trauma, loneliness, boredom and resilience (Ballin, 2019A).</p>		
An outline of the underpinning research:		

The research is situated within a cross disciplinary context and explores how arts practices can be utilised to construct layered and complex stories, developing textured and nuanced understandings of the developmental impact of childhood hospitalisation; bring new perspectives to archival material and encourage audiences to engage with this material in innovative ways. Research participants include: Northumberland Archives, former patients and staff of Stannington Sanatorium and a Senior Lecturer in Childhood Studies at Sheffield Hallam University. Other participants include, Helix Arts Digital Arts Network, families of former patients and oral historians, archive users, policymakers, arts organisations, local historians and medical and historical researchers of childhood tuberculosis (Ballin, 2019A; 2019B; 2019C).

Under an Artificial Sun builds on *Echoes of Protest* with Esther Johnson, (Professor of Media Arts, Sheffield Hallam University), which explored the legacy of being involved in significant protest movements from a child's perspective & sought to understand the role protest can play in the lives of children and explore its aftermath. The first phase of the research; two exhibitions entitled, *A Share of a Pensioner's Xmas 'Bonus* at The People's History Museum (2015- 2016), Manchester and the National Coal Mining Museum for England, Wakefield (2016-2017) used oral testimony and photography to highlight a seldom explored, perspective of the 1984-1985 UK Miners' Strike.

Key contextual information about this area of research:

Practice led research is a burgeoning area and is often incorporated into cross-disciplinary research as a form of methodological innovation (Barrett, 2010). The art-making process can operate as a valid alternative mode of enquiry to traditional scholarly research, transforming understanding and materializing different kinds of knowledge (Sjoberg/Hughes, 2018). From this standpoint 'Under an Artificial Sun' seeks to combine techniques from the social sciences with multiple arts-based methodologies to generate new insights and perspectives into historic archive material.

Oral testimonies told from multiple perspectives can be used to articulate memories from both 'inside' and 'outside' the story. Spoken memory 'is told from a multitude of 'circumscribed points of view' that are simultaneously 'political and narrative' (Portelli, 1988). Using oral history alongside multiple creative methodologies such as, film and audio can enable audiences to 'gain an extended understanding of the emotional experience of history' (Ballin and Johnson, 2017). Methodologies layering archive extracts, short story and oral testimony contrast 'official' institutional and medical accounts with remembered testimony and fictionalised voices, entwining fact and fiction and 'creating a 'discursive approach' to documenting the past and exploring the 'mutability of truth.' (Bruzzi, 2006).

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

Ballin, D, (2019A) Project Summary & Abstract, Published in Current British Work, Oral History Journal. <https://lau.repository.guildhe.ac.uk/17332/>.

Ballin, D. (2019B) Artist Talk 'Under an Artificial Sun' Audio Visual Presentation of Work in Progress. #HADADi- Helix Arts Digital Artists Drop-in, Queens Hall Arts Centre, Hexham, Northumberland, 31 January 2019.

Ballin, D. (2019C) Artist Talk 'Stories from Stannington' Presentation of Creative Outputs in Progress. At Public Event for Former Patients, Staff & Families of Stannington Sanatorium, Northumberland Archives, Woodhorn Museum, Ashington, Northumberland, 2 July 2019.

Ballin, D. and Johnson, E. (2017) Echoes of protest: untold stories of the 1984-1985 UK Miners' Strike. *Oral History Society Journal*, 45 (1). pp. 100-110.
<https://lau.repository.guildhe.ac.uk/17309/>.

Ballin, D. (2018) 'Under an artificial sun', Northumberland Archives. Blog.
<https://www.northumberlandarchives.com/?s=Debbie+Ballin>.

Oral History is a peer reviewed journal. It is the oldest and also the only independent journal publishing articles and news from oral historians in the UK and around the world. It has remained consistently at the forefront of oral history debates and developments in theory and practice since 1969.

The research was supported by a competitive grant from the Wellcome Trust.

4. Details of the impact (indicative maximum 750 words).

Ballin was invited by Helix Arts to present work in progress at #Hadadi at Queens Hall Arts Centre, Hexham, 31 January 2019. The presentation attended by 15 artists and academics from the North East included a question and answer session with discussion of how creative methodologies can 'open up archives' documenting hidden or untold stories within them. [1]

Ballin gathered oral history testimony from former sanatorium patients who then evaluated their experience of being interviewed. Patients described this as a positive experience even when memories triggered were painful and discussed how the interviews prompted fresh memories of childhood hospitalisation. One former patient said, "*Once I started answering the questions put to me, the past came flooding back*" and it was "*good to talk about things in the past*" [2]. Another former patient, now in her 90s, said that being interviewed was a "*good experience*" and "*brought back memories of Stannington and the children and staff at the hospital*" [3].

On 2nd July 2019, Ballin and Northumberland Archives' Head Archivist presented the initial creative outputs at a public engagement event, *Stories from Stannington Sanatorium*, at Northumberland Archives, for former patients of Stannington, their families and the general public. The event was attended by more than 30 former patients, staff and their families, many of whom are now in their 80s and 90s, as well as policy makers, oral historians, archive users, medical and historical tuberculosis researchers, local historians and the general public. [4]

Ballin outlined her research and read extracts from her creative writing work *Under an Artificial Sun*. The event discussion encouraged former patients to share memories and prompted further recollections of childhood hospitalisation that were forgotten or suppressed. The research provoked a debate about contradictions between staff recollections of the sanatorium and patient memories of trauma and institutional abuse. One former patient commented that at other events for former patients there was a tendency to look back with fondness or 'rose-tinted' glasses which made them question their own difficult memories of the past. In a follow up email they said, "*I really have few memories of Stannington as I was told by my parents to forget the time I spent there and I buried them*". Being interviewed, "*brought back memories I had not thought about for 65 years or so. It then seemed unbelievable that I was ashamed for something I could not be guilty of.*" They stated that through the event discussion they "*realised I was not alone*" and said that "*maybe if this had been done when we were much younger we might have lived life differently*" [5].

Head Archivist at Northumberland Archives said that “arts projects often lead archivists to view their collections in different ways and to understand how collections can be used creatively ... Archive users traditionally have tended to have a particular profile and arts projects widen audience participation often engaging with audiences that would never visit an archive service” [6].

One oral historian, based at Newcastle University, stated that they “believes that creative practitioners bring great value to oral historians’ efforts to communicate their findings to a wider audience. Using oral history alongside other art forms is a striking way to create a more empathic relationship to the original material. The approach you have taken in ‘Stories from Stannington’ ... is very interesting. By presenting your ‘evidence’ in the form of interview and sanatorium records extracts you are revealing the sources of your inspiration and demonstrating that your fiction represents something that could really have happened. It’s an intriguing and innovative endeavour, to juxtapose memories of an adult looking back with an imagined child’s point of view. Responding creatively to the richness of the Voices of Stannington Sanatorium interviews, and to the incredibly important archival collection is undeniably an effective method of communicating an historical ‘reality’” [7].

The Cultural Development Manager for Northumberland Council, a policymaker, attended the event in order to further their understanding of how archives can work with artists to enhance public access to and understanding of archival material. They said, “Artists bring people a different and new perspective on research. They can present it in a creative and accessible way. By utilising different artforms it can bring alive archival collections to new audiences” [8].

Ballin was invited to join the Facebook site for former patients of Stannington Sanatorium in order to broaden the scope of the research and share it with a wider community of former patients and their families. The Facebook site has 156 members and 101 members viewed information about the ‘Stories from Stannington’ event. The completed poetic audio documentary will be shared on this site in Autumn 2020. [9]

5. Sources to corroborate the impact (indicative maximum of ten references)

[1] Under an Artificial Sun website

<http://underanartificialsun.weebly.com/events.html>

[2] Evaluation sheet from a former patient.

[3] Evaluation sheet from a former patient.

[4] Screenshot of Northumberland Archives marketing material for event

<https://twitter.com/NorthldArchives/status/1142369052570136576/photo/1>

[5] Letter from a former patient.

[6] Feedback from Head Archivist at Northumberland Archives.

[7] Feedback from an oral historian at Newcastle University.

[8] Feedback from Cultural Development Manager for Northumberland Council.

[9] Screenshot from Stannington Sanatorium Facebook Site.

Additional contextual data

The fields in this section are mandatory, where applicable. The information will be used in post-assessment evaluations and will **not** be routinely provided to panels. This information should be provided in a separate web form and is not included in the five-page limit.

Name(s) of funder(s): The Wellcome Trust

Global Research Identifier of funder(s) (<https://www.grid.ac/>): grid.52788.30

Name(s) of funding programme(s): The Wellcome Trust Research Bursary Award

Grant number(s): 212765/Z/18/Z

Amount of grant (in GBP): £15,000

ORCID for each named researcher, where held: <https://orcid.org/0000-0002-1920-3022>

Name(s) of formal partner(s): Northumberland Archives

Country/countries where the impact occurred: UK**