

<b>Institution:</b> University of Hull (UoH)		
<b>Unit of Assessment:</b> 27 - English Language and Literature		
<b>Title of case study:</b> Challenging 'cultural amnesia' in marginalised communities		
<b>Period when the underpinning research was undertaken:</b> 2012 - present		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b> Dr Sarah Jane Dickenson  Dr Colette Conroy Professor Giuliana Mazzoni	<b>Role(s) (e.g. job title):</b> Reader and Head of English, Creative Writing & American Studies Senior Lecturer Professor	<b>Period(s) employed by submitting HEI:</b> Sept 1991 – present July 2012- Jan 2020  December 2006-19
<b>Period when the claimed impact occurred:</b> 2014 - present		
<b>Is this case study continued from a case study submitted in 2014? N</b>		
<p><b>1. Summary of the impact</b></p> <p>Through an interdisciplinary research programme drawing on psychology, memory science and theatrical co-production, the Hull project team worked to deliver a transformative agenda for participatory practice. Enabling over 12,000 young people and women to deliver new stories about their experiences and providing voices to marginalised groups, the impact has been felt by young people, educators, and artists, and in fields including cultural, sports and heritage policy. The Hull team worked with social arts organisations (Space2), training providers (Hull Training and Igen Training), professional national sports bodies (Rugby Football League), theatre companies (Park Bench) and curators (Social Museum and Art Gallery)</p>		
<p><b>2. Underpinning research</b></p> <p>The research projects, funded by the Wellcome Trust (£30,00), Arts Council England (ACE) Strategic Touring Fund (£87,249) and Heritage Lottery Fund (£32,400), focused on the development of connections between autobiographical memory, playwriting and memory science research through working with two specific marginalised groups: (i) young people from workless communities and (ii) women within North of England Rugby League. The different nature of the groups helped to advance the methodology used by Dickenson in a previous project [1], which developed the exploration of autobiographical memories as a means to share narrative co-production in playwriting. This was done with the aim of placing creative re-interpretation at the core of explorations of social identity and community cohesion in particular historical contexts, in the case of the previous project Not Yet: The fall of the Berlin wall.</p> <p>Key factors in the research and methods involve exploring:</p> <ol style="list-style-type: none"> <li>(1) Memory science's accessibility and usability for groups who are culturally under-represented or suffering from 'cultural amnesia'.</li> <li>(2) How to embed into community projects the idea of participating in writing social identities to change personal stories.</li> <li>(3) The implications for applied arts of the adaptability and malleability of memory.</li> </ol> <p>'Cultural amnesia' in this context accommodates both the forgetting and repressing of memories. This is particularly important in the understanding of the ways in which interdisciplinary models can enable new perspectives to be identified. This is at the forefront of the collaboration between Dickenson, Conroy and Mazzoni's (Psychology) work [2a, 2b], which resulted in a new investigation into the relationship between autobiographical applied theatre and memory science.</p> <p>The two elements of this project were:</p> <p><b>1. The Not-Knowns:</b> (2014-15; 2018-20) This began as a collaboration with a persistently difficult to reach group of young people from Yorkshire and Lincolnshire. This population are at risk of falling off the social care register as they leave the mandatory education system. Termed the 'not-knowns', this group is extremely vulnerable: they are not in education, employment or training, they are not registered to vote and do not have a permanent place of residence. The research resulted in a play by Dickenson [3], an article with Conroy &amp; Mazzoni [3], and an article by Dickenson [4]. The resultant methodology enabled the next phase of the project to be more multi-layered and extensive.</p>		

**2. Ref: Crossing the Line** (2018-) was the project's second phase. It explores the importance of the role of the arts producer as co-creator, as examined in a case study by Conroy and Dickenson [5]. *Ref: Crossing the Line* works with women involved in rugby league from Yorkshire to Lancashire and incorporates theatre, workshops, SMART Gallery in processes of memory activation and memory recovery. Dickenson's play *Ref!* [6] is inspired by the life and experiences of Hull born Julia Lee, one of the first women to referee men's matches nationally and internationally from the 1980s.

The collaborative nature of the research and its fusion of ideas across disciplines have led to creative and scientific outputs which have benefitted from co-production across the communities involved.

### 3. References to the research

- 1) Dickenson, S. J. Not Yet. After the Fall Europa Nach1989. *Ein Theater Projekt Des Goethe Instituts*. <http://www.goethe.de/kue/the/prj/atf/stu/not/enindex.htm>
- 2a) Mazzoni, G. Memon, A. (2003). Imagination can create false memories. *Psychological Science*, 14, 2, 186-188.
- 2b) Mazzoni, G., Scoboria, A., Harvey, L. (2010). Non-Believed Memories. *Psychological Science*, 21(9) 1334–1340.
- 3) Conroy, C. Dickenson, S.J. Mazzoni, G. (2018) 'The Not-Knowns 'Memory, Narrative and Applied Theatre'. *Research in Drama Education. (RiDE)* Vol: 23 NO 1, pp56-72.  
Inc Dickenson, S.J. The Not Knowns. (Play: Supplementary material.)  
<https://www.tandfonline.com/doi/suppl/10.1080/13569783.2017.1398641>
- 4) Dickenson, S.J. (2015) 'The Playwright and Applied Drama'. *RIDE: Research in Drama Education: The Journal of Applied Theatre and Performance 20<sup>th</sup> Anniversary Edition* Vol 20, NO 3, pp285-287, **to link to this article:** <http://dx.doi.org/10.1080/13569783.2015.106012>
- 5) Prenki T. (Ed) (2020) Conroy, C. Dickenson, S.J. 'Culturally producing and negotiating women's Rugby League histories through applied performance'. *The Applied Theatre Reader*. Routledge 2<sup>nd</sup> Edition. Chapter 10
- 6) Dickenson, S.J. (2019) *REF!* Barbican Press

### 4. Details of the impact

The impact from this multi-layered and phased project has resulted in stories of marginalised communities ('The Not-Knowns') and women involved in Rugby League in Northern England, *Ref: Crossing the Line* to be opened up, expressed, shared and actively framed by these communities. As the project evolved from 'The Not-Knowns' to *Ref!* the impact became more intergenerational, geographically extensive and diverse, generating substantial and ongoing change.

Impacts (in brief):

- 1) Artistic development:
  - developing new methodologies for playwriting, memory science and participatory arts practice ('The Not-Knowns' and 'Ref').
  - developing emerging practitioners ('The Not-Knowns' and 'Ref')
- 2) Training and skills development for individuals, communities and providers ('The Not-Knowns' and 'Ref')
- 3) Educational Practice: work pack for educators ('The Not-Knowns') and published case study
- 4) Curatorial practice: establishment of a 'Smart Gallery', Bradford Museum ('Ref')

#### Phase one: **The Not Knowns**

The 'Not-Knowns Project' (funded by an Arts 'Engaging Science' Grant, Wellcome Trust (30K) was led by Dickenson. The 'Not knowns' workshops (aged 17-21) explored ideas of memory and autobiography, enabling the group to participate in creative arts experiences. The Not Knowns, a play of their life stories, was produced by Park Bench, and toured in Yorkshire and Lincolnshire. Performances were accompanied by participatory workshops and an electronic educational resources pack.

**Impacts**

Beneficiaries for The Not Knowns	Number of people who directly benefited from this activity
Artists and creatives, or specialists	11
Participants in workshops	63
Audience (live) & workshops	1,255
<b>Total</b>	<b>1,329</b>

- **Impact on practitioners:** 11 creative practitioners were directly involved. Director Sarah Davies learned about memory science, enabling a solo-presented TEDx Talk (<https://www.youtube.com/watch?v=lqFb-49c5R8>). "It's helped me make decisions about my future narrative personally and professionally and has had impact on my own career since... It's changed the way I approach my work". [2] The project changed practice by creating new partnerships between playwright practitioners, arts organisation and community arts practitioners, training organisations and their young people. [1]
- **Impact on young people:** Over 1200 young people were involved. Hull Training and Igen Training reported that the young people: gained confidence; developed team skills; were enabled to articulate their stories through creative expression. [1] A follow-on workshop series 38 young people (identified as NEET), aged 17-19 produced creative ideas and outputs, resulting in *Down the Dog*, (June 2014) a group-authored and performed play. A participant commented that they had enrolled on a theatre/media course because of the project. [1] The Play and workshops inspired the young people in schools to take part in more creative activities. [1]
- **Impact on educators:** Both companies of training providers were inspired to undertake more teaching and training through creative arts approaches, as they experienced how the project helped students' 'life choices' and how memory training aided student development. [1]

**Phase two: REF!: Crossing the Line**

**REF!** (September 2017 to October 2019) was funded by ACE Strategic touring fund (£87,249) and Heritage Lottery Fund (£32,400). Its centrepiece **REF!** play was inspired by Julia Lee's biography, one of the first women to referee men's Rugby League matches in England and Australia. The project provided interactive workshops curating processes that are intergenerational. Impact involved establishing a working process for the gathering of future memories, enabling space for community activism and intervention, and the creation of a SMART (Social, Museum and Art) Gallery. The project consolidated working partnerships with Rugby League Clubs and Foundations in the North of England. A further outcome is a planned permanent exhibition at the Rugby League Museum in Bradford (2021).

**Impacts**

Beneficiaries for REF! Crossing the Line	Number of people who directly benefited from this activity
Artists and creatives, or specialists	11
Participants in workshops	376
Audience (live)	1509
Audience (broadcast, National and regional TV/radio online, in writing)	8,894
<b>Total</b>	<b>10790</b>

- **Impact on practitioners:** Dawn Fuller, a Space 2 producer, notes how the project raised the profile of her company from regional to national. It was a "truly life-changing encounter and experience"; she decided she "wants to return to higher education. [8].
- **Impact on individuals involved in sport:** Lee notes it was life-changing: describing it as "unprecedented". It made her realize she was "undervalued". She gained "confidence" to set up her own business. She was shortlisted to have a bridge named after her in Hull. [3]

- **Impact on sports commentators:** Inspired CJ Adams to “do better as a reporter”. [4]
- **Impact on communities:** Over 10,000 people engaged directly with the project. *REF!*, performed in community settings and Rugby League Clubs, was combined with post-performance audience discussion hosted by Lee and Dickenson. Audiences commented: “I knew nothing about Rugby – a real education”; “gives girls confidence to achieve”; “we can change things for the better.” [5] Over 1800 people engaged with the performance of the play and workshops in the community settings and rugby clubs.
- **Workshops** (facilitated by Lee). Here memories and artefacts were collectively curated. Workshops highlighted women’s initial reluctance to tell their stories, demonstrating their initial self-perception as unimportant in the sport. Lee tackled these barriers by using her personal connections with women who had significant roles in Rugby to engage other women whose contributions were less ‘visible’ in Rugby League communities. A large network of women invested in the project by sharing stories and material artefacts for the planned Bradford museum archive. [6] Lee’s involvement in the project garnered ‘unprecedented media interest in the project... local, regional and national from; articles in National Rugby League specialist magazines, regional Newspapers, on regional Television and Radio both BBC, ITV, SKY ...being a guest on Radio 4’s Saturday Live.’ (3)
- **Impact on community heritage:** The co-creation of a **SMART** gallery (created by artist Helen Payton, Lee and communities) enables communities to craft their own creative outputs for public viewing through the gallery. This opens stories and histories to active community control, asserting the importance of individuals’ shared experiences: <https://www.womeninrugbyleague.org.uk> [7]
- **Impact on the culture of women in sport:** *REF!* “harnessed the message” of women’s contributions to Rugby League, “demonstrate[ing] how far women have come in sport” (Fuller). (8)
- **Future impact on culture and sport:**(COVID DELAYED) The Production will be performed in the **Houses of Parliament** (Jubilee room) Sponsored by the All-Party Parliamentary Committee for Rugby League (2022) The material from the complete project will be realised as a significant section in the Rugby League museum to be opened in Bradford 2022.

##### 5. Sources to corroborate the impact

- 1] ‘The Not-Knowns’: Psychological Engagement and Cultural Memory project, 2014. Funded by a Wellcome Trust Small Arts Award. Final Evaluation for Wellcome Trust.
- 2] Testimonial. *The Not Knowns* Sarah Louise Davies Director of Park Bench Theatre Company
- 3] Testimonial. Julia Lee Ex-Referee for Men’s Rugby League now CEO Common Sense Initiatives
- 4] Testimonial For the play; Ref! CJ Adams Female Rugby League player
- 5] Selected audience post-performance written feedback.
- 6] Julia Lee, ‘Foreword’, in Sarah Jane Dickenson, *REF!*. London: Barbican Press, 2019.
- 7] <https://www.womeninrugbyleague.org.uk>
- 8] Testimonial. Dawn Fuller CEO Space2.
- 9] Space2, Ref: Crossing the Line Evaluation and final report for the Arts Council England 2020