

<p>Institution: Royal Holloway, University of London</p>
<p>Unit of Assessment: English</p>
<p>a. Context Our three research strands - creative writing, literary scholarship, and literary theory – benefit, in overlapping and complementary ways, a broad range of users beyond the academy. In the domain of ‘Culture and Society’ we afford a long-standing enrichment of cultural life and cultural heritage, nationally and internationally, leading to economic benefits for users in the creative and cultural sectors. In the domain of ‘Policy Debate and Design’, we influence forms and designs of educational practice through QCA curriculum review and by the establishment of a DfE-sponsored national competition.</p> <p>Beneficiaries include non-academic readers of genre fiction (Science Fiction by Roberts; memoir by Motion; historical fiction by Markovits and by Williams); of literary fiction (Cowie, Jones, Motion); of lyric, experimental or performance poetry (Kreider, Montgomery, Motion, Olsen, Shapcott). Cultural heritage is presented and disseminated via popular editions of classic texts underpinned by scholarship (Fordham, Hampson, Hawley), and illustrated catalogues or biographies of artists (Bullen, Gilmartin). Major trade publishers including Bloomsbury, Chatto, Everyman, Faber, Gollancz, Oxford World Classics, Penguin, and Weidenfeld, benefit from these creative and critical forms. Consultancy for theatre website content, commissioned programme notes, and public lectures at the RSC, Shakespeare’s Globe, and the Oxford Playhouse, transfer scholarship into the theatrical experience and contribute to the pleasure of audiences. Interpretative materials at these venues enhance the experience of visitors, both overseas and home, assisting the tourist industry. Outreach lectures to schools, as well as website and publication collaboration with The English and Media Centre, London, supplement teachers’ subject knowledge, enrich pupils’ learning and enhance the experience of both (Eaglestone, Langley, Rankin, Roberts, Ryan, et al). The design of the national curriculum is influenced by our re-search, shaped by staff in their consultative roles for the QCA and examination boards AQA, OCR, Edexcel (Cowie, Eaglestone, John, Varty), and supported by text books. Contributions to processes of commemoration are made by the Holocaust Research Centre (Director, 2008-9: Eaglestone). Multifarious non-HEI organisations benefit from our collaborative practice: in addition to those named above, nearly all staff have engaged with one or more of the following public-facing organisations: BBC Radio (3 and 4, <i>inter alia</i> ‘Nightwaves’ and ‘In Our Time’), BBC 1 News, BBC 2 Television, the British Council, the British Library, the Centre for Creative Collaboration, Chawton House, Dickens World, the Docklands Museum, the Dublin James Joyce Centre, the Firestation (Windsor), the Imperial War Museum, the Institute of Ideas, Manchester Cathedral, the National Gallery, the National Portrait Gallery, the Poetry Archive, the Poetry Society, The Royal Literary Fund, the Royal Academy, the South Bank Centre, the Story Museum, Tate Britain, The Watts Gallery, and Windsor Castle. Staff (Eaglestone, Gibson, Markovits, Motion, Roberts, Shapcott) appear frequently at a number of major literary festivals (Hay, Oxford, Edinburgh, et al, and internationally). These multiple activities, taken together, bring real economic benefits to the cultural and creative sectors – in the profits of publishers, festival organisers, and literary agents.</p>
<p>b. Approach to impact This is threefold:</p> <ol style="list-style-type: none"> 1. Consolidating and building on existing relationships with non-HEIs, and identifying, with renewed focus, the different kinds of research users whom those relationships can benefit. From 2008, Research Committee (RC) and the Department Board accelerated this process, focusing on the need to develop such relationships, and encouraged impact potential to be written into research projects, proposals and bids. We offer buyout from teaching where impact is likely to be enhanced. Established relationships have therefore strengthened. Carson, for example, reinforced

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her links with Shakespeare's Globe at the Globe-to-Globe festival in 2012; Hawley's collaboration with Chawton House which began in 2003, has flourished through site-specific performance and other engagement activities; the RFest, a festival in Runnymede, launched in 2005, has expanded, attracting corporate sponsors (P&G) and engaging, via the University Widening Participation Service, with local schools through workshops (Years 7,8,9). Through a new series of conferences for secondary school teachers, links with schools, locally and nationally, are also being reinforced; Roberts's relation with the immense fan base of science fiction means he is now a regular keynote speaker at its international congresses; research relations with the V&A and the BL have led to **internships** for our MA students. Textual scholars have always been encouraged to offer **popular editions** and to contribute to **learned societies** (eg Bullen for Ruskin, Fordham and Gibson for Joyce, Greenaway for Browning, Hampson for Conrad, John for Dickens, Varty for Wilde).

2. Encouraging **emerging and new relationships**. The Department and the University provide incentives and support for impact projects (see Environment Template). As a result, a powerful web of new networks and partners has emerged. We are, for example, now key members of **The Culture Capital Exchange**, which connects Higher Education, business and the cultural and creative sectors across London. We also play a central role in the **Centre for Creative Collaboration**, Royal Holloway English being particularly active. During the Centre's first 18 months, more than 155 organisations worked on a total of over 100 collaborative projects, with more than 120 students attending entrepreneurship training, 6 new enterprises being formed and almost 30 full time jobs created for students in the creative disciplines. Since 2011, Gilmartin has worked with the Watts Gallery for joint curatorial ventures, also collaborating with Laura McCullough, curator of the Royal Holloway Picture Gallery. And we have collaborated since 2012 with **The Fire Station**, a contemporary arts venue in Windsor, a space shared by local communities and, since our involvement, staff and students. **Poet in the City**, at Kings Place, of which Shapcott is a patron, has also become a major venue and agent for public readings and performances (eg the 'Bloomsbury Poets' series, March 2013).

3. Considering impact as a **criterion for both appointments and promotions**. John, Rankin, and Williams were appointed in part because of their rich experience with public engagement, media dissemination and outreach. This builds on our appointment strategy in the previous cycle (Markovits, Motion, Shapcott) and supports the sustainability of our impact strategy. Shapcott's promotion to Professor in 2009 (before her awards for *On Mutabilitie*) reflected her range of impact through dynamic collaborative work. Impact was a key factor in the promotions of Markovits and Kreider to Senior Lecturers.

c. Strategy and plans

Overseeing **the impact goals** which develop from the approach above is now the job of an Impact Team, who are members of the RC, where impact is a standing item. This team is headed by an Impact Officer who has two deputies, one of whom is an 'outreach' officer. We stipulate that one of these deputies will be from the Creative side of the Department, the other from the 'Critical' side thus ensuring that our impact will continue to **reflect the full range of our research**, which constitutes one of our key Impact Goals. The team has a specific brief, steering by the impact goals that are written in the Staff Handbook, and feeds back to Department Board. A result of our strategy is a diversification and strengthening of our links to heritage, cultural, and third sector organisations, to schools and exam boards and, with the help of R&E, with publishers, theatres, and TV companies. RC logs the impact potential of research proposals and events, to assist the development of impacts. We recognise that providing evidence of impact, especially of 'enriching cultural life', is a particular challenge: we therefore seek out data related to impact in an increasingly robust fashion (through user feedback, non-HEI collaborators' reports, footfall, usage data, blog visits, etc.). Investigating the means of **acquiring and deploying such evidence** is a priority amongst our impact goals. Reflecting our general research strategy (see REF5), we ensure

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that **communication** and the **deployment of resources** are the most effective means for achieving these goals. Successful cases of well-evidenced impact are discussed in Department Board to **communicate the impact agenda** to everyone. Staff are required to fill in the category of 'impact' as it features in both their research logs and 3-5 year research plans. These are discussed with the Impact Officer and taken forward where appropriate. RC encourages staff to bid for grants, both external and internal, and emphasizes the need **to integrate impact narratives** into the proposals. Aside from the Faerie Queene project (see Case Study), there have been recent applications to BA mid-career fellowships, AHRC Follow-on Funding and the 'cultural value' call, all of which specifically ask for plans about Impact and dissemination. Supported by RC, staff have had significant successes in obtaining awards from the University Research Strategy Fund and the Faculty Research Initiative for Impact-related activities (eg. Kreider at the Tate, Fordham at the Ashmolean). **Teaching time is bought out** whenever staff are involved in events that have potential for impact, such as national media broadcasts (Hawley), international literary festival tours (Markovits), or making impact-related bids (John). The Department supports outward-facing activities through the use of the University's 'PURE' research profile interface, the use of video on departmental web pages, support for off-campus readings and performances, co-operation with the University's open access policy for published research, and improved liaison with the University's press office. Because our **Centres** offer clear routes to impact via dissemination, engagement and partnerships, we will **continue to support** the impact events they offer, improving the visibility they provide for the Department and the University. There are plans to establish a local consortium of galleries, in which our Victorian Art Gallery will team up with the Royal Collection at Windsor, the Spencer Museum at Cookham, and the Watts Gallery in Guildford. RC is developing a new communications strategy with the University Communications team and encouraging the presentation of online documentation for a number of creative/critical initiatives. Impact potential is a component, as already mentioned, in appointments and promotions; and also a strand in the 'On Track' researcher training offered by the University.

d. Relationship to case studies

The selected case studies reflect our three strands of research: Fernie's and Eagelstone's reflect scholarship and literary theory; Roberts' & Motion's reflect creative writing; Fernie's, Motion's and Roberts', moreover, represent the synergy of our creative/critical practice. They also reflect the range of impacts that our approach has nurtured and which our strategies reinforce: in creative collaboration; in transforming the discipline beyond the limits of the academy; in altering perceptions of cultural forms; in promoting and adapting poetic traditions in a changing world. An established tradition of public engagement in both our critical and creative dimensions provided the foundation of outward-looking policy on which the case studies could develop. Our approach to impact, advancing since 2008, has sought to understand the nature of the impacts in each of the case studies, without interfering in the research or dissemination processes of those involved. Motion's research and activities, always supported by the Department, are consonant with our public-facing commitment to enrichment of cultural life and educational experience. Similarly, Eaglestone's engagement with education policy demonstrates an imaginative practical application of literary theory. Roberts's prolific public engagement increased during the cycle in response to the significance of Impact being communicated. The positive approach to supporting innovation in projects with potential impact, led to assistance in the form of teaching relief which helped Fernie draft the collaborative bid for the Faerie Queene project. Once awarded, the University and the Department mobilised resources to enhance impacts of the project, including relations with neighbouring non-HEIs (Cumberland Lodge and St George's Chapel, Windsor). The energy of both the bid and the project galvanized our sense of the Department's critical/creative identity, and its larger potential to achieve impact. The case studies testify to the dynamising intervention of our approach and our strategy.