

Institution: University of Central Lancashire
Unit of Assessment: 29 English Language and Literature
<p>a. Context: The main non-academic user groups, beneficiaries and audiences for the UoA's research have been public institutions such as libraries, museums and art galleries, arts-based organisations such as theatres, music festivals and folk clubs, and community organisations and charities – all on both sides of the Atlantic. The main types of impact have been heightening public awareness of slavery memorialisation and history (Rice) and of the American radical tradition through exposure to the performed songs and story of Woody Guthrie (Kaufman); enhancing the public appreciation of literature and its relation to the wider culture through symposia and public lectures (Saxon and, until their departure from UCLan in 2013, Day and Parker); enhancing the public understanding and appreciation of connections between history and culture through performance (Saxon, Kaufman); fundraising for community organisations and institutions (Kaufman). The relationship between types of impact and the range of research activity: Kaufman's performances, interviews and journalism are based on research for his biography <i>Woody Guthrie, American Radical</i>, two book chapters, three journal articles and a number of conference presentations. Rice's museum and online exhibition work is an outgrowth of his research for his "Revealing Histories" exhibition and his monograph <i>Creating Memorials, Building Identities</i> as well as three journal articles and two book chapters. Saxon's public lectures are based on work for her monograph <i>American Theatre</i> and three articles, while Parker's and Day's public lectures grow out of their monographs, book chapters and articles on Irish literature and modernist poetry respectively.</p>
<p>b. Approach to impact: The means of interaction include (1) Museum curatorship: Rice, 'Revealing Histories: Remembering Slavery'; curatorships and workshops in collaboration with the Bolton Museum and Archive, the Manchester Art Gallery, the People's History Museum, the Whitworth Art Gallery, Gallery Oldham, the Museum of Science and Industry, the Manchester Museum, Touchstones Rochdale, Lancaster Maritime Museum, International Slavery Museum. Curatorial projects maintain a life after the closure of an exhibition through published catalogues (e.g. Whitworth) and websites (e.g. 'Revealing Histories'). (2) Public lectures and symposia: Day and Saxon, Harris Library and Museum (Preston) public lectures on Eliot, Dickens and burlesque; Rice, public lectures on abolition, slavery, memorialisation and black GIs at the Whitworth Art Gallery, Hofstra University Museum, the International Slavery Museum, New Art Exchange Nottingham, Lancaster Maritime Museum and Kirkham prison; Parker, public lectures on Anglo-Irish literature for Manchester World Heritage Centre and the Irish Literary Society, at Hertford College Oxford, Trinity College, Dublin and Boston University; also co-organised British Academy public panel on Milosz and British, Irish and US poetry. (3) Public performances: Kaufman, over 175 Woody Guthrie performances since Jan. 2008 at arts festivals (including Glastonbury, Whitby, Beverley, Bath International, Shetland WordPlay), museums, libraries, bookshops, civic theatres and music clubs in UK, Ireland, Europe and USA; Saxon, collaboration with Lancaster Theatre Productions for Dickens at Christmas. (4) Websites: Kaufman, "Will Kaufman on Woody Guthrie"; Rice, "Revealing Histories".¹ (5) Arts consultancy: Rice, for the International Slavery Museum, the Whitworth, the Manchester Art Gallery and the Lancaster Maritime Museum; also advisor on memorials and visual arts for the Manchester-based 'Lifting the Lid' jazz programme as well as advisor to the Preston Black History Group. Kaufman was consultant for the Chichester Festival Theatre and the English Touring Theatre (<i>The Grapes of Wrath</i>, 2009; Kaufman also wrote the historical notes for the theatre programme); subsequently he was consultant to Douglas Brinkley and Johnny Depp for publication of their co-edited edition of Guthrie's novel <i>House of Earth</i> (2013). Parker collaborated with the Northern Irish painter, Nicola Nemeč, writing an introductory essay for the catalogue to her exhibition at the Hart Gallery, London, in November 2009. (6) Journalism and broadcast media: Kaufman has written two pieces on Guthrie for <i>Rock and Reel</i> magazine; Parker and Day reviewed regularly for the <i>Times Literary Supplement</i> and <i>Warwick Review</i>; Kaufman and Rice have given numerous radio and TV interviews on both sides of the Atlantic (see individual case studies and below). (7) Fundraising and benefit presentations: Kaufman has given benefit performances on Guthrie for the People's History Museum, Asylum Link, Freedom from Torture, the Brighton Unemployment Centre, Friends of the Royal Liverpool Philharmonic, the Working Class Movement Library, Uganda Child</p>

¹ Kaufman: www.willkaufman.com; Rice: www.revealinghistories.org.uk

Education Trust, TUC, UNISON, Woody Guthrie Foundation, the American Labor Museum, the Los Angeles Carwashers' union, the New York Anti-Racist Alliance etc. **Rice** has spoken on Paul Robeson for the Manchester Refugee Organisation RAPAR.

Evidence of the nature of the interactions: (1) Filmed and recorded evidence: Film and audio recordings of staff presentations are available to gauge audience engagement and responses, as well as to get an indicative sense of audience sizes. Thus (for example), **Kaufman's** Guthrie performance filmed in New York for C-Span's *Book-TV* programme, or one filmed at a UCLan public lecture and posted on iTunesU, or one recorded in Washington DC for the Smithsonian National Portrait Gallery's *Face to Face* podcast demonstrate enthusiastic audience response, substantial-to-large audience numbers, and (where permitted) engaged questions during Q and A sessions.² Similarly, a film of **Rice's** book launch for *Creating Memorials, Building Identities* at the Liverpool Maritime Museum is replete with evidence of large audience numbers, enthusiasm, and imaginative engagement strategies such as the integration of a live jazz band. Filmed evidence of **Rice's** interaction with public audiences at the Museum of Science and Industry over the question "Did Slaves Build Manchester?" likewise demonstrates audience interest and, at times, passion over the subject.³ **(2) Interviews and media appearances:** Television appearances, radio interviews and newspaper accounts can be used to corroborate the nature of our interactions. **Kaufman's** appearance - along with Billy Bragg and Pete Seeger - on an hour-long *Democracy Now!* special devoted to Guthrie's centenary substantiated the public importance of both his scholarly and performance work. (The show is syndicated on over 1,000 radio, TV, satellite and cable networks in the US as well as the globally on the internet). **Kaufman's** interviews and performances on US National Public Radio (San Francisco, Pasadena) not only describe his work but also include audience phone-ins and online audience comments. The *Guardian's* profile of **Kaufman's** fundraising for the Working Class Movement Library is evidence of his capacity to raise money for charities and institutions, while other newspaper reports of his performances often describe audience reaction and impact (e.g. *Aberdeen Voice*, 17 November 2011: 'Kaufman is no stuffy, dusty, robed academic ... a Macbook and an open-tuned Martin guitar allied to Kaufman's expansive knowledge, dazzling fingerboard dexterity and sonorous singing voice made his visit to Edinburgh Folk Club a mesmerising experience').⁴ Media appearances also imply, if not demonstrate outright, the public reach and significance of an academic's work; hence **Rice's** appearance on the BBC *One Show* in February 2013 to discuss Abraham Lincoln's impact on the UK - the show attracts an average audience of 4.4 million (BBC audience figures).

Evidence of follow-through to identify resulting impacts: (1) Individual testimonials and audience evaluations: e.g. for **Rice** on Black History Month talk, October 2009, from an organiser with the Department for Communities and Local Government: 'Your lecture on "Historical Black Presences in the North West" was the most well attended of the series and attendees are still talking about it ... The ripple effect of what you taught continues'; for **Rice** from the director of the Whitworth Gallery: 'The exhibitions received excellent press coverage with articles in the British national press, such as *The Times* and *The Telegraph*, features on BBC Radio 4's main arts programme, *Front Row*, and reviews by *Museums Journal* and *Art Monthly*. By the end of the summer "We Face Forward" had touched over 300,000 people, and even more through the catalogue and website'; for **Saxon** on her 'Naked Ladies' presentation - a post-performance questionnaire brought 22 responses (e.g. 'I enjoyed listening to Dr. Saxon on a topic which was very new to me'); on **Saxon's** 'Dickens and Drama', 23 responses to questionnaire (e.g. 'Several facts that I was totally unaware of before the lecture. Excellent.'). A post-performance

² See www.willkaufman.com for links to C-Span and UCLan public lecture and <https://itunes.apple.com/us/podcast/face-to-face-from-national/id312570523> for Smithsonian podcast).

³ See <http://www.youtube.com/watch?v=hsT8zv2nrs> and www.revealinghistories.org.uk.

⁴ http://www.democracynow.org/2012/7/4/woody_guthrie_at_100_pete_seeger; NPR San Francisco: <http://www.kqed.org/a/forum/R201107251000> and Pasadena: <http://www.scp.org/programs/patt-morrison/2011/07/21/19980/woody-guthrie-this-segment-kills-fascists>; *Guardian profile*: <http://www.theguardian.com/uk/the-northerner/2012/may/07/salford-museums-workingclassmovementlibrary-woodyguthrie-islainingtonmill>

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questionnaire for **Kaufman's** Woody Guthrie performance in March 2013 brought 26 responses (e.g. 'The event has inspired me to find out more about American History'). Folksinger Ralph McTell writes in his blog following **Kaufman's** Cornwall performance in April 2010: 'In Will Kaufman's show you will see and hear in graphic and affectionate detail why this writer has inspired so many guitar singer songwriters. I was deeply moved by the whole performance'. **Kaufman's** website includes further testimonials from McTell, Pete Seeger, Tom Paxton and Ry Cooder. **(2) Impact upon further cultural production:** **Rice's** recovery work on the formerly obscure Lancaster slave known only as 'Sambo' has inspired the song, 'Sambo's Grave', by Orchestre DC Dansette.⁵ **Rice's** work on black GIs in the UK has inspired the play, *Lie Back and Think of America* by the Front Room Theatre Co., whose website explicitly thanks **Rice** for 'the journey that Front Room Theatre has been on'. **Rice's** work has also inspired a dramatic recreation of the journey of escaped slave Henry Box Brown by the British artist Simon Barclay, who writes: 'The research undertaken by Alan Rice was a catalyst for this project. His enthusiasm galvanised my resolve to see the project through to its culmination'. **Kaufman's** show, *Woody Guthrie: Hard Times and Hard Travelin'* has inspired the poem, "Hard Times and Hard Travelin'", in William Stephenson's *Rain Dancers in the Data Cloud* (Templar Poetry, 2012).

c. Strategy and plans: We prioritise funding for projects that themselves prioritise impact at their inception; consequently **Kaufman** was funded £4,604 for his US coast-to-coast performance tour in 2011, **Rice** was funded £7,000 for teaching relief to enable his curatorships and a £3,000 subvention for his Whitworth catalogue. **Day** was funded £600 towards the Harris Museum lecture series and requisite equipment. At subject level, teaching cover is accommodated and arranged for staff to pursue their impact activities: **Rice, Kaufman, Day** and **Saxon** have all benefitted from such release. The School Research Days enable the sharing of good practice between researchers, while at institutional level liaison with the Marketing Office as well as UCLan's outside consultants, Webber Shandwick, has ensured radio and newspaper coverage for impact activities carried out by **Rice, Kaufman, Day** and **Saxon**. Other mechanisms deployed to support and enable impact: **Day** and **Saxon's** series of public lectures at the Harris Museum, Preston, were promoted through the local press and community websites and noticeboards, as were **Kaufman's** Guthrie presentations and **Rice's** public lectures. The Public Engagement Manager of the Research & Innovation Office has been active in the promotion of **Kaufman's** public presentations. The unit's strategy for supporting future impact is to increase the emphasis upon impact across a range of activities. In terms of staff recruitment, we have engaged two new staff members to replace **Parker** and **Day** – a Senior Lecturer (**Duggan**) and Senior Research Fellow (**Reddick**), both of whom were selected in part for their ideas for delivering impact through public engagement programmes. We have established a professorial mentoring system for younger and/or early career researchers to focus on impact and we are opening more on-campus activities - lectures, symposia, performances etc. - to the public. Staff will engage in further collaborations with museums, arts festivals, theatres, music venues, schools and other institutions as well as making more effective use of digital platforms and the web (such as You Tube and iTunes U), assisted by a pro-active technical staff (hence the forthcoming filming and uploading of Kaufman's second Guthrie show, *The Long Road to Peekskill*). A newly engaged Partnership Manager for Culture and Communications, formerly of the BBC (**Emma Speed**), will assist staff in securing high profile media appearances.

d. Relationship to case studies: The submitted case studies from **Rice** and **Kaufman** exemplify the results of prioritising impact in our bidding criteria; in our policies towards securing teaching relief; in our researchers' liaison with institutional offices such Marketing, Funding Development Support, Public Engagement (Research) and Technical Services; in our collaboration with non-academic bodies (museums, art galleries, theatres, music venues, arts festivals etc.); in our utilisation of digital and online fora and in our securing of a broadcast media presence at the local, national and international levels. Moreover, these case studies are being shared at both School and Institutional level as models of good practice for the development of future impact strategy for the Arts and Humanities.

⁵ See <http://www.youtube.com/watch?v=oUCS90qkqaA>