

Institution: University of Chichester
Unit of assessment: 29 English Language and Literature
<p>a.Context</p> <p>Research in English and Creative Writing at Chichester is characterised by publication and other forms of dissemination in three broad areas: creative writing (in a range of forms including poetry); analysis and theoretic interpretation of the creative act with a special emphasis upon writing, language, and performance; and work in the realm of literary criticism and cultural theory addressing a diversity of genres and historical periods. The reach in all these areas is international, evidenced by the status and scope of the publishing houses involved, wide critical reception, invitations to conferences and events classified as public engagement, and dissemination through print and electronic media. The unit has, therefore, a strong commitment to the benefits of research for national and international non-Higher Education audiences. Alongside this is an awareness of the benefit of the research for the region (particularly Sussex, Hampshire and the Isle of Wight). The area is particularly rich in its literary associations and the unit is conscious of a responsibility in terms of research into this inheritance, and to its preservation and interpretation for international, nation and local audiences. It is also committed to the promotion of creative writing in the local region and beyond. This is evident in the numerous events organised by members of the unit which draw the public <i>into</i> the University and the participation of the unit's members in conferences, festivals, and other events, as well as through journalism and the media, which enables the research to reach the public <i>beyond</i> the institution itself.</p>
<p>b. Approach to impact</p> <p>We have used the period since the RAE to explore different strategies and practices for achieving and developing impact, learning what works and what does not. This approach has developed learning and capital within the institution, and with organisations and individuals beyond, in an effective and forward-thinking way. Research is a standing item at Departmental meetings and at 'away day' development and planning events. There are also regular research seminars, public book launches and an annual university-wide Research Conference which enable members of the university to engage with each other and the wider regional community. Central to these activities is an ethos that celebrates research as an aspiration for the academics who work in the institution and an inspiration for its undergraduate and postgraduate students, as well as the community beyond the institution. The beneficiaries, pathways, and communities involved are diverse. Examples would include HE and non-HE educational institutions; literary and historical societies; specialist web-communities; museums; libraries; galleries; and radio, film and television audiences; and print media readerships. The forms of impact in evidence include scholarly, educational, social, cultural capital benefits.</p> <p>Examples of the global impact of the unit's research include the work presented here as case studies of Gray and MacLeod concerning The Sussex Centre for Folklore, Fairy-tale and Fantasy (http://Sussexfolktalecentre.org/), Thresholds (http://blogs.chi.ac.uk/shortstoryforum/) and links with Charleston. Other examples of impact include Noys' participation in and stimulation of online debate based on his work in literary theory as well as work with artists internationally e.g. London Glasgow, Zagreb, Berlin and a residency at the Weld, Stockholm. Salkeld is internationally recognised and consulted for his expertise on the Bethlem Royal Hospital archives. Price, as a founder member of the inter-institutional South Coast Eighteenth-Century and Romantic Research Group (SCERRG - http://www.scerrg.org) links her research to the public Jane Austen research facilities at Chawton House in Hampshire. Barker has engaged with the public through his work on the dramatist and novelist John Galsworthy. At a national level he gave a public presentation under the auspices of PEN to celebrate the 90th anniversary of its foundation (Galsworthy was its first President) and at local level he has given lectures to WI and arts societies, and a lecture in the Sussex village of Bury where Galsworthy had a home. Creative writers Mollet, Norgate, Stevens, Dunkerley and Swann give regular public readings in the local community and beyond, linking</p>

their work to arts organisations, and at venues such as the Pallant House Gallery and Chichester Cathedral.

Individuals are supported by the allocation of teaching loads and support to facilitate applied research and impact, linked to an efficient teaching model deliberately designed to facilitate research time. In the period under review, several individuals have been promoted to the post of Reader in recognition the demonstrable impact of their research and writing: **Noys** in 2008; **Price** and **Salkeld** in 2012. **MacLeod** was promoted to Professor in 2009. **Barker** was appointed to the University in 2013 as Professor of English Literature and Head of Department with a strong commitment to public engagement.

Examples of impact other than the specific case studies.

Norgate: Otter Gallery Poet in Residence - engaging members of the public in responding to the Gallery and in process of editing a poetry anthology from that work (2011-12). She hosted various book launch readings over the year for the public and members of the University (2010-11). Organised three public events: 1. Novelist Jane Rusbridge interviewed by research student Katherine Orr. 2. Novelist Derek Neale interviewed by Norgate herself, as was Novelist and Royal Literary Fund Fellow, Christina Koning (2011-12).

Stevens: Organised an annual 'Publishing Panel Event' (panel members include top literary agents, editors from top publishing houses, the BBC). This event was open to students (internal and from other universities), also the general public. Interviewing published authors at University held events. Open to students and general public (2010-11).

Swann: Launched his book 'The Privilege of Rain' at a public event at Bishop Otter (2010-11). Organised and participated in National Poetry Day public reading and symposium on the place of poetry in contemporary culture at Bishop Otter, October (2010). Organised several public readings and book launches at Bishop Otter, including book launches for former students Tina Smart and Christian DeFeo and former tutor Steve Haywood. Organised and participated in several public events to celebrate Chichester as a venue for poetry, using his anthology 'A Track of Light: Poems Inspired by Chichester and West Sussex' (published earlier in 2010). Appointed judge for the annual Havant Poetry Competition in May 2011. He organised the University of Chichester's public forum, 'The Role of Poetry in Contemporary Britain' for National Poetry Day, 2009. A public reading on prison poetry, using his poetry collection, 'The Privilege of Rain' (2011-12).

Barker: 'The Life and Work of John Galsworthy': lecture given in the Village Hall in Bury, Sussex in May 2009. 'John Galsworthy and *The Forsyte Saga*': lecture for Atworth (Somerset) Women's Institute, 21st January, 2010, given in the Village Hall, Atworth. "I have an Idea!", Simon Barker, Victoria Glendinning and Marjorie Ann Watts meet to discuss the origins of PEN in 1921 and the role of its creator Amy Scott Dawson, and first President, John Galsworthy': Event held at the Free Word Centre, 15th February 2011, chaired by Jonathan Heawood, the Director of English Pen. 'John Galsworthy and *The Forsyte Saga*': Public Lecture for Lincoln Society of Arts, 22 May 2013.

Noys: 'Negativity, Communization, and the End of Aesthetics', Roundtable Public discussion, Weld, Stockholm (16-17 May 2013). 'War of Time', 'Broken Performances: Time and (In)Completion', TIME SCAPES, Zagreb (21-23 March 2013). Video: <http://vimeo.com/66893264> 'The Art of Capital: Artistic Identity and the Equivocations of Valorisation', '(self)-valorization methodologies in arts&politics', Center for Drama Art (CDU), Zagreb (20 June 2011).

'The Aesthetics of Communization', *Xero, Kline & Coma Gallery*, London (11 May 2013). 'The Cussedness of Objects': Research seminar on Hostile Objects, *Xero, Kline & Coma Gallery*, London (22 January 2011). 'Better Living through Psychopathology' at 'The Future', David Roberts Art Foundation, Fitzrovia, London (5 November 2009). 'Occult Negations': In conversation with Jeremy Millar, Centre for Contemporary Arts, Glasgow (12 April 2011).

c. Strategy and plans

The unit has gained confidence throughout the period since the RAE in terms of impact, networks, relationships and influence and these activities are the platform for the future strategy. The unit is effectively the Department of English and Creative Writing, covering the three areas of research outlined in Section a) Context. This enables the unit to work as a single entity in the development of a research impact strategy, engaging with the public and with other researchers, institutions and organisations. The unit's strategy and plans for the future include investing in and building on existing research strengths and impact activities in and around the unit's thematic focus on creative writing, the writing and representation of lives, hidden histories, literature and place, and marginalised communities and literary forms - and the impact potential of these research areas.

Examples of future plans include a strengthening of The Sussex Centre for Folklore, Fairy-tale and Fantasy, SCERRG, and the Thresholds and Charleston projects, together with new areas with a significant impact agenda. These include: a research group based on the representation in writing and art of everyday life in the early modern period; a new research group, devoted to contemporary writing, envisaged as an articulation of the unit's dual interest in creative and critical work. There are developing links with the community-based Big Blake Project (<http://www.thebigblakeproject.org.uk>) and its William Blake Art Trail in Felpham and Bognor Regis, as well as with the new 'Pass It On' project at the Chichester Festival Theatre which is concerned with mapping the fifty-year history of the theatre through its archive, the memories of those involved with the theatre over the years, and the history of performance.

A key challenge for the future is to improve the process by which academics are matched to relevant stakeholders and users. Emphasis will be placed on finding non-academic partners who are willing to contribute material financial support or indirect benefits in kind towards collaborative projects. To this effect the unit's members will be further encouraged to take advantage of the expertise in writing bids and forming research consortia that is offer through the REEO.

Co-ordination with the press and marketing department will also be further developed to maximise the impact of press releases and summary documents, utilising social media more effectively in order to reach a wider range of potential beneficiaries swiftly. Staff will contribute to a database of evidence for impacts, from web citations to published studies, to aid in capturing the nature and development of the impact of the unit's research. A key aim for the coming period is to enhance the unit's research and impact agenda through the departmental and University website. New posts within English and Creative Writing will be made with consideration for the candidates' ability to add to enhance the existing portfolio of research and impact interest.

d. Relationship to case studies

The two case studies arise from the context and approach outlined above. They represent the general ethos of the unit's commitment to impact at a local, national and international level. Thus **Gray's** work on folklore has resulted in a demonstrable local reception in the form of public events held under the auspices of the Sussex Centre for Folklore, Fairly Tales and Fantasy, a national readership through the Centre's journal *Gramarye*, and an international reach that extends as far as Hollywood through his involvement in *Snow White and the Huntsman*. **MacLeod's** work in promoting the short story extends through her involvement in the Sussex based Charleston Small Wonder short story festival and Thresholds International Short Story Forum, promoting the history of the form (often through attention to previously 'forgotten' writers), to the encouragement of contemporary practitioners and those with aspirations to engage in this mode of fiction.