

<p>Institution: University College London</p> <p>Unit of Assessment: 28 – Modern Languages and Linguistics</p> <p>a. Context</p> <p>The UoA comprises the Departments of Dutch, French, German, Italian, Spanish & Latin American Studies and Scandinavian Studies, which, in August 2010, became the School of European Languages, Culture and Society (SELCS). SELCS research has a wide geographical, disciplinary and chronological spread and has generated a correspondingly wide range of impacts in London, the UK and abroad. It has enhanced non-academic audiences' appreciation of the languages, literatures, film, visual art and other cultural aspects of its subject areas; informed development of policy and practices aimed at sustaining minority languages and cultural awareness of them outside academia; transferred skills and knowledge to non-academic professional groups; and contributed to public debate and policy formulation concerning contemporary issues.</p> <p>The main non-academic audiences for, and beneficiaries of, its expertise are: 1) audiences in the UK and abroad interested in the languages, literature, history, politics and other aspects of the cultures addressed in SELCS research; 2) media professionals, especially those working in radio, television and print journalism, seeking specialist advice; 3) embassies, cultural institutes, government organizations, arts councils and similar bodies in the UK and abroad. London embassies and national cultural organizations in particular have come to regard SELCS staff and research as a resource conducive to their initiatives.</p> <p>b. Approach to impact</p> <p>SELCS's approach to impact is driven by UCL's commitment to apply knowledge beneficially and disseminate its research to, and so have impact on, as many people as possible. UCL's location in central London greatly facilitates SELCS's engagement with its audiences. This of itself encourages SELCS academic staff, research fellows and postdoctoral fellows (hereafter 'research active staff') to engage in Knowledge Transfer (KT), Public Engagement (PE), Outreach and other activities leading to impact. Formal methods of encouraging colleagues in this respect include: promotion procedures, which, in line with UCL policy, include KT, PE and Outreach as criteria for promotion; reduced teaching loads for colleagues very active in PE or KT; and the open access record of individual PE and KT activities on UCL's Institutional Research Information Service.</p> <p>The SELCS Director and Research Director advertise UCL support for PE, KT and Outreach via appraisals, bulletins and other channels. The UCL Public Engagement Unit advises on the design of individual and collaborative PE projects. Research-active staff devising individual or collaborate research projects have at their disposal two Research Facilitators, assigned to the Faculty of Arts and Humanities (FAH), to help them think through plans for engaging non-academic beneficiaries and increasing the impact of their research. The UCL Graduate School provides training and support for PE, KT and Outreach specifically for research students and postdoctoral fellows. SELCS research-active staff also take advantage (see §6 below) of the Office of the Vice-Provost for Enterprise, which 'is responsible for delivering UCL's Enterprise agenda with the greatest economic and societal impact'. SELCS engagement with this agenda is reflected in the appointments of Thomson (2011) and Tiedau (2012) as UCL KT Champions charged with the tasks of promoting KT through projects supported by UCL Enterprise funding. UCL awards prizes for PE and has recognized SELCS's commitment. In 2011, Scandinavian Studies received the Provost's Departmental Prize for PE; and in 2012, a member of SELCS's staff received the Provost's Support Staff PE Prize for the development of impact evaluation mechanisms. Two other valuable resources are the UCL Library Special Collections and Octagon Gallery. SELCS colleagues have used both when presenting research to non-academic audiences (see §§1-2).</p> <p>Below are examples illustrating how SELCS's approach and the UCL support that it draws upon have led to a great variety of impact activities – from medieval Italian poetry to contemporary French politics. Some examples continue activities begun before 2008 (see §§1-2, 5), proof that KT, PE and Outreach are well-embedded in SELCS. All are research related and have benefitted audiences locally, nationally or internationally. Some have been undertaken by well-established leaders in their fields, others by less senior colleagues (this also being true for our 6 case studies).</p> <p>1. SELCS colleagues have devised and led series of public events, at UCL and elsewhere, aimed at sharing their research expertise with non-academic audiences. Together with A. Scafi (Warburg Institute) and with the assistance of T. Tucker (UCL Library Special Collections), Took gave a</p>
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series of weekly public lunchtime lectures on Dante's *Divine Comedy* at the Warburg, 2011-13. The lectures drew an audience of 40-80. Their success has led this autumn to a second, even more ambitious, series, hosted by both the Warburg and Italian Cultural Institute. The first session had more than 150 participants. In The Film Studies Space, which she co-organises, **Matlock** ran a series of public lectures between 2009 and 2011, drawing audiences of 50 to 120. The series included a major international conference, The Cultures of Surveillance (2011); the public were admitted to the keynote addresses (audience: 150). **Hart** continues to direct the Centre of César Vallejo Studies, which he established in 2003. The Centre brings academic knowledge to the public sphere via high-profile events on Vallejo's poetry, sometimes with the London-based arts charity Poet in the City and the Cervantes Institute. During 2013 **Hart** has also been leading a series of readings and discussions by visiting Dutch, French, German, Italian, Nordic and Spanish poets, funded by the AHRC (£9,000), with the collaboration of Poet in the City. One outcome will be an anthology of translated poems, together with essays on the art of translation, which will aim to engage the public with untranslated European poets and contemporary translation styles. SELCS colleagues also contribute to UCL-led PE events. For its annual Festival of the Arts, **Moreau** organised an event on travel writing (2 sessions, attended by 13 and 18 people) and **Martin** hosted a SELCS event on fairy tales (with a non-UCL audience of 38). Colleagues have featured regularly in Bright Club, UCL's monthly comedy night, at which staff deliver stand-up routines based on their research to audiences of 80-500. Performances include Stougaard-Nielsen ('Ink', 2010), **Thomson** ('Lust', 'Life', 'UK/USA', and 'Reading', 2009-13), **Gilbert** ('Books', 2010), **Hilson** ('Money', 2010), and **Horan** ('World', 'Love', 'Words' and 'Reading' 2011-13).

2. SELCS colleagues have engaged with non-academic audiences through collaboration with institutions other than HEIs, notably museums, galleries, film institutes and libraries. **Hart** continues to direct the annual Festival of the Moving Image/London World Film Festival, which he created in 2006. The Festival, held annually in UCL's Bloomsbury Theatre, with audiences ranging from 75 to 525, has used cinema to stimulate public conversation about contested borders, war, sexuality and other issues. It has brought UCL researchers into debate with Ken Loach, Vanessa Redgrave, Alfonso Cuarón, Marta Ibarra, Edmundo Desnoes and other public figures. **Shamdasani** curated exhibitions relating to his research on C.G. Jung in New York, 2009 (audience 50,879), Los Angeles, 2010 (audience estimate: 45,000), Zurich, 2010 (audience 32,000), Paris, 2011 (audience estimate: 20,000) and Geneva 2011-12 (audience 8,744). The exhibitions attracted widespread international media coverage in the English-, French- and German-speaking worlds. **Lumley** wrote an illustrated 9,000 word catalogue, published in Italian and English, for the *Torino sperimentale 1959-1969* exhibition (Turin, 2010). The exhibition was attended by c. 50,000 visitors and widely reviewed. His essay for the catalogue enabled gallery staff to incorporate new research on the Italian Avant-garde into tours and briefings, thereby enhancing visitors' appreciation of the movement. **Evans** contributed to 5 public events organized by Sin Fin Cinema together with the Tate Britain exhibition on Picasso and Modern British Art, 2012; attendance c. 90 for each event. Together with members of the Autopsies Research Group and The Film Studies Space, which she co-founded, **Matlock** collaborated (2009-11) with curators at the Tate Modern, Met Police Collection, Geffrye Museum, V&A, and BFI on Round Tables and Workshops, drawing audiences of 50-100, with iTunes University podcasts further expanding the audience. **Thomson** co-curated the public exhibition Model Translations in UCL's Octagon Gallery (Dec. 2012-April 2013), which contextualised objects in UCL's scientific and anthropological collections in the light of humanities research (visitors: c. 5,000). Her short essay in *Conversation Pieces: Inspiring Objects in UCL's Collections* (2013), prompted by the exhibition, was written for a wide readership. In 2013 **Beniston**, **Thomson** and **Stougaard-Nielsen** won AHRC funding for a PhD studentship as part of a Collaborative Doctoral Partnership with the British Library. Supervised by **Beniston** and **Stougaard-Nielsen**, the project will use the newly acquired Michael Meyer Archive to examine postwar British translations of Ibsen and, essential to the project, make the archive accessible to theatre professionals, theatre enthusiasts and translators.

3. SELCS has helped embassies and cultural institutes promote their national heritages within the UK. In June 2013, Fenoulhet won £12,000 from the Netherlands Embassy for PE in Dutch Studies, to be carried out in the UCL Centre for Low Countries Studies. At the request of the Swedish Embassy, which provided £5,000, **Thomson** curated Strindberg's Red Room at UCL in the autumn of 2012 to mark the centenary of Strindberg's death. Activities included an exhibition in the UCL

North Lodge, with exhibits loaned by the Swedish Institute, and 22 talks, readings, discussions, book launches, and pop-up exhibitions (for attendance figures and details, see UCL28-THO). These two commitments illustrate how Scandinavian Studies and Dutch have flag-bearing roles in the UK for their respective languages and the cultures associated with them. In 2010 **Thomson** worked with the Swedish Embassy to obtain funding from the Swedish Academy, the Barbro Osher Pro Suecia Foundation and Mr Stefan Olsson for 2 UCL match-funded 'Impact PhD Studentships' (£64,575) for students to investigate the publication of Swedish-English translations in the UK and translation techniques for non-standard language in literary narrative (UCL28-THO).

4. SELCS has contributed to governmental and non-governmental debate and policy formulation in and beyond the UK. Following the Haiti earthquake in January 2010, **Leak** contributed to public understanding of Haitian cultural, political and economic issues via local community talks (e.g. Gasworks Gallery, Vauxhall, audience c. 100) and briefings to various bodies (FCO and MoD; the UK Ambassador to Haiti; the independent think-tank Overseas Development). **Foot's** book, *Italy's Divided Memory*, generated popular and media interest when it was selected by the Italian Parliament as a focus of its 2010 Political Books Day. It has been used widely in education, including a live event on the Shoah for 500 schoolchildren in Bolzano, 2010. Public debate in Scotland on the applicability of the Nordic Model to Scotland, regardless of the outcome of the 2014 independence referendum, led to an invitation from the campaign group Nordic Horizons for **Hilson** to give a sold-out public briefing (audience, c. 100) on Nordic welfare and politics at the Scottish Parliament in Oct. 2011 (UCL28-STO). A second briefing will follow in November 2013. **Fenoulhet's** research into Dutch Studies as a university discipline led to her commissioned policy recommendations on the Netherlands's domestic and international higher educational policy and the teaching of Dutch Studies (see UCL28-FEN).

5. SELCS expertise is frequently called upon by newspapers (including all the major UK broadsheets), radio, television and other media. SELCS colleagues have featured in 107 radio broadcasts world-wide (of which **Marlière** 27 on French and European Social Democracy, **Dickie** 32+ on organized crime in Italy), and have appeared on Australian, Finnish, French, German, Iranian, Italian, Peruvian, Qatari, Spanish and UK television. Numerous too are the articles that SELCS colleagues have contributed to leading UK and foreign newspapers, e.g. in Australia, Brazil, France, Hungary, Italy, Kuwait, Luxembourg, Mexico, Portugal, Qatar, Spain and Turkey. **Marlière** has written articles and been interviewed in various media about French and European social democracy (UCL28-MAR). In December 2012, *The Guardian* invited **Hilson** and **Stougaard-Nielsen** to answer readers' questions on Danish culture as part of their coverage of the popular television series *Borgen* and *The Killing* (UCL28-STO). **Dickie's** research, renowned across and outside Italy, on organized crime in Southern Italy has shaped public understanding through his various media activities, including a BBC 2 documentary, *The Mafia's Secret Bunkers*, which also appeared on Italian TV (for viewer numbers, see UCL28-DIC). **Fulbrook** used her research on cultural memory in East Germany to develop a film, *Behind the Wall: 'Perfectly Normal Lives'* in the GDR (see UCL28-FUL), which has been adopted for teaching purposes across the UK and shown publicly in the UK and Germany. **Hart** has produced documentaries on César Vallejo, Julio García Espinosa and Gabriel García Márquez during his summer Documentary Film-Making School in Cuba (2006-13) and, with *Poet in the City*, *House of Knives*, a film on Rimbaud and Verlaine when they lived in King's Cross (2012). Funding for dissemination was provided by UCL with Pernod Ricard, the Fundación del Nuevo Cine Latinoamericano and the Pontificia Universidad Católica del Perú. SELCS research-active staff have also taken advantage of social media to increase public engagement with their research, nationally and internationally. **Marlière** writes blogs for the two main quality e-newspapers in France (*Rue89* and *Mediapart*) and for *The Guardian* (for readership and reach, see UCL28-MAR). **Lack's** The Cine-Tourist website disseminates original research on cinema, maps and local history to a wide international public. The site receives c. 600 visitors a day and was third in the most recent (2011) ranking by 'Film Studies for Free' of 'Top Five Most Consistently Brilliant Film Bloggers'. **Tiedau** has enhanced SELCS's interaction with non-academic audiences by advocating and developing Open Educational Resources and Practices. The **Nordic Noir Book Club** (UCL28-STO), set up in 2010 to respond to the popularity of Nordic crime literature and television in the UK, uses digital and online technologies to facilitate audience engagement, including Facebook, Twitter and Wordpress, and Opinio software to generate feedback data. Evaluation response rates have reached 70%.

6. SELCS has provided continuing professional development (CPD) and networking events to help people and organizations operate in UK markets. Knowledge is exchanged across a range of cultural and business sectors, from sharing research on the Dutch-Jewish diarist Etty Hillesum with the writer of one-woman show *Etty* (**Fenoulhet**), to collaboration with the consultancy firm SHM on the design of seminars and reports using humanities approaches for resolving problems in the NHS and private enterprise (**Kord, Stougaard-Nielsen**, 2010-11). With S. Cooke (Edinburgh), **Mathews** set up in 2012 and leads 'Between the Lines', a forum discussing literary translation and providing podcast interviews with translators, publishers, academics, playwrights and poets. **Thomson** collaborates with Nordic embassies to support networking and mentoring opportunities for aspiring translators. Outcomes include an anthology of Strindberg's plays (Norvik Press, 2012), co-translated by experienced and emerging translators, and via Norvik Press, the hosting of *Swedish Book Review*, which facilitates communication between translators, presses and Swedish cultural institutions (see UCL28-THO).

7. The research expertise of colleagues has led them to be employed as advisors or organizers of pre-university education. Examples are: **Coxon's** Edexcel consultancy, 2012-13; **Fulbrook's** advisory role to the OCR History A-Level Board for the 'Germany under Democracy and Dictatorship' syllabus (UCL28-FUL); **Lindskog's** role as Senior Examiner, IB Swedish, 'Language & Literature'; and **Palandri's** coordination of a creative writing programme for Italian secondary schools, 2009-11, with funding of €75,000 over 3 years.

c. Strategy and plans

We intend to build on existing initiatives and partnerships, to identify new audiences for our research and to explore ways of increasing its benefits. Specifically, we intend:

1. To reinforce impact as part of colleagues' research agendas. E.g. colleagues with strong impact records will be asked to advise postdoctoral fellows and PGR students on PE, KT and Outreach.
2. To widen SELCS's non-academic audiences to encompass a more diverse demographic. SELCS has begun working more extensively with schools, libraries, community centres and other spaces offering public events. PEN's Free Word Centre and the film exhibition company Day for Nights have expressed interest in future collaboration.
3. To develop innovative impact routes through new technologies and media, e.g. social media for CPD provision and Open Access publication for teaching and research outputs. Exploratory steps are underway. In 2011 SELCS established a part-time support post, funded by UCL Enterprise, for training in publishing and social media. **Tiedau**, with a team of Computer Science students from UCL Engineering, is developing an iOS/Android App with 'Dutch [and Flemish] Walks in London' for audiences interested in historic Anglo-Dutch exchanges, funded by the UCL PE Unit and the Association for Low Countries Studies (£1,200). Walks will be released in print and distributed via the new City of London Dutch Cultural Centre based in the 16C Dutch Church, Austin Friars. SELCS is also developing Norwegian and Icelandic language Apps with UCL Digital Humanities.
4. To collate and manage impact data more efficiently and thereby sustain good practice.
5. To encourage projects benefiting businesses and social enterprises. One promising pilot has explored the application of SELCS CPD training services to tourism professionals; another, building on initiatives by **Kord, Took** and **Stougaard-Nielsen**, concerns consultancy activities.

The reach and significance of all 6 case studies should stand SELCS in good stead for its impact planning over the coming years.

d. Relationship to case studies

The Case Studies reflect the range of approaches towards producing impact mentioned above, as follows. Impact through public events (B, §1): UCL28-FUL, UCL28-MAR, UCL28-STO and UCL28-THO. Impact created via institutions other than HEIs (B, §2): UCL28-DIC, UCL28-FUL and UCL28-THO. Contribution to the policy of national and international cultural institutions (B, §3): UCL28-FEN and UCL28-THO. Engagement with governmental institutions and public bodies or forums as a means of realising impact (b, §4): UCL28-DIC, UCL28-FEN, UCL28-FUL and UCL28-MAR. Engagement with non-academic audiences via traditional and new media (B, §5): UCL28-DIC, UCL28-FUL, UCL28-MAR, UCL28-STO and UCL28-THO. Professional practice supported by SELCS research (B, §6): UCL28-DIC, UCL28-FEN. Engagement with pre-university education (B, §7): UCL28-FUL.