

<b>Institution: Durham University</b>
<b>Unit of Assessment: 29, English Language and Literature</b>
<p><b>a. Context</b></p> <p>English Studies – both in itself and in joint activities with Durham University’s Centre for Medical Humanities (CMH) – interacts with numerous non-academic partners. From 2008 to July 2013, our primary beneficiaries have been: the Durham Book Festival, and other literary festivals and author societies; the Royal College of General Practitioners, doctors, psychologists and other healthcare professionals in the UK and USA; novelists, poets and visual artists; public libraries and museums; broadcasters and documentary-makers in the UK and Germany; teachers and pupils from schools across the country; Durham Cathedral and local drama groups. The unit’s research reaches four continents and hundreds of nations via online blogs, print and broadcast media, and public talks.</p> <p>The main types of impact have been:</p> <ul style="list-style-type: none"> <li>○ <i>Public Services.</i> Influence on healthcare professionals in formulating best practice for the role of arts in medicine and in understanding medical and health issues through the arts.</li> <li>○ <i>Cultural Life.</i> Stimulus for the creative work of artists and writers, journalists and documentary-makers; cultural enrichment through the broadening of audiences for literature, in particular through helping to shape the Durham Book Festival.</li> <li>○ <i>Public Discourse.</i> Promoting better understanding of literary and cultural questions through local, national and international media, with resulting influence on broadcasters, journalism and festival scheduling.</li> <li>○ <i>Education.</i> Effective learning and enjoyment of literature and cultural history for schoolchildren and teachers; and training events for clinicians in medical humanities.</li> <li>○ <i>Economic Prosperity.</i> Financial benefit for documentary production companies, global publishers, and the local economy of Durham through cultural tourism.</li> </ul> <p>Each of the four case studies exemplifies a selection of these impacts. In addition, research from across the unit makes a difference to non-academic partners and audiences. Five staff in English Studies have close research connections with CMH, collaborating with healthcare bodies as part of their research. Researchers in Poetry and Poetics, Old Norse, Medieval Studies, Romanticism, Modernism and Irish Studies have advised museums and worked with school teachers, public libraries, literary societies and media companies.</p>
<p><b>b. Approach to impact</b></p> <p>For several decades the Department of English Studies has engaged schools, writers’ associations, poetry groups, media, museums and festivals. Since 2008, our approach to impact has linked this public engagement more closely to research activity. In so doing, we have established a more formal structure of recording, recognition and support. The Department has sought in particular to develop the public benefit of literary research within medical humanities, a collaboration which began in 2000. This has brought new audiences and partners, and led to two case studies (CS2 and CS3). English Studies has developed its approach through the example of CMH in acknowledging that the <i>process</i> of research can be furthered by appropriate collaborations, and that ‘impact’ is often part of research inquiry and not only an end product.</p> <p>In 2010, the Department was selected by the University to ‘shadow’ HEFCE’s Impact Pilot programme. The following year, the English Studies research committee formulated an impact strategy which, in May 2012, was adopted as the Department’s Public Research Engagement Policy. This document set out four agreed principles that guide research: intellectual questions and social problems drive research enquiry; research is socially beneficial; not all research has clear or immediate impact; engagement with partners and audiences aids the research process. The policy identifies <b>internal processes</b> and <b>external partners</b> in order to record good practice, to assist planning, and to inform future strategy. From June 2012, the Department has employed a post-doctoral Research Engagement Officer (REO) with particular responsibility for social media. In November 2012, the Department policy was augmented by the University Impact Strategy, which established a seedcorn fund and specified impact as a component of individuals’ research plans. The unit’s approach to impact was co-ordinated by the director of research in English.</p>

## Impact template (REF3a)

The primary **internal processes** for engaging audiences are these:

1. *Social Media*. Staff, post-docs and PhD students blog at Read English at Durham (READ) <http://readdurhamenglish.wordpress.com/>, and gain training in linking their research to current affairs. It is maintained by the REO and updated at least weekly. As of July 2013, it has 1,800 views per month from 118 nations; it is linked to a busy facebook page and a twitter feed with over 900 followers. The blog was awarded 'freshly pressed' status by Wordpress. Local schoolteachers and reading groups subscribe to its events list. Podcasts of public talks are frequently accessed through READ and the Department homepage. A blog for CMH, maintained by **Woods**, attracts over 10,000 views per month from 165 countries.
2. *Funding Structures*. The University impact seedcorn fund (£250k p.a., est. 2012) has enabled **Sugg** to work with documentarists (CS1). The University's Institute of Advanced Study (IAS) has supported six public lecture series and four visiting fellowships to non-academic partners (see d).
3. *University Archives*. English Studies has used Durham's special collections to illuminate issues of public concern, and exploited the University's creation of a new public exhibition space, the Wolfson Gallery (est. 2012). **Harding, James** and a PhD student co-curated an exhibition (CS4).
4. *The Centre for Poetry and Poetics* (CPP) fosters enjoyment of, and critical attention to, poetry through its free Poetry Aloud series featuring readings (by e.g. Les Murray) and interviews (with e.g. Andrew Motion). It has staged poetry readings by **Batchelor, O'Neill** and **Reeves**.
5. *Postgraduate Training*. Training for PhD students to initiate collaborations and address public audiences has increased in importance. In 2013, two PhD students used AHRC funding to co-organise impact skills workshops with heritage sector partners, on the topic of science and philanthropy in the North East. An annual series of free 'Late Summer Lectures' (2010-present), by PhD students, has addressed audiences of 400-500 per series in Durham, Jarrow and Newcastle.

The primary non-academic **external partners** for our research are these:

1. *Healthcare professionals*. Collaborations through CMH engage an NHS Trust, the Royal College of General Practitioners, the Royal College of Surgeons, and psychosis clinicians and groups (see CS2 and CS3). The approach has placed literary methods at the heart of socio-medical issues.
2. *New Writing North* (NWN) / *Durham Book Festival* (DBF). These are increasingly important strategic partners, allowing the Department to promote research and creative writing in reaching new audiences. **Regan** and **James** (CS4) have worked with NWN on DBF planning since 2009.
3. *Writers and Artists*. Partnership with DBF and collaborations in medical humanities have led to commissions of new artwork and found new audiences for them (see CS2, CS3 and CS4).
4. *Durham Cathedral* has revived two medieval ceremonies – circulating the Judas Cup on Maundy Thursday and a resurrection procession on Easter Sunday – as a result of research by **McKinnell** that led to a large AHRC award (with **Ravelhofer**). **McKinnell** also advised on the production of ten modern mystery plays, partly-staged at the Cathedral. (See further work signalled in section C).
5. *Broadcasters*. (i) Work by **Clemit, James, Sugg** and **Waugh** has been discussed on national and local BBC radio. Icon Films used details from **Ashurst's** advice on a passage in the Old Norse *Njáls* saga in making the children's television series *Wild Scene Investigation* (National Geographic, April 2012). (ii) The REO has developed a means to assess the immediate public impact of broadcasts. When research by **O'Connell** on tea-drinking in 19th-century Ireland prompted her appearance on BBC R4's 'Today' programme and US National Public Radio, the REO used the event as a testcase for setting twitter to capture responses according to keywords. The method was then shared via the widely-used LSE social sciences blog.
6. *Literary Societies*. By editing *The Wellsian*, **James** has helped the H.G. Wells Society to engage its largely non-academic membership, which resides in 20 countries (complementing CS4).
7. *Publishers*. Seven Penguin Classics and OUP World's Classics editions by **Clemit, James, O'Neill** and **Regan** have informed readers and brought economic benefit to publishers.
8. *Cultural Institutions*. Staff have assisted museums, galleries and libraries in their educational and outreach missions. (i) **Ashurst** advised the William Morris Gallery, London (April to July 2012), on writing captions to accompany its permanent exhibition. Visitors can now see the importance of Morris's literature amid his other work and the centrality of Old Norse to his writing. (ii) **Clemit's** research on the Shelley-Godwin papers at the New York Public Library led to an illustrated essay in the Library's 'groundbreaking' free app whose educational focus won a *Parents' Choice Award* (USA, 2012). (iii) **Mack** gave public talks for the Council for Christians and Jews, London and the Woolf Interfaith Institute, Cambridge (2010). (iv) **Wootton** gave a public lecture at the Keats-Shelley Memorial House in Rome based on her research on Keats and visual art (2012).

## Impact template (REF3a)

9. *Schools*. Staff give frequent research-based talks in schools across the country. One lectures for Sovereign Education. Seven contributed to a three-day course for teachers in 2010 (see CS4).

### c. Strategy and plans

The goal of the unit's impact strategy is to maximise the social and intellectual value of its research; that is, to promote the 'public good' of literary research – not only its utility but also its ability to illuminate cultural, psychological and aesthetic matters in ways that benefit our partners. It aims to exploit the University's impact seedcorn fund and to assist more non-academic partners to gain IAS Fellowships. Both independently and with consortium partners under AHRC block grant funding, the Department will further integrate postgraduates in its impact activity, extending its existing training in this area. Responsibility for overseeing non-academic research partnerships will rest with a new Departmental Impact Officer, who will liaise with: (i) the REO, whose role will be extended to encompass event organization; (ii) the University's new external engagement co-ordinators for Arts and Culture, Policy, and Research Institutes; and (iii) A new Faculty Advisory Board which will assist the unit in its strategic approach and open it to new developments.

Specific plans include:

- Durham Summer Festival, 2016. Exhibition and performances of the earliest known drama from the British Isles, with Durham Medieval Theatre Company and a professional choreographer and director. To be staged in conjunction with the AHRC-funded 'Records of Early English Drama – North East' project, Durham Cathedral, and Durham World Heritage Site.
- Partnerships between the CPP, the Durham Book Festival and the Poetry Book Society, developing an annual series to accompany the T.S. Eliot Prize, and developing collaborations between staff and contemporary poets to explore Eliot's influence.
- Through CMH, to further collaborations with the Royal College of General Practitioners, Tyne, Wear and Esk Valley NHS Trust, and policy-makers and user-groups. Training days for GPs on 'embodied experience' (CS2) will continue in 2014 and a four-month exhibition on 'Hearing the Voice' (CS3) is planned for 2016-17.
- The provision of expert analysis to accompany exhibitions in 2014 on (i) robots and science fiction, and (ii) war stories for boys, displaying a selection of Durham's archival resources.
- A follow-up to the 2010 teachers' conference, providing Continuing Professional Development Points for participants, and taking research into classroom practice.
- To develop collaborations between new staff and external partners, for instance, engaging documentary-makers with **Smith's** research on writers' M15 files and **Barraclough's** work on Old Norse travel, building on her AHRC 'new generation thinker' award.
- To help literary associations to engage broader audiences, building on work for the Brontë Society, the Eliot and Yeats summer schools, the Wordsworth Trust and the Wells Society.
- To advise on Anglo-Saxon culture in assisting Bede's World, Jarrow in its educational mission.

### d. Relationship to case studies

1. The Department used **internal processes** to advance its case studies. (i) Research underpinning CS1 was publicised through the University Media Office, leading to widespread international newspaper coverage. (ii) A continuing partnership with the Poetry Book Society in CS4 is facilitated by a University seedcorn grant. (iii) IAS fellowships have assisted collaborations with the founders of the Hearing the Voice movement, and with writers such as the poet Kathleen Jamie, in the early stages of CS2 and CS3. The IAS funded three public lecture series based on essential collaborations in CS2, each series attracting several hundred non-academic attendees. (iv) The English Studies and CMH blogs have posted regularly on the research in the case studies.

2. The Department worked with **external partners** such as Durham Book Festival (DBF) in order to bring about new dialogues between literary research, healthcare practices and general readers. With CMH and DBF we together established a shared theme in DBF 2011, 'The Recovery of Beauty', which led to impacts described in CS2. Partnership with New Writing North and DBF was also crucial to CS4. Collaborations with the Royal College of General Practitioners and Royal College of Surgeons were established through CMH, helping to develop CS2 and CS3.

3. These case studies have in turn informed our general approach to impact. The popularity of live events in CS2, CS3 and CS4 convinced us to develop podcasts that could be accessed free, globally and into the future. Collaborations in CMH provided a model for developing the CPP as a focal point for external partners, bringing their expertise into the research process.