

Impact template (REF3a)

Institution: De Montfort University
Unit of Assessment: 29 English Language and Literature
<p>a. Context: English at DMU has a well-embedded tradition of applied research and public engagement. Our policy of community commitment plays an important role in the transmission of cultural and intellectual capital, encouraging creativity in the regional creative economy and beyond. At local level, we are involved in initiatives that support the development of publishing enterprises, public events, and community organisations. At national level, we work with teachers, arts organisations and public bodies in ways which mean that our research feeds into the UK's heritage and media industries, and with publishers, auction houses and other bodies engaged in deriving economic benefit from this heritage. Internationally we develop educational materials, and contribute to journals and websites with global reach and significant non-academic user profiles. Research impacts on cultural enrichment, influences educational development and contributes to public discourse and the development of creative talent.</p>
<p>b. Approach to impact: The approach to impact during the period is based on our policy of partnerships and building networks with international reach as described above plus an awareness of the value of applied as well as scholarly research. It can be divided into four areas:</p> <p>(i) Cultural Enrichment: DMU has been at the forefront of research into digital cultures and their impact, including widening access to research. Egan's 'Shakespeare London Theatres (ShaLT)', (AHRC Knowledge Transfer Fellowship 2011-13), undertaken in partnership with the Victoria and Albert Museum, develops resources connected with the physical history and legacy of Shakespeare's London theatres. Featured on YouTube, the project is designed for a broad and non-specialist audience, including a 48 page colour guide, a zoomable Walking Map and a smartphone app identifying the whereabouts of early theatres for visitors to London. (http://www.youtube.com/watch?v=HOi3r_RnEKw&feature=youtu.be). Its resources are offered under a Creative Commons Attribution ShareAlike licence, and in summer 2013 the V&A held fortnightly talks on its findings, organised by Egan, with impacts on literary tourism and deepening understanding of early modern cultures. In line with research interests in copyright, online developments and public access, Egan, a pioneer of Open Access dissemination, has made over 99% of all his research outputs universally available by Green Open Access. Similarly since its inception in 2004, the Routledge journal <i>Shakespeare</i>, co-edited by Cartmell, Egan and Hirsch, encourages contributors to retain copyright over their contributions and to make them available by Green Open Access. Mousley's research on Humanism expands its readership via Sage Bites, a website designed to deepen public interest in the value of literature, reflecting on what it is to be human (http://sagebites.squarespace.com), which received 5181 visitors 05/12 - 04/13.</p> <p>Staff research expertise is widely sought by commercial and media organisations with national and international reach. In the census period Edwards (2006-12) and Phelan were consulted by auction houses, booksellers and private individuals to offer views on the authenticity of items for sale; for example, Phelan assisted in the authentication of some 'Cartes de Visites' of the Brownings, which sold for over £30,000. Cartmell, Day, Dowson, Keenan and Phelan have acted as consultants, for ITV, BBC, Radio Four and the Disney Book Corporation; Cartmell advised on ITV's 2008 5-part 'History of Costume Drama', and in 2010 Keenan was consulted by the Plimoth Plantation, a living history museum of the 17th-century Pilgrim Fathers in Plymouth, USA, for advice on applying the information contained in her book <i>Travelling Players</i> as preparation for directing three historically-informed Shakespeare productions at the Museum (<i>Romeo and Juliet</i>, <i>The Tempest</i> and <i>Twelfth Night</i>). All these contribute to the cultural economy in the UK and abroad. In addition to the publications in REF2 staff have contributed to the economic health of the publishing industry through the production of 31 textbooks and 6 journals, <i>Adaptation</i>, <i>Shakespeare</i>, <i>The Journal of Browning Studies</i>, <i>Theatre Notebook</i>, <i>Contemporary Women's Writing</i> and <i>Literature and History</i> all generating significant income (eg. <i>Adaptation's</i> income= £16,419 pa – OUP figs).</p> <p>Locally, the unit makes a significant contribution to public engagement and policy development. DMU's <i>Cultural Exchanges</i> festival, founded in 2000 by Simons (1998-2009) provides a pathway to impact via debates on the interface between literary cultures and the creative industries. This annual week-long festival is now an established feature on the civic arts calendar, and currently receives approx. 3,000 visitors p.a. (attendance and feedback records</p>

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kept since inception), supported by University funding. In addition to sessions on their research by **Buckingham, Cartmell, Davison, Dowson, Edwards, Macpherson** (2008-12), **Martin** (2004-10) **Perril, Shellard, Taylor, Thacker** (2005-13) and **Whelehan** (1992-2010), it features distinguished scholars and writers, including Blake Morrison, Andrew Motion, Liz Lochhead, Germaine Greer, Sue Townsend, Meera Syal and Ken Loach. It has an outreach programme for schools and hosts debates on **arts policy** jointly with, among others, Arts Council England, the British Library, Leicester's Curve Theatre, and the Phoenix Square Film and Digital Media Centre, debates which informed the creation of the latter two, with **Simons** on the board of Leicester Arts 1999-2009. English also has informal partnerships with Leicester New Walk Museum, and local schools and provides a venue for the Leicester Literary and Philosophical Society (est.1835), where **Phelan** is on the Board.

(ii) Educational materials: Following research into ebooks and collaborative writing, **Pullinger** (2005-12) developed 'Inanimate Alice', an interactive educational resource with extensive **international reach** and **significance**. The British Council/BBC offers 'Inanimate Alice' as one of its primary online teaching resources, with episodes in English, Italian, French, German, Spanish and Afrikaans. The series was chosen by the European Commission as a showcase for Intercultural Dialogue 2008, was nominated by the American Association of School Librarians 2012 as a Best Website for Teaching and Learning, won the IBM prize for New Media at the Stuttgarter Filmwinter Festival 2011 and the Parents' Choice award 2012. The site gets 4000-5000 hits per day, and led to the 2011 iStories, a downloadable tool for creating multimodal stories for use in the classroom and beyond, enabling individuals to build narratives that combine text, images and sound. **Pullinger's** work was featured in a 4-part 2009 Canadian TV documentary, *Empire of the World*, regarding the future of the book (available online); during 2012 she gave a weekly masterclass in *The Guardian* on writing in the digital age, and was interviewed by *The Observer* (22/2/2009), the *World at One* (18/8/2011) and the *Sunday Times* (4/7/2013). Resulting from research at DMU, her 2013 'Alice in Australia' was commissioned by Education Services Australia, leading to 'Alice and Friends', a digital literacy wiki created by Australian teachers for use in developing literacy in schools.

The Association of Adaptation Studies, a Leverhulme funded and registered charity, based at DMU and founded by **Cartmell** in 2006, is dedicated to increasing the impact in schools of scholarship in this growing discipline. Since 2008, DMU has hosted over 10 AAS international conferences with a wide non-academic spectrum, including teachers, screenwriters and 6th form students. The international journal *Adaptation*, founded and co-edited by **Cartmell**, has extended its reach to over 150 countries, with website visits increasing annually to 51,294 hits in 2012. The research has had direct impact on educational curricula in Europe (in France the syllabus for the *concours* to become an English teacher includes a literary work and its film adaptation), Australia, China, India and the Middle East. Cartmell is an invited member of 'Speakers for Schools', most recently appearing at the British Council, Paris (2012) and the London Book Fair (15/4/13). The research programme has also resulted in the HUMBox website in Tasmania, launched in 2012 by **Whelehan** (now DMU Visiting Prof), with Australian Government Teaching and Learning funding of \$160,000, creating an interactive resource for pedagogic materials on adaptation studies.

(iii) Public discourse: Staff research informs consideration of public interest issues via public bodies and policy groups. **Dowson** gave public lectures at the Royal Festival Hall, 2010 and at the 2012 Wellcome Institute Poetry and Medicine Symposium, and her interview with Jean 'Binta' Breeze is published on DVD, Bloodaxe Books 2011. **Egan** advised on the British Library report to the UK government on 'Driving UK Research: Is copyright a help or a hindrance?', launched by the Wellcome Trust in July 2010. **Day**, until 2012 a weekly columnist for the *THES* on matters that affect external perceptions of HE, was an invited panellist with Michael Gove at 'The Academic Core' debate organised by *Reform* in December 2009, and in 2010 participated in a high-level private roundtable *Reform* dinner with the Lib Dem Spokesman for Universities and Skills, on 'The short-changed student? Delivering in a consumerised HE world'. **Phelan, Day, Edwards** and **Taylor** write regularly for journals with significant **reach** beyond academia; for example, **Edwards, Phelan** and **Taylor** have written 33 reviews for the *TLS* during the census period, including the lead item (**Phelan**: 16/1/2009) to commemorate the 250th anniversary of the birth of Robert Burns. **Shellard**, in collaboration with the British Library and the British Council, lectured

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and presented public events on the First Folio at the British Embassy in Tokyo (April 23-25 2012), organised by UK Trade and Industry as part of the Cultural Olympiad to showcase British culture and offering workshops attended by Japanese school pupils (*The Guardian* 23/4/2013).

(iv) Development of creative talent: Crystal Clear Creators, established by **Taylor**, is a not-for-profit arts organisation (<http://www.crystalclearcreators.org.uk>), which fosters, publishes and promotes new writing, including offering mentoring for 6 promising writers, winners of CCC's annual national competition. In the census period, CCC research and educational projects were awarded over £70,000 in funding from non-research bodies. These include £19090 from the Heritage Lottery Fund for 'The Trans-Atlantic Slave-Trade' (Nov 2007-Jan 2009), £17500 from the Arts Council for the 2012 'Leicester and World War I', £8450 by Mediabox 2008 and £4900 by Children in Need 2010. Support was also received from the Leicestershire Centre for Voluntary Youth Services and Writing East Midlands for developing children's creativity. Since 2010 DMU has hosted 4 one-day 'States of Independence' events as a forum for writers, publishers and the regional writing constituency, each attended by 300-350 people (attendance figs logged) from outside academia and including Comma Press (Manchester), Iron Press (Newcastle), Nine Arches (Birmingham) and Poetry Business (Sheffield). Presses gain from sales, subscriptions, profile building and submissions. DMU provides funding plus infrastructure to support these events. In addition to publications, **Buckingham**, **Perril** and **Taylor** have given over 110 readings and radio broadcasts over the census period for BBC Radio 3, Radio 4, BBC Leicester and Radio Bulgaria. **Buckingham's** children's story, *The Snorgh and the Sailor* was shortlisted for the 2012 Festival of Literature Picture Book Award, and Coventry Inspiration Book Awards and translated into German and Finnish. **Buckingham** and **Taylor** are shortlisted for the 2013 East Midlands Book Award, **Taylor's** *Overheard* won the 'Saboteur' 2013 award and his *Entertaining Strangers* was longlisted for *The Guardian's* 'Not the Booker Prize' (2013). In 2009 **Pullinger** won the Canadian equivalent of the Man Booker prize, the Governor General's Award, for *The Mistress of Nothing*, on the life of Lucie Duff Gordon, with sales of 220,000+ copies, now an audio book and in editions in the UK, US, Canada, Egypt, Ethiopia, Serbia, Germany and the Netherlands.

c. Strategy and plans: In line with the 2013 University Research Strategy and the evolving RCUK understanding of 'impact', over the next 5 years, English will continue to develop partnerships that can maximise reach and significance with a focus on preserving cultural heritage materials via digitisation and extending access to research. Immediate projects include prioritising funding for widening public understanding of Browning, Southey, Davy and Clough (**Fulford** and **Phelan**) and of early modern theatre (**Egan** and **Hirsch**) continuing the partnership with the V&A. **Kato**, the recent appointment in digital humanities, will develop and upgrade online resources so that past research (eg. The Hockliffe Project on early children's books) as well as ongoing research (eg. on Victorian Periodicals) is updated and made available for all users without restriction. The remit of a 2013 appointment in the Theatre Archive located at DMU since 2010, led by **Shellard** in partnership with the British Library, is to make **educational** and **cultural** resources available to a wide range of non-academic users. **Arsenijević**, Eastern European co-ordinator for the International Commission on Missing Persons and Leverhulme funded fellow 2013-16, whose research was nurtured as a doctoral student at DMU, will work with **Dowson**, the Leicester Centre for Creative Writing, International PEN and the Museum of Literature and Performing Arts (Bosnia) on memorialisation, using poetry to mobilise a public language of grief in the war-torn communities of Bosnia Herzegovina, preserving the literary heritage of the war years. They will establish an international network and 'Bosnian Memory Workroom', a space for silenced memories, which will be collected and disseminated by the Centre for Textual Studies (CTS).

d. Relationship to case studies: The case studies exemplify 2 central strands of DMU's approach. **Davison's** work on George Orwell continues to contribute to the **transmission of intellectual and cultural capital**, ensuring that Orwell's writings remain sharply relevant to contemporary political and cultural debates. Advances in digital editing made by the CTS in Editing Literary-Historical Manuscripts have had a major impact on the **preservation of a literary cultural heritage** and lay the foundation for DMU's strategy to maintain and extend current resources, making these available to the largest possible audiences.