

**Institution: University of Gloucestershire**

**Unit of Assessment: UoA 29: English Literature and Language**

**a. Context**

Significant impact beyond the academy is most demonstrable in two main areas of the UoA. First, colleagues in Creative Writing have achieved cultural impact which reached wider non-academic audiences. These colleagues are published poets (**McLoughlin** and **France**), novel and short story writers (**Randall**, **Johnstone** and **Keevil**) and a playwright (**Tyler**). The latter has had work performed in Washington DC and London, among other places, while all the others have reached many who read fiction and poetry for pleasure. Alongside these public forms of dissemination and performances, these colleagues have also reached wider audiences through media interviews and through the publicity generated by reviews, and prizes, as detailed specifically in the following section, and in Professor **McLoughlin's** case study.

The second major area of research impact derives from Dr **Stibbe's** work in environmental issues, sustainability and ecological linguistics. His work has led to the development of a research forum which has 272 members, a book for teachers on skills for a changing world which sold over 3400 copies, and numerous articles on education for sustainability. In particular, as his case study shows, this has had a significant and beneficial part to play in influencing wider pedagogical practices through the integration of environmental thinking across disciplines.

**b. Approach to impact**

The unit has always had a policy of disseminating the results of research more widely outside the academy, to achieve cultural impact which enriches the imaginations and sensibilities of those within the communities with whom we interact and to educate and inform the wider community about our practice as researchers in the humanities and within English Literature and Language particularly. We have also encouraged researchers to engage wider academic and non-academic communities and constituencies in order to extend the range of discourse and expression related to issues which concern them as practitioners and/or academics in their research and issues which concern end users of that research.

These policies are reflected by the fact that the School of Humanities, which houses the unit, has supported and published the Annual Laurie Lee Lecture at the Cheltenham International Literature Festival for the past twelve years. Previous contributors have included Sir Michael Holroyd, who spoke about mixing biographical and autobiographical modes in his novels, and Sir Roy Strong on the Rural Church and its fate in the 21<sup>st</sup> Century. Other contributors have included Claire Tomalin on Hardy, Sir Andrew Motion and Professor Jonathan Bate. The Unit sees these as integral research outputs from its Centre for Writing, History and Place, and the lecture series as an important way of engaging the public in its wider research priorities and which contributes to the cultural impact generated by the unit's research.

Dr **Randall's** monograph, *9/11 and the Literature of Terror* has had significant impact internationally particularly in the United States, where it has been acquired by at least 130 university libraries including Harvard, MIT and Princeton. Sales of the book have been strong, and a paperback edition is planned to further facilitate this wider impact. The book has also been cited in at least a dozen scholarly articles and chapters since its publication in 2011. The publication of Professor **Saguaro's** monograph, *Garden Plots*, led to invitations to give public talks in Trinity College Dublin, the University of London and in Asti in Italy.

In English Language, **Stibbe's** research has had a demonstrable impact on the animal products industry. For example, *Poultry Science* ran an article drawing extensively on **Stibbe's** research and indicating its influence on the future of several aspects of animal production. His case study shows how influential he has been both within and beyond his area. Through his membership and work within the Language and Ecology Research Forum, for example, which he founded in 2004, he has

## Impact template (REF3a)

influenced educational debates within discourses as diverse as lifestyle magazines, poetry, economics and advertising, evidence for this impact is provided in **Stibbe's** Impact Case Study.

Creative Writing colleagues within the unit have always had a strong external profile of engagement with both public and literary establishments, and that has continued. All of these outputs also contribute to the economic prosperity and continued viability of arts organisations and publishing houses, through sales and performances. Such artistic endeavours also conserve and renew cultural heritage, and some activities, such as readings and performances at festivals actively contribute to the tourist experience within the area, thereby generating a significant, though difficult to quantify, impact on both the local and national economies based around the cultural industries.

**McLoughlin's** work has had very significant, often international, reach. He has given invited readings to audiences in excess of one hundred at several of the major literary festivals in the UK and Ireland. He has been invited to read his work on *National Public Radio* (USA) and was most recently invited to record a selection of his work for the *Poetry Archive*, both of which have very large audiences, and large internet hit rates. His work has received favourable critical notice in a number of leading literary journals such as the *Poetry Book Society Bulletin*, *PN Review* and *Poetry Ireland Review*. He has also been involved in generating new ways of thinking about creative practice, through his published articles on the creative process, and on creative writing as an intellectual space. Some of this work was published in *Writing in Education* the journal of the National Association of Writers in Education, which represents writers who work in education in any capacity, including freelance writers, writers in schools and those working in further and higher education, an organisation of which he was vice-chair from 2008-2012.

**France** is an award-winning poet with three published collections. She won the Lightship International Poetry Prize in 2012 and has given invited readings of her work to audiences at *The Ledbury Poetry Festival*, *The Cheltenham International Literature Festival* and *Torbay Poetry Festival* among many others. She is well known as a poetry event organiser, having run *Buzzwords*, a nationally well regarded reading venue, for the past nine years. She is also the Features Editor for *Iota* poetry journal.

**Johnstone** has given readings of his debut novel, *Peace, Love and Petrol Bombs*, at the *Edinburgh Fringe Festival* and at branches of Waterstones and other book stores which were attended by audiences of approximately 25-75 people in each location. He has also been invited to give interviews on his work to *The Morning Star*, whose average circulation is estimated at 17,000 and *FriaTidningen* (Sweden) which has a circulation of 7,200. Johnstone has previously had work short-listed for The Bridport Prize and published in *The Lampeter Review*. This debut novel was released in June 2013 by Audible.com as an audio book narrated by Roger Clark and has also been translated into Spanish and published as *Paz, amor y cócteles molotov* (Trans. Raquel Duato García), Barcelona: Hoja de Lata, 2013. A second novel, *The Deconstruction of Professor Thrub*, published by Barbican Press in 2013, led to an interview on Monocle Radio, London in June 2013.

**Tyler's** work has involved collaborative ventures with *The Everyman Theatre*, Cheltenham, which drew an audience of approximately 200 and the development of an experimental theatre company *Eleven Places*, as well as performances of her plays by The Antigone Project, Next Stage, The Hampstead Theatre, Theatre Absolute, The Origin Theatre Company and The Georgetown Theatre Company. In 2012 she was one of a number of playwrights chosen to take part in a prestigious national project run by Paines Plough Theatre Company. This high profile national project has drawn wide interest through its website (<http://www.painesplough.com/current-programme/by-date/come-to-where-im-from-2013>) and through national publicity (<http://www.theguardian.com/stage/2010/dec/13/britain-61-plays-paines-plough>)

**Keevil** has published over forty short stories in literary journals with readerships that include both the wider public and other arts practitioners. He has received several notable awards for his writing, including a Writer of the Year Award from Writers Inc., London. His first novel, *Fireball*, was

## Impact template (REF3a)

published to wide acclaim. It was awarded the Media Wales People's Prize in 2011; shortlisted for the Guardian Not the Booker Prize and long-listed for Wales Book of the Year. These awards and positive reviews meant that the book sold out its first print run and was re-released as a trade paperback in 2012. This was followed by *The Drive* in 2013, a second novel which has begun to garner similar critical acclaim in the media. *The London Diaries* (22 July 2013) described it as 'better than *Fear and Loathing in Las Vegas*'. **Keevil** has also written screenplays, one of which 'Running Pains' was produced by ITV Wales and aired to an audience of approximately 20,000 in 2008.

**c. Strategy and plans**

Our plan for the future is to continue to develop these and other areas of impact within the UoA in line with the University's research strategy, its established research centres, and its new priority thematic area: Being Human: Past, Present and Future. This strategy, and the research centres currently situated within the School of Humanities are described in the Environment Statement. It is envisaged that this new priority area will consolidate and develop the various cultural impacts that the UoA has previously demonstrated, as well as identify new projects for wider impact. In practical terms, University support for research will give priority to areas or projects which can show clear evidence of consideration of potential dissemination and impact as well as developing clear ways of measuring and evidencing the impact generated by the research after dissemination. This will mean that applicants for internal funding will need to identify communities and constituencies outside of the academy who may benefit from the research proposed, and to give consideration of how such benefit may accrue clearly linked to the REF criteria outlined in the impact guidance. In this way, internal processes will be more clearly aligned to external expectations, for example, the considerations of impact required by the AHRC and other similar funding bodies, and will provide a framework for both researcher and research support committees.

**d. Relationship to case studies**

The case studies exemplify these two main areas of cultural impact and sustainability which have been strategically developed within the UoA. These very different types of research impact are informed by the breadth of activity within the unit and highlight the various communities and constituencies affected. The case studies also help to identify the various different types of impact that are generated, and elaborate their various significances for the communities and constituencies concerned.

**Stibbe's** case study exemplifies the unit's policy of engaging in research which can contribute to wider debates on sustainability and ethical leadership. This is in line with the university's research priorities and its widely regarded 'green' credentials as one of the most environmentally conscious institutions in the UK (evidenced by the fact that it regularly features at the top end of 'The Green League' and by the fact that **Stibbe's** work has been highly commended by the prestigious 'Green Gown Awards'.) As the case study shows, **Stibbe's** work has been influential for educators within higher education as well as constituencies outside of academia, influencing discursive practices around environmental change.

**McLoughlin's** case study exemplifies another cornerstone of the university's mission statement, creativity. Particularly in regard to the research priority into 'Being Human'. His practice-led research in poetry has managed to reach a wide and sometimes non-traditional audience through being used as lyrics on music CDs and through interviews regarding 'The Troubles' more generally (such as his 2008 interview, following Senator George Mitchell, on *National Public Radio* in the USA). His poetic works often react to 'The Troubles' and their human cost, and as such his artistic work contributes to debates regarding the troubles, as well as constituting an act of artistic record, even commemoration, of experiences shared by so many through the period.