

<p><b>Institution: King's College London</b></p>
<p><b>Unit of Assessment: 28: Modern Languages and Linguistics</b></p>
<p><b>a. Context</b></p> <p>(i) Modern Languages Research at King's plays a leading role in mediating and interpreting the cultures of the French, German, Portuguese &amp; Spanish-speaking worlds to diverse sectors of the UK public and beyond. The effectiveness of the UoA's approach is evidenced by the breadth of its impact activities, and by their range of national and international beneficiaries, including: 1) Civil society: think tanks, NGOs, campaigning organisations, faith groups, parliamentary groups, government ministries, media &amp; educational organisations; 2) National &amp; international public institutions: embassies, cultural institutes, literary societies, libraries, performance festivals &amp; venues, museums &amp; galleries; 3) Practitioners and audiences: museum, exhibition, festival and film curators; publishers and translators; performing artists, filmmakers and musicians; lay audiences.</p> <p>(ii) Research-led impact in the UoA reflects the full range of research undertaken across the Unit's research groups, including traditional areas of strength such as literary studies, and concentrations of scholarship established or developed since RAE 2008 in performance, film, material and visual culture from the medieval period to the present day, contemporary politics and intellectual history, and translation. Impact takes the following principal forms: i) Effecting changes in public policy and cultural, educational and political practice; ii) Enhancing public access to/representation of French, German, Hispanic and Lusophone visual, literary and moving image culture; iii) Shaping publishing, programming and critical practice relating to non-Anglophone theatre, music, film and literature; iv) Creating communication channels and sustainable networks for the transnational mediation of French, German, Spanish, Portuguese and Latin American culture and history.</p>
<p><b>b. Approach to Impact</b></p> <p>i) The UoA's approach is rooted in a tradition of public engagement across many decades. Maximising our central London location, we have built close relationships with embassies, cultural institutes, literary societies, theatres, museums, galleries and national organisations. Those collaborations have been strengthened by the more systematic impact strategies adopted since 2010. In line with UK HE policy, and the College mission to advance knowledge, learning and understanding in the service of society, support for impact-generating activity is now fully embedded in College, School and Department policy and practice: see Section biii).</p> <p>ii) Besides the case-studies indicated in <b>d.</b> below, we have interacted with and influenced non-academic groups during the assessment period in four distinct fields:</p> <p>1) <b>Policy impacts:</b> colleagues with research interests that mirror larger MFL shifts from the national to the transnational have been especially successful in achieving official policy and MFL educational impacts. T. Green's research on Lusophone Africa led to his appointment to direct institutional relations at the Cabral Institute independent think-tank, which administers the All Party Parliamentary Group set up to foster bilateral relations with Guinea-Bissau. Harrison's work on francophone literature and colonial education informed his contribution as consultant to the 2013 conference/workshop <i>Circulating French in the Classroom</i>, organised by the US-based U. of Indiana/ Notre-Dame University 'French Literature beyond Borders' research group. French is an academic advisor to Pearson Education on a new MFL A-level specification for the EdExcel board. Cultural policy consultancy includes Schofield's collaboration with the NGO 'A Soul for Europe', which campaigns for the introduction of a cultural component to all European policy fields. Schofield was an advisor, conference speaker and rapporteur at ASfE events during the EU Commission-sponsored European Year of Citizens 2013 in Berlin, Brussels and Lyon. Treece was the sole UK speaker at a Brazilian Foreign Ministry International Conference on the global future of the Portuguese Language (Brasilia, 2010). <i>See also case-studies by Vakil and Wolfreys.</i></p> <p>2) <b>Enhancing public access and understanding: collaborative curatorship, outreach and media impact.</b> A key element in School research strategy has been the development of cultural partnerships as routes to social, cultural and economic impact (see biii). The UoA has played a significant role by building bridges between UK and international partners. Collaborative curatorship and outreach in non-Anglophone visual art included Rebaza-Soraluz's 2011 curatorship and catalogue design for the Centro Cultural of the Pontificia Universidad Católica del Perú's commemorative exhibition on Emilio Adolfo Westphalen, his lectures at Djanogly Art Gallery, Nottingham (2011) and the British Museum (2010) as part of the latter's exhibition <i>Revolution on Paper: Mexican Prints 1910-1960</i>, and a talk on 'The Life of Frida Kahlo' to contextualise Robles'</p>

*Frida Kahlo: Viva la vida!*, Oval House Theatre (2009). Further exhibition-related activities were A. Green's Courtauld Gallery lectures on 'Cézanne's literary context' (2008 Study Day) and 'The Representation of Peasants in 19th-century French Literature' (2010), and Carter's invited lecture on 'August Sander and Social Portraiture' at a 2011 National Gallery of Scotland symposium. Weiss's collaborations with public bodies that showcase the contemporary relevance of medieval history and culture included 'Curating the Middle Ages' (2009: speakers from the British Museum, V&A, Museum of London) and *A Day in Al-Andalus*, a 2011 symposium featuring the poet/translator Peter Cole, cookery writer Claudia Roden, and curators from the V&A and Museum of London. Library collaborations included the development of online content for the Women's Library (Butterworth) and British Library (Treece's podcast on Brazilian music from a BL public lecture celebrating Brazilian Music Day Day 2012). Kollias' research in French queer theory fed into two 2013 radio broadcasts, on gay marriage for French Radio London and on homosexual reproduction for Resonance Radio. Clarkson's research on racism and ethnic minorities led to interviews on the 2011 UK riots for ZDF, WDR, Funkhaus Europa, and regional channels; Schofield's work with *A Soul for Europe* led to his 2011 participation in debates televised on arte and ZDF with EU Commission President José Manuel Barroso. See also *Boll case study*.

**3) Shaping publishing, programming, creative and critical practice:** Consultancy and expert commentary in a range of literary initiatives reflects the UoA's core focus on literary research, and its impact on the selection, interpretation and public presentation of artistic works. French collaborated with Artery Editions on the publication and launch of John Ashbery's translations of French poet Pierre Martory (2009); in 2011 he advised Suzette Field on Proust for her book *A Curious Invitation: The Forty Greatest Parties in Literature*, and spoke on Marguerite Duras and Marie-José Mondzain at the founding symposium of the Performance Foundation, a King's initiative devoted to research-led engagement with artists and the broader public. McMurtry was academic advisor and dramaturg for a 2013 Southbank/*The Rest is Noise (RiN)* performance, *Darkness Spoken*, on Paul Celan and Ingeborg Bachmann. Further RiN lectures (Smale, Schofield) on Weimar arts and culture contributed to the UoA's larger portfolio of impact activities exploring cultural translation, as did the Edwards Trust bereavement charity's dissemination of translated poems by Linton, and Perovic's lecture 'Intercapillary Places. The Control of Time and the French Revolution', introducing a performance of music by Antoine Beuger and David Shephard (Parasol Unit Gallery, 2012). Also linking literature, translation and music were Treece's lectures on Bossa Nova at a performance of the musical *Pobre Menina Rica* (Birkbeck, 2010) and on Samba and Tango at the King's Place 2011 event 'Dreaming Cities', and his 2011 collaborations with Flamingo Feather Physical Theatre on two productions based on his translations of Guimarães Rosa.

Synergies between visual arts and MFL research were explored by French in his contributions on Roland Barthes and Georges Bataille to the artcornwall website; by Malt in her collaboration with artist Neil Gall and contribution to the exhibition catalogue: 'Visibility and the Seen', *Shelf Life: Neil Gall* (2007); by Carter in *The Spirit of Film: Béla Balázs*, a University of Warwick-funded BAFTA and BFI touring exhibition and website with Everyman Cinemas and the Hampstead Authors' Society; and by Butterworth in her partnership with artist Clare Qualmann and the Women's Library on a 2010 project on French Renaissance excessive language. Festivals provided a further important platform for activities with cultural partners: Treece participated in 'in conversation' events with artists and authors Paula Cosenza, José Miguel Wisnik, Tatiana Salem Levy and João Paulo Cuenca at the Southbank's 2010 Brazil Festival, he lectured on Brazilian music at the 2013 Flipside Festival, Snape Maltings, and collaborated with the community arts organization *Creative Brazil* on the 2012/13 festival Minas Gerais *Heart of Brazil*. Schofield's research on German culture at the 2012 Cultural Olympiad included a focus on the Globe Theatre 'Globe to Globe' season; it yielded a co-authored Globe Theatre blog on *Timon of Athens*, and a Globe Education volume, *Shakespeare Beyond English: A Global Experiment*. See also *case study by Boyle*.

**4) Creating channels and sustainable networks for transnational cultural mediation:** The role of the UoA in channelling relations between foreign embassies and cultural institutes, creative and cultural practitioners, and UK-based cultural organisations and audiences is evidenced in collaborative initiatives across all four language areas. In Hispanic and Latin American poetry and history, Bonaddio's collaborations with Poet in the City and the Instituto Cervantes yielded contributions to the anthology *Contemporary Spanish Poets* (2008), and a recital, co-sponsored by the Poetry Society, with Spanish poet Rosa Lentini. Further events included Bonaddio's 2010

## Impact template (REF3a)

Instituto Cervantes talk at a screening of the documentary 'Desire and Reality: Images and Words of the Poets of '27'; Archer's 2009 inaugural lecture at the Institut Ramon Llull and his edited volume on Spanish liberal émigrés published by the Spanish Embassy; Muñoz Sempere's 2008 co-organisation with the Spanish Embassy of a Commemorative Symposium 'El Dos de Mayo' and Rebaza-Soraluz's keynote lecture for the 2010 National Portrait Gallery/*Poet in the City* event, 'Poets Who Made Nations'. The Brazilian Embassy hosted Treece's 2008 talk on African culture in Brazil, and launched the 2nd imprint of his translation of Guimarães Rosa's *The Jaguar and other Stories*. The Institut Français and Emile Zola Society staged public talks on research in French literary studies (Counter's 'Zola's Fin-de-siècle Reproductive Politics' 2012, A. Green's 'Tasting the Second Empire' 2011); further bodies drawing on the UoA's literary expertise were *The Last Tuesday Society* (French, public lecture 'Moving Bodies from Baudelaire to Beckett', 2012); the Berlioz Society (A. Green, 2010 international lecture on 'Shakespeare and the French Romantics'); the Blois *Journées d'histoire* (McIlvanney, 2011 panel on 'The Veil'); and the Society of Authors, which selected Malt and Schofield as judges on the Scott Moncrieff French and Schlegel-Tieck German Translation Prize panels. Further cultural institute collaborations were Brady and Carter's Goethe-Institut consultancy and McMurtry's work with the Austrian Cultural Forum, including *Dark Nights*, the UK premiere of films by Austrian directors Christoph Brunner and Sebastian Meiser, introduced by Carter at the ICA in December 2013. See also case study by Brady and Carter.

iii) Since 2010, the UoA has worked to build sustainable structures and strategies for its numerous dissemination activities. Impact is now embedded at College, School and Department level. It is a factor in career progression and the adjudication of internal research leave applications. At College level, impact is supported from within the External Relations Directorate by the Public Engagement Department, which provides advice, training, and promotional opportunities, and the Public Relations Department, which employs a dedicated Arts and Sciences Press Officer and, in the area of innovation, by the three Institutes (Cultural, Policy and Commercialisation) and the central innovation and business teams (Consultancy & Partnerships and IP and Licensing). At School level impact is managed by the Research Committee, which works alongside the School Research Office and Departmental Postgraduate and Research Committees to incentivise, review and monitor UoA impact activities. In 2012, the School recruited a Research & Development Officer, Dr Peter O'Neill, to provide impact management and support. School web resources showcasing UoA research include Research in Action, a podcast site including talks by Counter, Bowden, Boyle and Schofield; and the Modern Languages Public Engagement website, which promotes UoA impact initiatives to the broader digital public sphere (for links to events and activities detailed under bii, see: <http://www.kcl.ac.uk/artshums/depts/german/research/langpe.aspx>).

King's Cultural Institute was created in 2011 to strengthen relationships between academics and the creative and cultural sectors. One such activity, KCI's 'Creative Futures' programme, funded by HEIF2, co-sponsored the German Department's initiative Translation Games. A postgraduate in French was appointed as 2013-14 'Knowledge Exchange Associate' for Creative Futures to facilitate exchanges between Departments in the School and institutions in the cultural sector. KCI's Anatomy Theatre, a fully digitised creative and cultural space, was the venue for French's Duras lecture and the July-August 2013 Translation Games performance and exhibition.

The Arts & Humanities Research Institute promotes UoA research through interdisciplinary centres including CLAMS and the Centre for Modern Literature and Culture, and provides a significant platform for UoA public engagement via the annual Arts & Humanities Festival (2012/13: Schofield's 'Staging German Culture, Brady's multimedia performance: Prometheus-Empedocles Fragments, Boyle's 'Theatre by the Hour', the German Department's 'Translation Games, French & Malt's 'Benjamin's Storyteller' and 'Proust's Magic Lantern'). From June 2013 the French department will host novelist Tony White as a Creative Entrepreneur in Residence; White is funded by Creativeworks London to explore, in consultation with Perovic, the influence of the Republican Calendar on the work of performance artist Stuart Brisley.

**c. Strategy and plans.** Impact activities since 2010 have laid the foundations for a translation of the UoA's long history of public engagement into effective impact. Beyond impact activities generated by individual research, the first future strategic objective is to consolidate and expand impact activities through large-scale research grants. Four ongoing collaborative projects provide a working model: i) **Queer Theory in France** (PI Kollias) draws on research on the origins of queer theory in post-war French theoretical discourses, and targets three non-academic constituencies:

health workers and HIV/AIDS activists, LGBTQ lawyers and activists, psychoanalysts and psychotherapists. Project outcomes, public workshops and debates will be disseminated in the UK and French gay press and through an interactive virtual research environment. Year 3 of the project includes Q & A events in London and Paris queer spaces, with invitations to the LGBTQ press and members of the public. ii) **Medieval Francophone Literary Culture outside France** (PI Gaunt) explores the importance of French speakers from outside France in the production and dissemination of French literature in the Middle Ages. A series of events are timed to coincide with a 2014 public exhibition of French-language manuscripts held at Cambridge University Library and curated by Nicola Morato, one of the project's RAs. A team of 8 graduate students from 4 institutions are involved in producing supporting material; associated events include workshops on manuscript production targeting Key Stage 2-3 pupils, work on multiculturalism with pre-University students at Villiers Park and various Cambridgeshire Schools/Colleges, public lectures and tours. Media attention is being solicited through a twitter feed, blogging and Facebook. iii) **Gossip and Nonsense: Excessive Language in Renaissance France** (CI Butterworth) builds on Butterworth's 'Spinning Stories' project through interaction with contemporary artists Clare Qualmann and Dominic Hills that incorporates her research findings into performance artworks. These in turn inform interactive mobile platform applications related to obscenity and ludic language. iv) **The Dynamics of the Medieval Manuscript** (PI Pratt): a virtual exhibition allowing the lay user to explore the world of the medieval manuscript ('codex') and to understand what can be learned from medieval texts.

Projects currently in development are: i) **The Currency of Proust** (French, Malt & T. Baldwin, Univ. of Kent): impact activities to include specially commissioned artworks, an exhibition of 'Proustiana' and an interactive blog aimed at generating reflection on the experience of reading Proust. ii) **Performing Brazil in London: Interpretation, Creation and Translation in Brazilian Music and Drama abroad** (PI Treece, CI Boyle): a 4-year collaborative project funded by a bid under the AHRC-FAPESP MoU. Impact plans include partnerships with the Horniman Museum and Notting Hill Carnival, and translation workshops bringing together musicians, songwriters, dramatists, translators, actors and audiences; performances, recordings, an online documentary and audio-book. iii) **Import/Export: Staging Infrastructures of Germanness** (PI K. Elswit, Bristol; CI Schofield): an interdisciplinary project that builds on preliminary research at the 2012 Cultural Olympiad to examine transnational theatrical performance as a mode of citizenship-building. The project programme of public events, interactive online activities and creative collaborations builds on Schofield's Cultural Olympiad project, which forged close working links with Shakespeare's Globe and generated an invitation to advise Andrew Dickson, *Guardian* Theatre Editor, on Germany's relationship to Shakespeare.

A further strategic goal is to secure impact through projects targeting school-age MFL pupils, as well as the broader arts and literary public. Boyle's 2013 workshop on the translation of performative/dramatic language will involve performances and workshops at targeted schools; French directs a project involving student translations of French texts from the archive of the literary review ADAM, held at King's, to result in the dissemination of previously untranslated material via the KCL website. German staff and students are working with the Wiener Library to translate and publish online witness testimony from the *Kristallnacht* pogroms; McMurtry's schools liaison activities include recruiting annual sixth-form German play workshops on theatre and translation; and the German Screen Studies Network has joined a German Embassy national Think German network devoted to schools outreach, and linked online by an Embassy web portal.

**d. Relationship to case studies:** The five selected case-studies exemplify the beneficiaries and impacts identified in A.1 & 2, and powerfully illustrate the range and depth of the activities described in B2. Vakil's 'Islamophobia' and Wolfreys' 'The Rise of Unofficial Politics' illustrate the UoA's engagement with civil society on ethical, ideological and policy questions relating to human rights and citizenship. The UoA's institutional and cultural partnerships promoting translation, promotion and critical contextualisation of non-Anglophone cultures and histories are exemplified in Boll's 'Mexican Poetry' and Boyle's work with UK practitioners in Latin America theatre translation in 'Out of the Wings'. The Unit's commitment to creating sustainable networks and channels for cultural transfer is exemplified by Brady & Carter's launch of the German Screen Studies Network, and its work with other HEIs and the Goethe-Institut to build audiences for German-language film.