

Institution: University of Wales

Unit of Assessment: 28 Modern Languages and Linguistics (Celtic Studies)

a. Context

The Centre for Advanced Welsh and Celtic Studies [CAWCS] is a dedicated research centre specialising in the languages, literatures and history of Wales and the other Celtic countries, contributing to the University's mission to promote study of the culture of Wales. Its research is mainly focused in team-based projects which involve collaboration with both other academic departments and non-academic partner institutions. Research topics are all central in various ways to traditional culture in Wales and/or other Celtic countries, and are designed to be of benefit to all who are interested in that cultural area, including professional bodies in the field. One of the primary aims of the impact of CAWCS's research in the broadest sense is to contribute to contemporary Welsh-language culture, whilst also seeking to broaden appreciation of that culture amongst non-Welsh speakers in Wales and beyond. Many of its outputs are therefore produced in both Welsh and English, particularly those published online.

b. Approach to impact

Public fora attracting mixed academic and lay audiences have been a regular feature of CAWCS's activities since its foundation in 1985. These have mostly been held in Aberystwyth in collaboration with the National Library of Wales [NLW], but in recent years a number of events have been held in locations of relevance to the research topic in order to reach new audiences and maximise local impact, such as the fora on Guto'r Glyn at Llangollen / Valle Crucis Abbey and at Raglan, the forum on Celtic origins at the National Museum of Wales [NMW] in Cardiff, and the conference on Welsh Romanticism planned in connection with the Richard Wilson exhibition at NMW in 2014.

Research is also disseminated through broadcast media, such as the prominent contributions to the 'Story of Wales' series on BBC television in 2012 by Koch on location at Dinas Dinlle, drawing on his new work on the origins of the Celtic languages (with follow-up discussion on Radio Cymru), and Constantine on Iolo Morganwg and Welsh Romanticism, and Cartwright's series of six items on Welsh saints on the Roy Noble Show on BBC Radio Wales (January-March 2011).

CAWCS uses digital technology to provide open access to its research for as wide an audience as possible, and to tailor its research outputs to meet the needs of different user groups:

- The new edition of the poetry of Guto'r Glyn is freely available at www.gutorglyn.net, a bilingual website with various viewing options (see case study).
- A concise version of the Welsh historical dictionary, *Geiriadur Prifysgol Cymru* [GPC] is currently freely available online, and the full text is to be launched in 2014.
- 'Welsh experience of World War One' (www.cymru1914.org), a project led by CAWCS Senior Fellow Lorna Hughes at NLW, has undertaken mass digitisation of primary sources in collaboration with the Imperial War Museum, BBC Wales and the People's Collection, providing a major focus for WW1 commemoration, research and education in Wales (see Hughes output 3).

Social networking is used both to publicise research outputs and events and to involve users in the research process by allowing them to contribute information and responses by means of various forms of 'citizen science', for example:

- GPC has its 'word of the day' on Twitter (currently over 1,100 followers), and uses Facebook for queries about colloquial usages.
- 'Wales 1900' (www.cymru1900wales.org) is using crowd-sourcing developed by Galaxy Zoo to populate an online database with place-names from the 1900 six-inch OS maps.
- The 'Stained Glass in Wales' online catalogue (<http://stainedglass.llgc.org.uk>) has a facility for users to submit comments and upload new records.

Impact template (REF3a)

In addition to the direct impact which it achieves through its own public engagement activities, CAWCS collaborates with a range of public organisations and amateur societies in the field of Welsh/Celtic culture, aiming to ensure that its research helps them to promote and enhance interpretation of collections and sites in their care.

NLW is a regular partner on our major projects. Hughes as UW-funded Chair of Digital Collections ensures close collaboration, and in 2013 NLW appointed a dedicated project officer to work with CAWCS. NLW has tailored its recent digitisation programme to form part of our outputs which in turn enhance NLW resources, linking transcriptions to manuscript images on the 'Guto'r Glyn' and 'Saints in Wales' projects. It collaborated with us in co-funding and hosting the 'Wales 1900' place-name database and crowd-sourcing initiative, which is part of its long-term strategy of using crowd-sourcing and spatial / temporal visualisation to enhance digital collections. To coincide with our Edward Lhwyd Conference in 2009 NLW held an exhibition of Lhwyd's work, of which a catalogue was published by CAWCS. Exhibitions of Thomas Pennant material were staged for a visit of the Pennant Society to CAWCS in 2012 and for our Pennant Workshop in June 2013. The 'Snows of Yesteryear' project on historic weather was led by Hughes with input from the Met Office and a performance by Aberystwyth University Dept of Drama (<http://eira.llgc.org.uk/>). NLW's partnerships with CAWCS will be important in its bid to gain Independent Research Organisation status.

The Royal Commission on the Ancient and Historical Monuments of Wales [RCAHMW] was a partner on the Guto'r Glyn project, and our research in collaboration with Richard Suggett has enhanced the interpretation of medieval houses (see case study). RCAHMW was a co-funder of the 'Wales 1900' crowd-sourcing initiative, and linking to the resultant database will enhance their Coflein resource. CAWCS staff have given presentations at the annual 'Digital Past' conferences for heritage practitioners on our Guto'r Glyn website and stained glass database.

Cadw has collaborated on fora relating to the Guto'r Glyn project located at Valle Crucis Abbey and Raglan Castle, and an open day in 2012 at Strata Florida Abbey with talks by CAWCS staff is to be an annual event to increase visitor numbers (second held Sept. 2013). Cartwright has done consultancy work for Cadw on its 'Pan Wales Heritage Interpretation Plan: Celtic saints, spiritual places and pilgrimage', with the aim of promoting faith tourism and local interest in saints. Parry Owen has contributed texts and translations of poetry and interpretive material for use at sites in Snowdonia as part of Cadw's ERDF-funded Heritage Tourism Project on the Princes of Gwynedd.

NMW has been a partner on our 'Ancient Britain and the Atlantic Zone' project, hosting a day-conference in 2011, and CAWCS is working with the Museum on presentation of its major Celtic and Bronze Age collections and in linking with Continental museums. Parry Owen has contributed her expertise on the Poets of the Princes to plans for reconstruction of the Rhosyr royal court at the St Fagan's Folk Museum.

The Welsh Language Board benefitted from the lexicographical expertise of Hawke, Bevan and Donovan, current and former editors of GPC, as members of its Technical Terms Committee and its Place-names Committee, and of a Task and Finish Group reporting to the Minister for Culture.

The Welsh Place-names Society was established in 2011 with Parsons and Angharad Fychan (senior editor of GPC) as founder members. Society members have contributed to populating of the 'Wales 1900' gazetteer, and a grant of £60K from the Heritage Lottery is now funding further place-name collection by the Society. Parsons has been Deputy Director of the English Place-Name Society since 2008, and one of our research students has just been appointed its secretary.

Cymdeithas Edward Llwyd, the Welsh Naturalist Society, collaborated with CAWCS to organise a day-conference on historical weather at NLW in 2011, and members also contributed to our Edward Lhwyd conference in 2009 and to the workshop on Thomas Pennant in June 2013.

The Friends of Friendless Churches have contributed to funding of our online catalogue of stained glass because it furthers their aim of raising awareness of the value of church buildings under threat.

Salisbury held the post of Children's Poet for Wales, a part-time secondment over two years 2011-13, co-funded by **Literature Wales**, **Urdd Gobaith Cymru**, the **Welsh Language Board**, **S4C** and the **Welsh Books Council**. Visiting schools to promote Welsh poetry was an opportunity to raise awareness of the Guto'r Glyn project, using an online animation created by the project in collaboration with RCAHMW (see case study for evidence of impact of the animation in schools).

c. Strategy and plans

Our strategy for the future will build on existing partnerships and methods in order to embed creation of impact in all research project planning.

'Atlantic Europe and the Metal Ages' (AHRC-funded for three years from April 2013) will work with project partners NMW, RCAHMW and Oxford Archaeology (a leading commercial company) to present and interpret archaeological holdings (and drawing on recent material from developer-led commercial excavations), leading to a better informed public understanding of the origins of the Celtic languages, potentially both enriching and demystifying senses of identity in Wales and other lands of Atlantic Europe. NLW will benefit from project funding for development and hosting of a Geographical Information System database which will strengthen their expertise in that area.

'The Cult of Saints in Wales' (AHRC-funded for four years from April 2013) will produce an electronic edition of texts relating to the Welsh saints, with project funding for NLW to create digital images of manuscripts (a task to be used as the basis for a feasibility study on mass digitisation). The project will collaborate with three national bodies in the heritage sector, NMW, RCAHMW and Cadw, to enhance promotion of sites associated with the saints, and with the Church in Wales, the Catholic Church and the charity Churches Tourism Network Wales to promote faith tourism, organising events and staging an exhibition at NLW and various pilgrimage locations including St David's and Holywell. Project funding includes an outreach post for a specialist in Welsh art history who was responsible for our online catalogue of stained glass.

An AHRC application has been submitted in collaboration with Glasgow University for a project focusing on the travel writing of Thomas Pennant. Project planning included input from members of the Thomas Pennant Society, a very active group in Pennant's native area in north-east Wales, who participated in two preparatory workshops in Glasgow and Aberystwyth (February / June 2013) funded by a British Academy grant. NLW has scheduled for 2019 an exhibition commemorating Moses Griffiths, Pennant's artist, which will be informed by our proposed project. A day-conference will be held at NMW to coincide with the Richard Wilson exhibition in Sept 2014.

Welsh Wills Online: NLW is host to over 800,000 digital images of wills online. Enriching this content through community transcription via the development of crowd-sourcing initiatives is a priority for the programme. A workshop in 2011 scoped the parameters of a future large-scale grant application to transcribe the content and build an interface and semantic search mechanism. An AHRC project application is in preparation by Hughes, who is currently supervising a CAWCS PhD student in this area.

Salisbury will continue his part-time outreach role in collaboration with Literature Wales, focusing on sixth-form pupils and literary societies.

Our strategy of focusing engagement activities on places of historical significance has particular potential at Strata Florida Abbey in the context of the planned development by UW Trinity Saint David of study centre facilities there for which a major Heritage Lottery application has been submitted.

d. Relationship to case studies

The two case studies exemplify the approaches now adopted in all CAWCS research projects, particularly the value of partnerships with public bodies, the cultural significance of place, and the innovative use of digital technologies.