

<p><b>Institution: Nottingham Trent University</b></p>
<p><b>Unit of Assessment: D29 English Language and Literature</b></p>
<p><b>a. Context</b></p> <p>NTU English's research activities reflect and embrace the University's core mission to develop and deliver research that shapes lives and society. Impact plans and outcomes are central to our research infrastructure and mechanisms, including research leave, and the English Research Committee monitors the very substantial impact our research makes beyond the environments of NTU and HEI English. Our strategy promotes individual and collaborative engagement which benefits local communities in the East Midlands, contributes to the wider UK knowledge economy, and extends that influence internationally. Our research, as a result of this strategy, positively influences public life in a wide variety of ways. By exploring and challenging social attitudes and values, our work shapes ideas about civil society; by initiating and engaging in debates about literature and its many contexts, our work has enriched the cultural lives of individuals, groups, and communities; by contributing to the ongoing development of English, our research has an educational impact beyond HEIs; by enhancing the quality of debate regarding the challenges of contemporary culture and society, our research influences public discourse and understanding.</p>
<p><b>b. Approach to impact</b></p> <p>We have a history of producing research that influences literature's perception beyond subject and academic contexts: we influence creative practice by generating ideas about literary value; we influence how individuals and organizations respond to shifts in regional, national, and global landscapes; we are involved in widening public access to scholarship; and we contribute to economic prosperity by working with organizations in the creative and cultural sector. Since 2008 this approach to Impact has matured into a formal strategy organized into three main approaches. (All 2013 dates refer to pre-July 2013 events.)</p> <p><b>1. Cultural and Creative Arts Sector, Community Organisations and Networks.</b> Over the last decade NTU English has developed many successful partnerships with galleries, museums, libraries, arts centres, theatres, and cinemas. We have worked closely with e.g. Djanogly Gallery, Castle Museum, Galleries of Justice, National Maritime Museum, Coventry Transport Museum, Broadway Cinema, and Bromley House Library; Belbin is a trustee of Nottingham Playhouse (2012-). The opening of New Art Exchange (NAE, 2008) and Nottingham Contemporary (NC, 2009) has greatly increased our opportunities for public engagement. At NC, Ball is a member of the Academic Working Group, shaping public events with participants from schools, colleges, local cultural organizations (e.g. Nottingham Refugee Forum) and other artistic/creative communities. Also at NC, Leonard chaired a Q&amp;A with Hari Kunzru and Katie Kitamura (2012), a live webcast now archived (366 downloads). Jackson led an Ekphrasis workshop (2010) and co-facilitated a workshop series culminating in a gallery tour on 'Double Fictions' (2012). Woods took part in NC's first public event, a poetry reading, gave a gallery tour related to the Jean Genet exhibition (2011), and hosted an evening of Kenneth Anger films (2011). In 2010, Ball was invited to collaborate with NAE, Nottingham's leading cross-cultural arts and educational organization, to expand NAE's awareness of Middle Eastern culture. In 2011, she delivered a public lecture (available as an iTunes podcast) to accompany an exhibition of Palestinian video art. In 2013, she co-organised <i>She Who Tells a Story</i>, a public conference on Middle Eastern Women's creativity, and was Academic in Residence (January-April), for which she conducted tours of a photography exhibition, delivered a public lecture and introduced a film screening: invited audiences included Nottingham Afghan Community Association and Nottingham Women's Centre.</p> <p>The Centre for Postcolonial Studies, in association with NAE and NC, organises a series of open events with authors, artists, filmmakers, storytellers and academics at each institution rotationally. For example, the launch event at NAE (2013) celebrated 'Cross-Cultural Storytelling', with Armenian storyteller Vergine Gulbenkian in dialogue with Ramone. Film director Destiny Ekaragha visited NTU (2013) for a screening and a public conversation with Ramone. Writers Kavita Bhanot and Divya Ghelani discussed their short stories with the public and students at NTU (2013). Also in the Centre for Postcolonial Studies, Ball co-organized the first Oxford Palestine Film Season (2012) which brought together filmmakers and scholars in Palestinian cinema with cultural agencies (the A.M. Qattan Foundation as well as the London Palestine Film Foundation) attracting many diasporic Palestinian audience members, peace activists and others. Thiara co-organised a public symposium, 'Dalit Cultural Production in the UK' (2011). Speakers included poet Daljit</p>

## Impact template (REF3a)

Khankhana, playwrights Reena Dipti Annobil, Rena Jaisiah and the director of the Dalit Solidarity Network UK, Meena Varma. A further example of public engagement is Ramone who, building on her research in *The Richard and Judy Book Club Reader* (2011), ran a parents and babies book group project on mother and daughter themes in post-colonial fiction; at 'Listen, Love, Learn,' group for vulnerable parents at Derby Quad in 2012.

Our focus on public engagement through collaboration with external organizations also led to Smith being funded by The Arkansas Family Health Foundation, Augusta, Arkansas (ARCare), to deliver a series of public lectures promoting literacy at the inaugural Arts and Shakespeare Festival (2011). He delivered a speech to ARCare on the opening of their \$3m early learning centre (2012), and, with the Shakespeare Birthplace Trust and U of Warwick, in 2009 organised an open conference on 'Theatre Reviewing: The State of the Art'. Delegates included journalists, theatre practitioners, academics, and sixth-form students. Part-funded by the Renaissance Society and the SBT, papers from the event were published in *Shakespeare*, 6 (2010), co-edited by Smith. Thacker spoke on the Modernist Magazines Project at DMU's Arts Festival (2010). Thompson, Fulford, Jowitt and Chambers have all worked closely with the National Maritime Museum; Chambers has worked with Lincoln Cathedral on a successful (£137k) HLF bid for an *Endeavour* exhibition; he gave the 2010 society lecture to members and the public, (200+ attended). The Panacea Society charity funded Worrall's Dorothy Gott Project (2008-10), which led to a collaborative feasibility project with Tate Britain on visionary art, and to Fulford's Southey project (2010).

**2. Creative Writing** provides significant pathways to impact. There is primary evidence of this in our writers' prizes/awards: Jackson won the Seamus Heaney Prize 2013 and was longlisted for the Guardian First Book Award 2012; she was runner-up for the Edwin Morgan Poetry Prize 2012 and shortlisted for the Arvon Poetry Competition (2010) and Michael Marks Poetry Award (2009). Joyce was awarded the British Fantasy Award (2009); PEN/O. Henry Prize (2009) and shortlisted for William Hill Sports Book Prize (2009), and E. Mids. Book Award (2013). Waterman won the G.S. Fraser Poetry Prize 2011 and was awarded a Hawthornden Fellowship in 2012. Woods had a Hawthornden Fellowship in 2008 and was shortlisted for the E. Mids. Book Award (2012). Lowdham Book Festival (started 2000) has featured our academics (Goodridge, Yousaf) and writers (Belbin, Jackson, Joyce, Lock, Solanki, Woods plus PhD students Bluett and Goodson) every year since 2008. NTU English has sponsored Lowdham events (e.g. with visiting professors David Almond and Michael Eaton) in this REF period. NTU co-sponsored (with Nottingham City Council, Waterstones and others) the first Nottingham Festival of Words (2013) with participation by Belbin, Jackson, Lock, Miller, Woods, Waterman, Taylor. Since 2008, our writers have performed at 19 other festivals internationally, including Amsterdam, Ljubljana and Limerick.

We founded, and administer with the English Association, the biennial Michael Murphy Memorial Prize for debut poetry collections. Belbin is a founder-trustee of the East Midlands Book Award (2011-). He co-organised the first Beeston International Poetry Festival (2010), at which Jackson, Solanki and Woods appeared. Waterman organised Literary Leicester 2010-ongoing. NTU PhD in creative writing, Bluett is now on the management committee of NAWE and was on the working group (2011-) for educational charity AQA, developing the new A-level in Creative Writing, approved by Ofqual (2012) to be taught from Sept 2013; she is now its Principal Examiner.

**3. Open Access.** Evidence of our commitment to impact is further demonstrated by our practice of placing research in open-access environments. Many of these publications already meet HEFCE's proposed criteria for open-access research assessment, as set out in 'Consultation on Open Access in the post-2014 Research Excellence Framework' (07/13). NTU English was an early pioneer as home to the Perdita project (1999-2005), an AHRB-funded open online database of early modern women's manuscripts, and from 1995-2005 it also hosted the trAce online writing centre, funded by Arts Council England and NESTA. This approach to impact has evolved and been formalised so that NTU English has promoted and increasingly supported the placing of research in open-access journals and the production of other research outputs (including databases) in open environments. In 2007, Cordle and Leonard co-founded *Writing Technologies*, a peer-reviewed online journal that publishes research on the relationship between technology and textuality.

Other examples include Miller's overseeing of the Little Magazines Project, hosted by NTU, which provides a bibliographic database of 2000-2500 post-1945 magazines. Palmer maintains *Transatlantic Reviews*, an online bibliographic database of responses to US women writers in the British press during the period between the American Civil War and World War I. Thacker's AHRC-funded Modernist Magazines project included an open access website, containing several thousand images of digitised magazines together with bibliographic indexes to many magazines, and has been much used by teachers and researchers within the modernist community (1500 hits, 500 pages per month during 2011). Colleagues pursuing avenues of publication that ensure open access include: Miller in *Golden Handcuffs Review* (2010) and *poetry p f* (2009); Woods publishing poetry in *Polari* and reviews in *Chroma*; Woods posting research-related contributions to *Pink News's* 2012 Olympics blogs, and posting poetry on Twitter. Departmental publications are also held by NTU's institutional repository (IRep), which since 2008 has ensured research outputs published in other formats and environments may be freely consulted and downloaded.

### c. Strategy and plans

Building on the approaches and activities outlined above, English has further developed an impact strategy which aims to increase the quantity and reach of impact activity from 2013 onwards and to integrate impact within the wider research strategy. This strategy includes:

**Intellectual and financial support for impact.** Although our research is not driven by impact alone, its national and international consequences are now key elements in our mentoring, research review, and internal funding mechanisms. This enables identification of future staff training and development needs in relation to impact. As a result, 20% of English's 2012-13 research budget was earmarked to support impact activities and similar levels of support are envisaged for future years. While a small part of this budget is dedicated to on-going training and staff development, staff with clear plans for developing impact can apply for English's Impact Support Grant and the School's Impact Support funding. This enables impact to be an economically sustainable element of our research practice.

**Building collaborative and collective impact.** The unit recognizes that collaborative and collective impact strategies (whether based on individual or collaborative research) offer greater potential for sustainability in the medium- to long-term. This enables teams of researchers to share expertise in developing impact as well as working on collaborative impact projects. A priority is to build on existing formal partnerships (e.g. NC, NAE and NMM) and develop new ones (e.g. with MMU, through our Centre for Critical and Creative Research and the Poetry and Poetics Research Group) to enhance both the sustainability of impact activity and the wider research culture.

**Highlighting strategic areas for development.** Our strategy will also be implemented by selecting key areas for development which build on collective interests, strengths and/or experience. For example, three staff in the Centre for Postcolonial Studies (Ball, Ramone and Thiara) draw on their research to work with local, national and international partners in museums, galleries, minority groups and parenting groups. Ramone's Derby Quad mothers/babies reading group will seek funding from the National Association for Literature Development 'Futures' fund and from the Motherhood Institute for Research and Community Involvement (MIRCI), Canada. Our decision to conserve the Ray Gosling archive, of interest to historians of media and gay advocacy, inter alia, and further strategic integration of critical and creative work will help our scholars learn from writers' wider experience of public engagement, including their personal websites and blog use (Belbin, Jackson, Joyce, Miller, Taylor, Waterman and Woods).

### d. Relationship to case studies

The case studies detail how our approaches to impact have maximized the reach and significance of our work. (1) *Travel and Exploration* describes our media work and partnerships with organizations in the cultural and creative sector, including museums, societies, and charities. (2) *Recovering Labouring-Class and Radical Writing* further documents our work with societies, as well our contribution to the conservation and preservation of cultural heritage, and our commitment to public dissemination and open access publication. (3) *Establishing the Gay Canon* details the link between our creative writing and public engagement activities at literary festivals, through social media, and in libraries and art galleries, as well as the influence our work has across a range of educational contexts.