

<p><b>Institution: University of Warwick</b></p> <p><b>Unit of Assessment: 29 English Language and Literature</b></p> <p><b>a. Context</b></p> <p>Research in English and Comparative Literary Studies focuses on literature as a social and cultural phenomenon that engages with politics, science, and religion across historical periods. The Department promotes the reception and practice of literature in all its forms, including fiction, non-fiction, poetry, and theatre, as well as new and hybrid genres. Both innovative and interdisciplinary, its research challenges the definitions of the discipline, extending the boundaries of concepts such as 'English' beyond the national or of 'writing' beyond the literary. Areas of particular capacity and activity include: creative writing and the freedom of expression; world literature; cultural and linguistic translation; comparative religion and literature; medical humanities; literature as a vehicle for radical movements and for social networks, present and past; and the use of performance in promoting all aspects of cultural expression.</p> <p><b>Types of Impact</b></p> <p>The Department produces research that looks beyond the academy and drives trends in a number of areas, especially the creative industries, the heritage sector, education, and various professional groups. Types of impact include: <b>(A)</b> preserving and re-presenting cultural and literary heritage; <b>(B)</b> contributing to the economic prosperity of the creative industries and creating new forms of artistic or literary expression; <b>(C)</b> enhancing opportunities for creativity and learning among young people; and <b>(D)</b> contributing to continuing professional development.</p> <p><b>Main beneficiaries</b></p> <p>Key beneficiaries include major cultural institutions such as the British Museum, the British Film Institute, the Globe Theatre, and the V&amp;A, as well as tourists and other visitors to the UK (e.g. during the Cultural Olympiad 2012); the publishing industry; the media; the reading public (both in the UK and across the Anglophone world); young writers; and professional groups such as writers, translators, and medical professionals.</p> <p><b>Examples</b></p> <p><b>(A) <u>Literary Heritage</u>:</b> the preservation and re-presentation of cultural and literary heritage has been achieved through:</p> <ol style="list-style-type: none"> <li>1) the mounting of the world-class exhibition, <i>Shakespeare: Staging the World</i>, held at the British Museum between July to November 2012 as part of the Cultural Olympiad (over 100,000 visitors, 24% from overseas; 95% of all visitors said they were pleased with the themes, storyline, and narrative of the exhibition, with 70% giving the highest possible rating).</li> <li>2) the development of online resources such as YearofShakespeare.com, the online interactive catalogue for the World Shakespeare Festival (2012) including recordings of all performances and reviews (40,000 page views from 100 countries); and a comprehensive and searchable online database of otherwise inaccessible early modern women's manuscript writing, the Perdita Project, available through Adam Matthew Digital (68 subscriptions sold to organisations in the UK, Europe, Australasia, North America and Hong Kong).</li> <li>3) the creation of site-specific resources at Bignor Park, Sussex, the South Downs home of nineteenth-century poet and novelist, Charlotte Smith (over 500 visitors, 2012).</li> </ol> <p><b>(B) <u>Creative Industries</u>:</b> the generation of entrepreneurial activity and of new ways of thinking about creative writing that have influenced creative practice and expression have been achieved by:</p> <ol style="list-style-type: none"> <li>1) the establishment by former graduates of the Department of new and award-winning publishing houses that have pioneered innovative genres of writing especially through the use of new media, including: Nine Arches Press (winner of two nominations for Michael Marks Awards for pamphlets); Silkworms Ink, at the cutting edge of electronic publishing; and Heaventree Press, a radical poetry publishing house founded in 2002 (winner of the Raymond Williams Prize and substantial funding from the Arts Council England).</li> <li>2) the production of <i>The Warwick Review</i> (established 2006), a literary magazine which incubates new talent by providing publishing opportunities for debut writers and showcasing award-winning new writers (over 5,000 copies distributed to date).</li> </ol>
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## Impact template (REF3a)

3) the launch (2008) of the biennial Warwick Prize for Writing, which pushes the boundaries of what it means to write creatively by extending the competition to include any form of writing, be it a poem, novel, scientific paper, or mathematical equation (worldwide media interest since its launch).

**(C) Young People:** the enhancement of creative and educational opportunities for young people has been achieved through:

- 1) the establishment (2010) of a short story competition for young people aged 11-19 designed to challenge and extend the creative abilities of talented youth, in collaboration with the International Gateway for Gifted Youth (IGGY). The winning submission is published in *Litro* (a literary magazine that specialises in short fiction) and featured on a poster in the London Underground (nearly 450 entries from 49 countries, 2012);
- 2) the collaboration with schools and with educational departments at theatre companies and arts organisations, including the Globe Theatre, the British Film Institute, the British Museum, the Goethe Institut, Warwick Arts Centre, and Chichester Festival Theatre devising and delivering seminar programmes on Shakespeare and performance for young people;
- 3) the establishment (2006) of a children's theatre company with the King Edward's School for Boys, Stratford. Since 2008, the company has made 10 productions (playing in Stratford, Warwick, Oxford and the Globe Theatre) in which around 150 performers aged 11 to 19 have played to audiences totalling more than 6,000. The company was featured on BBC Radio 4 (18.02.2013).

**(D) Professional Development:** professional development in literary and medical fields has been achieved through:

- 1) the establishment of the interdisciplinary Beckett and the Brain project which helps hospital doctors better understand and treat mental illness: 4 workshops, commissioned by NHS Health Education Kent, Surrey and Sussex, were attended by an average of 80 clinicians and medical staff including psychiatrists, physicians, and nurses; 20 representatives (senior doctors and nurse managers) for all these regions also attended the Globe Theatre taster day on 12.4.2013;
- 2) the launch (2009) of the annual Hippocrates Prize (over 5,000 entries from 55 countries to date) which promotes the relationship between poetry and medicine by including a special category for health students or NHS-related staff (over 2,000 NHS entrants to date);
- 3) the foundation (2010) of the Literary Translation Centre by Maureen Freely (1,700 visitors to date) and her chairmanship of the Translators' Association (560 members) from 2011, both of which train, professionalise, and advocate for literary translators in all languages.

### b. Approach to impact

The Department has been taking its research out into the world beyond the academy for many years and its commitment to public engagement is in its DNA. We recognise that impact arises in many different ways – sometimes large, collaborative projects emerge fully formed, sometimes a smaller project, undertaken by a solo scholar, leads to impact that had not been foreseen – but in all cases good impact rests on the quality of the research in question. Our approach to impact, therefore, is to be agile and adaptable: to provide the support and guidance that is appropriate in each case so as to enable quality impact at every stage of its development.

#### Identifying impact

We take steps to identify research with impact potential as early in the research lifecycle as possible. The Department's Research Committee meets twice a term and has the opportunity to identify areas of potential impact by, for example, advising on and approving Study Leave applications that propose specifically impact-related activities. Where appropriate, workloads are adjusted in order to facilitate impact activities (one example of both these is the Study Leave and partial teaching relief approved to support the launch of Prescott's new 'Shakespeare on the Road' project).

#### Facilitating impact

In order to facilitate collaboration between colleagues, we have also freed up our research groupings so that traditional field- or period-based groups – organised 'vertically', as it were – now combine with groups oriented more 'horizontally' and organised around specific research areas.

**Impact template (REF3a)**

Examples include the recently established Comparative Religion and Literature group (CoRaL), and the group newly forming around issues of eco-poetics, 'critical environments', and sustainable development. In both cases, a specific research interest draws colleagues together from different fields and specialisations. Such groupings are provided with departmental funding (£500 p/a) in order to convene interdisciplinary seminar series, conferences, and other networking events with a view to developing concrete impact projects and proposals where appropriate. Beyond the Department, colleagues are also encouraged to attend capacity building workshops and events at Faculty and/or University level, such as the IAS Speculative Lunches designed to share best practice and to encourage new initiatives and innovations in impact activity. One example is the event held in April 2013 to promote interdisciplinary research on Medical Cultures and attended by several colleagues (Barry, Hulse) with interests in this area.

**Funding impact**

As such impact projects and proposals emerge, the Department proactively encourages their growth and development, for example by supporting bids to internal sources of impact-targeted funding. Recent examples include £3.5k awarded to Labbe for the Charlotte Smith project by the Humanities Research Fund (2010); £2k awarded to Lazarus for 'An Introduction to English through World Literary Systems' by the Institute of Advanced Study Impact and Public Engagement Awards (2012); and £45k total awarded to Hulse for the *Warwick Review* (2011, 2013), and £48k awarded to Prescott for the 'Shakespeare on the Road' project (2013), both by the Warwick Impact Fund. By providing initial start-up funds, such internal resourcing frequently serves as seed-funding for larger bids, and where this is the case the Department also supports applications to external funding bodies. Successful examples include bids to the AHRC for Barry's 'Beckett and the Brain' project (£8k, 2011/12) and Howard's 'Multicultural Shakespeare' project (£498k, 2012/15), to the Leverhulme Trust for the 'Networks of Improvement' project (£228k, 2011/14), and to the British Academy for Varma's project on indigenous Indian art, 'Modern Tribal' (£97k, 2010/11). In preparing such applications, colleagues work closely with the University's central Research Support Services to build impact activities into research funding applications and to exploit and record impact activities during and beyond the life of a research project.

**Supporting impact**

Staff involved in impact activities are given training in keeping electronic data current, publicly available and in an easily accessible format for non-specialists. This support is provided by IT services (in particular by dedicated Arts Faculty IT personnel), the Library, and the Communications Office to communicate research in an accessible manner through, for example, websites, the Knowledge Centre, YouTube and the University's social media channels including iTunesU. Benefiting from this support, the Department has used a variety of communication methods and engagement practices to disseminate its research, including: radio broadcasts (e.g. Howard's 'The Robeson Files', BBC Radio 2); iPhone apps (e.g. *Writing Challenges*, pre-loaded on demo Macs in Apple Stores worldwide over Spring/Summer 2012); interactive online databases (e.g. the Perdita Project, and YearofShakespeare.com), and podcast series available for free distribution on iTunes (e.g. Writers at Warwick). Other public engagement events include exhibitions (such as *Shakespeare: Staging the World*, 2012, and 'A Slave's Son at Stratford', 2009/10, touring), high profile literary prizes (e.g. the Hippocrates Prize, the Warwick Prize for Writing); and concerts (e.g. a specially commissioned concert based on a poem by Charlotte Smith performed at her former home in Bignor Park, Sussex). Research Support Services and the Arts Faculty Impact Officer have assisted and provided support and advice on collecting quantitative evidence such as visitor and audience figures, website hits and downloads; end-user feedback through surveys, online discussion groups and questionnaires; individual interviews and collating media references where appropriate.

**Partnering impact**

In seeking to maximise impact, the Department has sought to identify those bodies and organisations that stand to benefit most from its research and has proactively engaged with non-academic partners, especially in the creative industries and the arts. These include long-term partnerships that we have nurtured over many years (e.g. the partnership with the RSC that underpinned the CAPITAL Centre 2005-10) and new ones that have been fostered by existing and

developing projects (e.g. the Globe Theatre, the Shakespeare Birthplace Trust, the British Museum, the British Film Institute, the V&A).

**c. Strategy and plans**

Our strategy is to develop still further the public engagement activity in which the Department has long been involved and in particular to benefit from the new opportunities that the impact agenda has presented since 2008. In this respect, our strategy is threefold:

**Impact Identity**

- to give the Department a clear identity vis-à-vis impact, making Warwick English stand out as having distinctive areas of impact excellence: e.g. Shakespeare, Creative Writing, Translation, and Cultural Heritage. We will do this by building on current successes, such as Howard’s Robeson Project (Impact Case Study 1) which has developed into large-scale project on Multi-Cultural Shakespeare (2012-15), recently awarded substantial funding by the AHRC (c. £500k). Similarly, Prescott’s involvement in the 2012 World Shakespeare Festival (part of Impact Case Study 2) has led to an award from the Warwick Impact Fund to seed-fund *Shakespeare on the Road* – a cultural study of Shakespeare Festivals across North America from the nineteenth century to the present – which has significant impact potential. Such projects will form the basis for future case studies.

**Impact Opportunity**

- to create opportunities to incubate and foster new impact projects. We are doing this by:  
 a) facilitating the creation of new research groupings in order actively to develop impact and build impact activity (e.g. by providing funding and support to allow the nascent group forming around eco-poetry to develop) and building this into our staffing strategy and future hires as necessary.  
 b) supporting already-funded projects with impact potential toward second stage development (e.g. supporting funding bids to enable Rashmi Varma’s BA-funded project, Modern Tribal to develop a planned film and exhibition of the contemporary indigenous art of the sub-continent).

**Impact Awareness**

- to foster impact awareness and make it integral to the research programme. We will do this by:  
 a) nominating more colleagues with proven expertise in engaging non-academic beneficiaries to act as Impact Champions (e.g. Freely, Hulse, Howard, Prescott). Their responsibilities will include identifying opportunities for exploiting research impact, mentoring colleagues engaged in impact activity, and involvement in the Faculty’s proposed Public Engagement and Impact Strategy Group.  
 b) prioritising applications to internal and external funding schemes that will substantially contribute to this category of research activity.  
 c) continuing to maximise on training opportunities provided at Faculty and University level: e.g. bespoke training provided to staff by Research Support Services, to Early Career staff by the IAS, and to PhD students by the Postgraduate Researcher Skills Programme.  
 d) continuing to engage with stakeholders and beneficiaries, both through existing and well-established partnerships and with new ones in key sectors, especially arts organisations, the creative industries, and education.  
 e) continuing to seek the advice, guidance, financial assistance, and event organisation experience of Research Support Services and the Arts Faculty Impact Officer.  
 f) continuing to streamline the processes for monitoring, measuring and evaluating research impact in collaboration with the University’s support staff for impact and information management.  
 g) building on our success in the use of online and digital resources to make research publicly accessible, we will work with the relevant University bodies (IT services, the Library, and the Communications Office) to communicate research most effectively: e.g. by keeping up to date with technological advances, and by capitalising on new opportunities provided by Open Access.

**Relationship to case studies**

The Department’s versatile approach toward impact and its targeted strategies for developing impact at every stage of its development are exemplified in the five case studies presented here. The identification, support, and funding of quality research with impact potential has enabled both solo-led projects, larger collaborative projects, and conglomerations of related projects successfully to demonstrate the impact of academic research on individuals, groups, and the public at large.