

<p>Institution: University of East Anglia</p>
<p>Unit of Assessment: 29 English Language and Literature</p>
<p>a. Context</p> <p>The School of Literature, Drama and Creative Writing at the University of East Anglia (UEA) has been outward facing and conscious of its relationship with and responsibility to the world beyond the academy walls since its inception. We see our role as studying literary culture, shaping its understanding in the world and contributing to its creation. Over the review period our main impact narratives fall broadly into three areas:</p> <ol style="list-style-type: none"> 1. our creative writers contribute culturally and economically to the richness of contemporary British literary culture, including through long-established relationships with the media and through the Writers' Centre Norwich; 2. research in the School continues to raise the status and enhance the practice and understanding of literary translation through its close working relationship with the British Centre for Literary Translation; 3. a group of creative writers bring complex scientific ideas to a broad public in literary fiction, creative non-fiction and drama. <p>The beneficiaries of our impact are the reading public, writers, theatre audiences, literary festivals, television and radio companies, the publishing industry and non-university creative writing programmes. Our work interprets, preserves, judges and produces cultural capital, informs and influences decision making in the arts, and has cultural and commercial benefits with truly international reach.</p>
<p>b. Approach to impact</p> <p>The School actively encourages colleagues in all areas to apply their research beyond academia, and to establish and nurture relationships with particular users and beneficiaries. We have colleagues whose contacts and influences extend far and wide: as patrons for or directors of major literary festivals (Stott, Szirtes, Greenlaw); as judges of international prizes such as the Man Booker (Tandon, Foden) and Man Booker International (Chaudhuri), and as members of Arts Council boards (Cook); as leading reviewers in the print media (Hughes, Noel-Tod, Foden, Sutton); as key contributors to television or radio arts discussion programmes (Stott, Greenlaw, Hughes); and as writers and consultants for television and radio dramas and documentaries (Greenlaw, Stott, Waters). Our approach has been to treat such relationships as parts of a flourishing and organic international research culture whose impact strategy is nonetheless managed and nurtured centrally. There are two key means by which impact is managed in the School: in the structural integration of the critical and the creative, and in the establishment of a number of impact-focused centres or projects.</p> <p>In 2006 UEA created the School of Literature, Drama and Creative Writing to consolidate the teaching and research of creative writers, literary critics and literary historians. This move was driven by a conviction that closer research relationships between creative writers, translators, literary critics and literary historians would lead to the integration of creative and critical practice and to the production of new kinds of knowledge. Since then, new appointments have been made with the creative-critical nexus in mind: we have appointed literary historians who are also historical novelists, poets who are translators, and dramatists whose work engages critically with history and science. This emphasis on the creative-critical, on interdisciplinarity and on intellectual hybridity puts us at the leading edge of university-based creative writing globally and ensures that we have a pioneering role in both writing and criticism. Our strategy is evident, for example, in a series of appointments made between 2007 and 2011, including Stott, Foden, Greenlaw, Sutton, McNeil and Waters. The two impact case studies on creative writing illustrate this commitment to creative</p>

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practice as research. A related series of further appointments – Szirtes, Noel-Tod and Nowell-Smith – has brought together within the School poets and literary critics who work on poetics, and who shape the public understanding of poetry.

The School of Literature, Drama and Creative Writing has two long-established centres with distinguished impact records:

The British Centre for Literary Translation (BCLT) was established by W.G. Sebald in 1989. Since then it has become the flagship centre of its kind in the country, with high revenue generation and a high-recruiting international summer school. It provides a means for translators, literary critics and creative writers to collaborate to ensure in particular that research and theory are translated into practice. The research of the Centre is used to shape a programme of international workshops, summer schools and related activities designed to raise the status and understanding of literary translation and provide translation mentoring.

The Writers' Centre, Norwich (WCN) was established by Professor Jon Cook in 2004 as a partnership with the School to provide a wide range of writing projects and events locally, regionally, nationally and internationally. Since 2005 WCN, led by Chris Gribble in partnership with creative writing faculty members, has run the annual Worlds Literature Festival at UEA, run a monthly writers' salon and helped to establish creative writing programmes in India, China and Africa. UEA faculty members are central to the ongoing work of the Centre. In 2012 WCN co-hosted the British Council Norwich Showcase with UEA creative writers to forge international connections and partnerships. Jon Cook established the Escalator Programme at WCN, which provides mentoring for emerging writers, in addition to 'Well Versed', a national project that aims to develop ways of inspiring the better teaching of poetry in UK schools.

In 2010, Andrew Cowan worked with WCN to establish an innovative digital platform - newwriting.net - developed as a Knowledge Catalyst project supported by AHRC funding (£30,000). Also in 2010, Cowan, Cook and Foden worked with WCN and other stakeholders on the successful bid to make Norwich the first English UNESCO City of Literature, an idea proposed by Cook and Gribble in 2009. In 2012 UEA creative writing established the UNESCO City of Literature Visiting Professor of Creative Writing, a position held thus far by Timberlake Wertenbaker and Ali Smith, with Margaret Atwood and James Lasdun due to share the post in spring 2014. In 2012 WCN was granted £3m from Arts Council England to establish the National Centre for Writing in a listed building in central Norwich. The new Centre is currently scheduled to open in April 2016.

Impact is directly supported at both School and Faculty level. Within the School, research is fostered and overseen by individual mentors and by the Research Committee, each working to advise and offer support on impact potential. The School has appointed an Enterprise and Engagement officer to foster emerging projects. All grant applications are subject to internal peer review by the Faculty's peer review college, which is intended to strengthen bids by giving the opportunity to revise the application in the light of feedback, including advise on impact pathways. The Faculty and the School target discretionary research support and leave to research projects with an impact dimension. Impact is included in the University's criteria for promotion.

The University has invested in and continues to support creative writing and the impact-rich centres – the Writers' Centre, Norwich and the British Centre for Literary Translation. This support includes not only direct investment in running costs, but also teaching relief, early research leave and flexible working arrangements. In addition the School's impact work benefits from well-resourced institutional facilities such as the Research and Enterprise Services office (REN), which supports staff in bidding for funding for impact work, Community University Engagement (CUE) East and the Marketing and Communications team.

c. Strategy and plans

The British Centre for Literary Translation and the Writers' Centre, Norwich have become the enterprise and engagement hubs of the School during the review period. Two key developments will have a significant influence on our future work with each of these: the appointment in 2014 of a new academic director of the British Centre for Literary Translation, and the re-opening of the Writers' Centre as the National Centre for Writing (remaining in Norwich) in 2016. Our aim is for the new academic director of BCLT to work to bring together and foster the wide variety of literary translation work across the School, and to use BCLT as a means of taking that work still further into the public forum. The National Centre for Writing will offer a host of exciting new opportunities for us to take our research on contemporary literature into the mainstream of literary culture.

In addition to developments in these already-established areas, our aim is to identify and foster the impact potential of specific parts of our literary-critical and critical-creative research. The first mark of this ambition is our work in writing and human rights, an area of research strength that brings together senior and early-career colleagues. The UEA Centre for Writing and Rights brings together academic researchers and human rights activists. The Writing and Rights board includes Jonathan Heawood, former director of PEN and the Sigrid Rausing Trust, who is helping to organise both a workshop on rights and storytelling (2014) and the first major UK Writing and Rights conference (2015). Next, the UEA Writing and Science Project represents a strand within creative writing with particular, and particularly important, impact, not least in relation to work across disciplines. Our strategy is to work to engage with a broad range of scientific disciplines, from climatology to evolutionary genetics, to increase public understanding of specific areas of scientific inquiry, and to facilitate the imaginative exploration of science as discovery, dialogue and debate. As with the UEA Centre for Writing and Rights, the intention here is for the research of the School, both critical and creative, to have an active influence on the most pressing social, cultural and political issues of the present time.

Our impact agenda will be pursued through the ongoing projects described above, through the work of our internationally-acclaimed creative writing programmes and via our close relationship with the British Centre for Literary Translation. We will continue to develop creative writing as a practice and a discipline, nationally and internationally, through pedagogy, a high level of media presence, the fostering of bestselling and prizewinning literary work, and a direct role in the formation of the terms of critical judgement.

d. Relationship to case studies

As a means of showcasing our particular success, we have nominated three case studies, all of which emerge from the work of creative writers and translators within the School. All three have a local or regional base which extends to an international reach. Taken together, they illustrate the kind of planning and pragmatism from which our sustainable research culture is derived, and the impact-rich research that has shaped the work of the School for decades – and continues to do so in new and innovative ways. The case studies illustrate the principle, embedded at the heart of the School, that the creative and critical aspects of writing and research are likely to have the most productive and influential relationship when practised side by side.