

Institution: Anglia Ruskin University

Unit of Assessment: UoA29 English Language and Literature

a. Context

Our department was founded over 40 years ago to bring literature and culture to apprentices and interdisciplinary students of Cambridge College of Arts and Technology. We therefore began with an impact agenda, and we have sought to maintain it throughout our history. Its commitment to informing and influencing education beyond our own HEI can be traced back to the HEFCE funded Speak-Write project, initiated in 1997, and pioneered by Rick Rylance and Rebecca Stott, to improve undergraduates' written and oral communication skills, across all subject areas, making them more effective communicators in the world of work. The UoA has had significant impact on the professional skills of the workforce. Other significant stakeholders include professionals in publishing and creative industries. Colleagues' research and creative practice have had an impact on (and through) theatre productions, curation practices, publishing, exhibitions, school reading schemes, public talks, debates and CPD workshops. Our principal impacts have therefore been on cultural life, education, economic prosperity and civil society. Our main non-academic stakeholders are members of the public with an interest in literary culture and the history of ideas: theatre goers, readers, radio listeners, and museum visitors as well as learners of all ages. Nearly all members of the UoA contribute to these impacts, and smaller groups have specialised interests and influences on, for example, professional writing, theatre history and practice, or the publishing industry.

b. Approach to impact

Our commitment to impact is built into staff evaluation and training at UoA and faculty level. Since 2008, our annual Faculty Research Survey, which is considered at annual staff appraisal, has evaluated impact activities as well as more traditional indicators of research success. Impact is also a key criterion for promotion, accounting for a 20% weighting in our reader and professor application processes. Impact activities are a standing agenda item, under 'good news', at departmental meetings, and further reported to our Faculty Management Team and Corporate Management Team. Materially, our workload model includes space for impact activities, sending a strong signal to staff that impact is part of our core academic duty. These approaches to impact have ensured that almost all members of the UoA have a high level of impact activity.

A key goal of our impact activities is to generate new ways of thinking that influence creative practice. Such activities have consistently been seen as an important aspect of our professional role. For example, colleagues from the UoA are actively encouraged to take part in events such as the Cambridge Festival of Ideas; we have participated every year since 2008. A long-standing focus of the UoA's research is the exploration of different kinds of connections between literature, creativity, science and technology. This tradition was spearheaded by Rebecca Stott, during the 14 years she worked at ARU (1993-2007). The impact case study relating to science fiction also reflects this tradition, as do both the research and the public engagement activities of Katy Price (2004-12) and Laura Dietz (2007-present). Price has worked with the Science Museum to develop the use of creative writing within curation; groups were invited to select and tell stories about objects which were subsequently displayed in an exhibition on Electronic Sound (2012). Dietz's creative practice, like Stott's, focuses on the role of the scientist in society, and in 2011 she took part in a two-part event organised as part of the Cambridge Festival of Ideas in which scientists and artists explored issues of credibility and reputation in science and in art inspired by science.

Our UoA has demonstrated its commitment to making a significant impact on creative practice through its investment in our writing programme, and thus in the creative research of our growing cohort of colleagues in this field. In 2007 Stott introduced an MA in Creative Writing, building on successful undergraduate provision in Writing and her influential work on the Speak-Write project. These courses are taught by professional writers whose research/practice, actively fostered through support systems such as our sabbatical scheme, has a very clear cultural impact. Dietz has served on the committee of Cambridge Wordfest, and helped judge and shortlist the Cambridgeshire Book of the Decade competition (2010). Paul was a tutor on the Arvon Foundation's 'Work in Progress' course (2010).

Our impact activities also contribute to innovation, entrepreneurial activity, and economic prosperity in the creative sector. This is reflected in our high level of involvement with the Anglia Ruskin

Cultures of the Digital Economy Research Institute (CoDE). This institute was first led by Giddens and one of its current research fellows is included in this submission. CoDE forges and fosters links between researchers and creative practitioners and partners in industry, heritage and other sectors. The UoA has many significant links with publishing. Tether, a lecturer in publishing and Fellow of CoDE, is a scholar of the history of the book who applies her research to facilitate solutions to complex publishing problems, and exemplifies our active support for cross-fertilisation between academia and industry. Within the context of English studies, two of CoDE's affiliates, Creative Front and CAMPUS (the Cambridge Publishing Society) are particularly relevant. CAMPUS now has over 150 industry members. Our support for the industry has been recognised with sponsorship from several publishers, including £6,000 from the Worshipful Company of Stationers and £1,200 from CUP, to support high achieving students who are likely to become successful industry professionals. Through CoDE Tether is part of an EU-funded 3-year KnowinG Project, helping deliver the ARU/Creative Front work package, bringing together businesses and professionals across all sub-sectors of the creative industries to raise the visibility, vibrancy and economic strength of the sector in the region. Tether runs short CPD courses relating to publishing which are taken by professionals in publishing and other industries, and students who plan a career in publishing. Some employers cover delegates' costs.

The interdisciplinary, peer-reviewed journal *Book 2.0*, co-edited by Gowar, reflects our impact on the publishing industry. *Book 2.0* publishes articles and reviews on developments in book creation, production and design, including the latest progressions in technology and software. It also explores innovations in distribution, marketing, consumption and conservation. Many other activities and events reflect our UoA's specialist engagement with the publishing industry. Tether organised the Book Publishing Histories Seminar Series with Cambridge's Centre for Material Texts (2011-12), the 'All the World's A Page: Spreading the Word in the Digital Age' debate, Cambridge (2012) and 'The Future of the Book' session at the Cambridge Festival of Ideas (2010). This was attended by over 100 people from the city, and had a panel of top internationally respected professionals from the publishing industry.

Many colleagues have participated in successful events, targeted at non-academic audiences, which communicate research discoveries relating to popular culture and genre fiction. Wymer was invited to give introductory talks for the screening of three Derek Jarman films at the Film Festival 'Images and Views of Alternative Cinema' in Nicosia, Cyprus (2010). This event was funded by the Cyprus Ministry of Culture and helped promote British culture to an international non-academic audience. The Leverhulme Visiting Professorship of György Szőnyi (2009) involved several sessions which were open to the general public and which communicated the research of Szőnyi and other researchers from Anglia and elsewhere into different aspects of esoteric and occult cultures. These accessible events attracted wide and varied audiences, as have a series of day conferences (2009-13) celebrating earlier twentieth-century women novelists.

CoDE supports our UoA's role in conserving and presenting cultural heritage, as it provided seed funding for Mick Gowar's European Storytelling Archive and the World Wide Story Web. This is an example of how our university has a strategy of direct internal investment in projects which will enable our research to have impact. Another example of relevance to the theme of preserving and presenting cultural heritage relates to the impact made by the late Professor Julia Swindells' research into theatre history. ARU employed two research assistants, Angie Sandhu and David Taylor, on four-monthly placements in order to develop collaboration between Swindells and the Theatre Royal at Bury St Edmunds. Swindells' research into Georgian and Victorian theatre practice (as evidenced in, for example, her OUP book *Glorious Causes*) helped shape the way in which the Theatre Royal has selected and presented drama, helping them revive neglected plays. One example was their production of *The London Merchant*, a 1731 tragedy by George Lillo. Together with the launch of the play, Anglia Ruskin hosted a Georgian Theatre weekend at the Theatre Royal, with talks, presentations, play readings and a performance. The play was performed at the Theatre Royal Bury St Edmunds (1-16.10.10) and at Exeter Northcott Theatre (20-23.10.10). The Georgian Theatre Weekend ran from 2-4 October 2010. Giddens draws on his own extensive research into drama as a board member of New International Encounter (since 2010), a theatre company based in Cambridge and Norway. They have performed 2000 shows

since 2001 and have won the International Association of Theatre for Children and Young People Award for Artistic Excellence (2011). Annually their performances are seen by over 10,000 theatre goers, and they are funded by the Arts Council (£160,000 pa) and the EU. Many colleagues are involved in societies which act as conduits between professional academics and the general public. Giddens is a member of the Council of the Malone Society, a charity concerned with the preservation of our theatrical and textual history. In 2009 Purton, under the auspices of the International Tennyson Society, produced *Tennyson Today*, a double CD of readings of this major poet by a wide range of contributors, including Sir John Mortimer, Sir Andrew Motion and Lynne Truss. This has proved immensely popular and has been sold world-wide via the Tennyson Society. It is now on its second release and has sold approximately 3,000 copies.

Our UoA has also made an impact on the delivery of education to primary school children both inside and outside a formal academic context. We are active in schools outreach and other educational activities involving a variety of stakeholders. One aspect of this work is explored more fully in the impact case study relating to Mick Gowar. Another strand is reflected in the department's relationship with the Cambridge Film Consortium. Trish Shiel, the Consortium's Film Education Officer, is based in our department, and since 2008 has helped facilitate lectures given by UoA members at the Cambridge Arts Cinema to audiences from local sixth forms.

c. Strategy and plans

Our strategy and plans are congruent with a university-wide formalisation of our long-standing investment and involvement in impact, public engagement and outreach. At the institutional level an Impact Working Group of the Research Committee has been established to further embed impact in the research environment, establish systems to record and track evidence of impact, advise on staff development needs, monitor best practice in the sector, ensuring it is shared across the institution, and implement the Concordat for Engaging the Public with Research. The University is a signatory to the National Coordinating Centre for Public Engagement Manifesto, reflecting our commitment to engaging the public with our research. Our UoA will build on and extend our range of impact activities, and has ring-fenced 20% of conference and research funding for impact purposes. An important strategy is to capitalise on existing partnerships, forging stronger links with key stakeholders from the fields of education, commercial publishing, science, the creative industries and heritage sector. This strategy is reflected in several new initiatives, all of which build on our collective and individual research strengths and extend these beyond the academy, using our networks to facilitate high impact events. Baxter has been awarded £3600 for an AHRC/British Academy project exploring literature, surrealism and fascism. In line with our impact strategy, she is working in conjunction with international researchers and third parties, such as Freedom from Torture and Counterpoint Arts, in order to explore issues beyond the academy: continuities between historical and contemporary global fascisms and modern-day political extremisms. Brown is developing a series of events commemorating the 2000th anniversary of Ovid's death in 2017, designed to bring his works to new audiences. She will be working with partners such as the Iris Project, an initiative which promotes the study of Classics in the state sector, as well as creative practitioners. Both Brown and Mendlesohn are using academic expertise in science fiction as a springboard for activities with commercial and cultural impact. Mendlesohn will be division head for the exhibits hall at Loncon 3, the 72nd World Science Fiction Convention (August 2014) which will host 5,000 delegates and has attracted over 40 exhibitors from universities, schools and charities. On the strength of her research publications on science fiction, Brown is on the judging panel for the 2014 Arthur C. Clarke award, the UK's most prestigious science fiction prize, and will thus have an impact on sales within this significant sector of the UK's publishing industry.

d. Relationship to case studies

The three case studies exemplify some of our traditional strengths within the area of impact. The case study of Gowar's work discloses broader concern with skills and education that extends beyond the confines of academic English at university level, as instanced in our earlier Speak-Write project. The statement relating to Stott reflects the way the UoA has nurtured research and creative practice over a lengthy departmental history of facilitating the dissemination of cutting edge thought to a general readership. The science fiction case study typifies the way we excel at combining scholarship, engagement with industry, creativity and public engagement, not seeing these as separate activities but as mutually enriching aspects of our research culture.