

Institution: King's College London
Unit of Assessment: 29 English Language and Literature
<p>a. Context</p> <p>King's English Department aims to be a dynamic force in the cultural life of the capital and beyond. In this cycle our research has had an impact on different kinds of non-academic users within London and nationally, and has also extended to international user groups, including overseas students of English literature and tourists. Our beneficiaries include: 1) visitors to exhibitions in major London-based museums; 2) teachers and pupils studying English literature in schools in Britain and around the world; 3) museum curators, artists, and writers; 4) theatre directors, actors and their audiences, and makers and viewers of television adaptations of literary works; 5) a London-based general public through free lectures series and literary readings; 6) the London LGBTQ community through Queer@King's; 7) residents, including the homeless, living in the vicinity of the Strand; 8) clinicians and patients. We have used this period to lay the foundations for wider impact in the next cycle.</p> <p>The main types of impact that our research has had are: 1) enrichment of cultural life; 2) influence on the content of education; 3) influence on the understanding of complexity of representation of sexual minorities, to challenge cultural values and social assumptions; 4) provision of jobs and activities through applying research in the cultural sector; 5) influence on the standing of the humanities in medical training and medical practice. These impacts are implanted in the projects we describe below.</p> <p>Impact discussed in this document relates to research across all areas of the Department's research across its chronological range and strategic themes. Interdepartmental research centres which Department members lead - the Centre for Late Antique and Medieval Studies (CLAMS); London Shakespeare Centre (LSC); Centre for Life Writing Research (CLWR); Queer@King's; Centre for Humanities and Health (CHH); and Performance Foundation - have played an important role in engaging non-academic publics, and transmitting research to wider audiences. The Department's recent expansion, outlined in REF5, brings further areas of scholarship for which we identify new beneficiaries and new types of impact (see c.2 below).</p>
<p>b. Approach to impact</p> <p>b.1 The Department has long been committed to public engagement and working with non-academic groups, establishing mutually beneficial relationships, in some cases over many decades. We have used our central London location to develop collaborations with London-based, national cultural institutions; and equally, to build strong connections with local publics through groups such as Queer@King's, CLWR and CLAMS.</p> <p>b.2 Since 2010 we have sought to develop our impact in line with the College mission to advance knowledge, learning and understanding in the service of society, and with national HE policy. Support for impact-generating activity is now embedded in College, School and Department policy, as outlined in b.5. There have been two elements to the Department's approach to impact: identifying, supporting and encouraging good practice in relation to impact over this period (see b.3 and 4); and developing an effective strategy for supporting impact across the whole department for the next (see c).</p> <p>b. 3 Early in the cycle, the Department's Postgraduate and Research Committee (PARC) identified five types of activities, which extend across the chronological and thematic range of Department research, through which we have interacted and engaged with non-academic groups. We have sought to develop these further through strategic appointments, targeted use of resources, and, since 2012, working closely with King's Cultural Institute (KCI), an internal body established to bridge academics and the cultural and creative industries.</p> <p>b.3.1 Working with theatre, television, and film as intermediaries for the impact of textual editing. The Department has a distinguished history of the editing of literary texts, especially Shakespeare, going back to the work of former King's Professor, Sir Israel Gollancz. Our editorial work has been the basis of significant theatre productions and television adaptations. Recent and current members of the department are centrally involved in editing the two most widely used editions of Shakespeare (Thompson, general editor of the Arden Shakespeare; McMullan, general editor of the Arden Early Modern Drama series and general textual editor of the Norton Shakespeare). This work has underpinned longstanding relationships with theatres, especially the Globe, and theatre practitioners, thereby influencing the staging and reception of plays. Textual editing extends across the Department and has had an impact on television and</p>

film. For example, **Saunders'** edition of Ford's *Parade's End*, and his influential biography of Ford, led to his being made formal advisor to Tom Stoppard for the BBC/HBO adaptation of that novel, and involvement in related UK and USA TV documentaries.

b.3. 2 Working with museums and galleries Many staff have sought out opportunities to participate in museum outreach and educational activities, to contribute to exhibition catalogues, and to serve as consultants to curators. Through such activities, they have transmitted their research to wider audiences, had an impact on museum professionals and the general public, and in some cases engaged with specialist user groups. Examples of activity include **Pettitt**, who was academic adviser to the Museum of London on the planning of their bicentenary Charles Dickens Exhibition (2012-13); **Turner**, who contributed essays to exhibition catalogues, including on Edward Hopper, for the Whitney Museum of American Art (2013); **Gilroy**, who worked with Tate Liverpool on 'AfroModern: Journeys Through The Black Atlantic', a major exhibition inspired by his work in 2010; and **Lees**, who has served as Independent Expert to the Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest, providing evidence on objects of national importance. 7 AHRC-funded Collaborative Doctoral Awards (CDAs) with 6 institutions have enabled us to deepen relationships with museums, incorporate collaboration with museums in doctoral and early career training, and to foster further involvement in curatorial work across the department. Notable activity includes the 'Medievalist Visions' exhibition (2013) for CLAMS, in King's Maughan library, co-curated by staff and postgraduates (led by **Salih**), displaying items borrowed from major London collections, and related outreach events.

b.3. 3 Building public audiences for literary events. In May 2013, **O'Hagan** curated 'The Joy of Influence,' a series of six discussions with major novelists including Kazuo Ishiguro and Colm Tóibín, drawing large public audiences (up to 200), significant press attention (notably *Guardian*, *FT*), and endorsing King's reputation as a London venue for innovative literary events. Over the cycle, we have worked steadily to build public audiences for lectures and discussions on topics related to our research, by hosting regular events, such as the annual series in life writing, convened by **Brant**, **Feigel** and **Saunders** for CLWR, notably 'Enlightenment Lives', with the British Museum, 2008-9, 'Dissecting the Self' (2009- 10), 'Picturing the Self,' with the National Portrait Gallery [NPG], 2010-11), and 'Strand Lives' (2011-12), in which writers (e.g. Rosemary Hill, Hilary Mantel, Michael Frayn) and staff (e.g. **Appignanesi**, **Read**, **Wright**) presented work. To extend our reach, we have taken advantage of approaches from external organisations who wished to collaborate with us (notably the Royal Society of Literature [RSL], English PEN, openDemocracy, the publisher Carcanet, and the Biographers' Club), and since 2012, worked closely with KCI (who co-hosted 'The Joy of Influence'). Examples include 'Poetry@Kings', six poetry readings by major English-language poets (e.g. Méabh McGuckian, Tom Raworth, and Paul Muldoon) led by **Crawforth**, **Eger**, **Kirkland**, and **Lees** in partnership with the RSL and Carcanet (2010-11); and, with RSL, 'What's the Use of Literature?' (2011), a public debate between writers and academics (including **Lees**) chaired by Polly Toynbee. These events attracted large audiences (up to 250) including school pupils. Public events in life writing led directly to the development of the Strandlines community engagement project, which set out to harness the potential of literary events to create and sustain a local community.

b.3. 4 Developing performance spaces in the King's estate Pursuing his research into the architecture of participatory art, **Read** has led the development of major estates projects on the College's Strand campus site to create two world-class performance and exhibition spaces, the Anatomy Theatre and Museum and, since 2012, the Inigo Rooms in the East Wing of Somerset House. The Department provided seed funding for architects' plans and other essential materials for the redevelopment of the Anatomy Theatre and Museum. These new spaces, now curated by KCI, have provided venues for public engagement in King's. Their development led directly to the Department's appointment of **Whelan** (of Lone Twin) as AHRC Creative Fellow (2010-13) and contributed to the development of major public art projects, including the Olympiad 'Boat Project' which was displayed in King's Strand quad during the annual Arts and Humanities Festival in October 2012.

b.3. 5 Developing literature and medicine as an academic field and clinical approach. The appointment of practicing clinician **Hurwitz** to the D'Oyly Carte Chair in Medicine and the Arts in 2002 and the subsequent establishment of the Wellcome-funded CHH in 2008, have enabled us to play a leading role in developing the field of literature and medicine both in the UK and the

Impact template (REF3a)

USA. **Hurwitz** and **Vickers** have developed the role of literary education in medical training and clinical practice. To test the efficacy of this, **Hurwitz** and **Vickers** secured AHRC-funded 'Science in Culture' Pilot Grant, for 'The role of imaginative literature in clinicians' professional lives: towards an RCT', and are currently engaged in further research on this subject specifically related to the measurement of impact.

b.4 Across these activities, we have identified aspects of good practice such as producing impact plans at an early stage of a project (e.g. the impact plans for **Pettitt's** AHRC funded project 'Scrambled Messages,' and **Lees's** 'Colm Cille's Spiral', a collaboration with Difference Exchange and partners across UK and Ireland on the legacy of the 6th century monk, Colm Cille [St Columba], have become models for the Department); ensuring good record keeping throughout a research project (Strandlines provides a record of activities, participants and engagement through its website); the strategic use of funds for supporting impact; developing effective means of measuring impact; and embedding impact activities in postgraduate and early career training, as facilitated by CDAs. We have recognised the value of identifying specialist users, and have consolidated relationships with external organisations, as above. We have developed a set of Departmental procedures: i) PARC has a formal role of overseeing impact activities, disseminating good practice, and ensuring appropriate training for staff and postgraduates; ii) since 2011, a newly established Department committee, Creative Steering Group (CSG), supports public engagement activities; iii) we support impact activities through the strategic use of Department Research Seed Fund (administered by PARC), and our new Creative Seed Fund (administered by CSG); and iv) have incorporated impact in the role of probation mentors, appraisers, and in postgraduate training.

b.5 Impact is now embedded at College, School and Department level. It is recognised as a research activity for purposes of performance development, research leave applications and career progression. At College level, impact is supported by the Public Engagement Department (dir. Christopher Coe) located in the College's External Relations Directorate, which provides advice, training, and promotional opportunities for staff and postgraduates, and the Public Relations Department, which employs a press officer dedicated to Arts and Sciences, and runs workshops on media interviews. KCI, under the direction of Deborah Bull, forges relationships between academics and artists, arts professionals, cultural organisations, creative industries and cultural policy makers, and through the 'Creative Futures' programme, funded by HEIF2, supports innovations, engagement, and knowledge exchange. KCI also provides support in developing collaborative funding bids.

The School of Arts and Humanities supports impact through a full-time Research and Development Officer in Impact and Policy, Dr Peter O'Neill. The School also employs a full-time Publicity Co-ordinator, Sophie Smith, whose remit includes identifying ways in which public engagement activities of the Department can be best promoted, and using digital technologies to reach new audiences. The Publicity Co-ordinator is supported by a full-time Project Officer in the School and also leads five full-time Programme Administrators (Communications and Partnerships) who work in the School departments and whose roles include managing and maintaining departmental websites and promoting departmental research and public engagement activities. The AHRI provides a platform for public engagement through its annual two-week Arts and Humanities Festival, a showcase for research and its practical applications.

c. Strategy and plans

c. 1 We aim in the next cycle to sustain and extend the reach and significance of our impact by enhancing relationships with existing users, initiating new ones, and by developing more targeted and strategic impact activities. We will continue to be alert to *ad hoc* impacts when they were not anticipated, but we also aim where possible to develop large scale strategic schemes for achieving impact. To ensure impact is encouraged across the whole department, as in research planning, we now target resources and support impact plans in relation to our 5 strategic themes outlined in REF5, namely, **visual, material, textual and digital cultures; literature, medicine and science; life writing, creative writing and performance; sexuality and gender; and colonial, postcolonial and transnational literature and culture.**

c.2 Impact, and potential for impact, have been factors in all new appointments since 2010. The fruits of this strategy will be seen in the next cycle. New appointments have brought significant public profiles (**Gilroy, Wright** and **O'Hagan**), experience of knowledge transfer (**Kabir**), and media experience (e.g. **Norridge** was 2011 Radio 3 New Generation Thinker). Plans for the next

Impact template (REF3a)

cycle capitalise on their expertise. Moreover, large funded projects ('Modern Moves' [ERC, **Kabir**], 'Beyond Enemy Lines: Literature and Film in the British and American Zones of Occupied Germany, 1945-49' [ERC, **Feigel**], 'Ego Media' [ERC, **Saunders**], 'Cultural Exchange in the time of Global Crisis' [HERA, **Das**] and 'Scrambled Messages' [AHRC, **Pettitt**]) provide resources to deepen and extend collaborative arrangements with cultural institutions, and for a programme of outreach activities which will take place during the next period.

c.3 CDAs have been an effective way of training early career researchers in transmitting research findings and public engagement. We plan to build on this by embedding training in impact in our general postgraduate and early career training. From 2014, this will be enhanced by the new London Arts and Humanities Doctoral Training Partnership. A further application (to AHRC Collaborative Skills and Training scheme) for funds to support a cross-London public engagement skills curriculum, from which English will benefit, is pending (**Lees**).

c.4 Our programme of public events has been successful in building a London-based audience, but in order to extend our reach, and establish longer term impact, we are experimenting with film and digital media as means of transmission. As a first step, **Appignanesi** and **Feigel**, for CHH, who during 2011-13 curated 'The Brain and the Mind', six debates between neuroscientists, artists, philosophers and psychoanalysts, are developing a film of these events for distribution to schools.

c.5 We highlight the following from our plans for impact in the next cycle:

Visual, material, textual and digital cultures: 'Shakespeare 400', led by **McMullan**, supported by KCI, is an ambitious programme of events to commemorate Shakespeare's 400th anniversary in 2016, involving the Barbican, BL, City of London Festival, Guildhall School of Music and Drama, National Archives, Shakespeare's Globe, and National Theatre (MoA between partners signed in early 2013). 'Colm Cille's Spiral' (**Lees**) proceeds to phase 2, disseminating research about the northern European diaspora of early medieval scholarship through collaborations with contemporary artists. **Pettitt's** 'Scrambled Messages' will generate artworks, interactive objects and commissioned installations in Somerset House and at the Cheltenham Festival, with a theme of electronic messaging, drawing on the Wheatstone archive at KCL and generating downloadable key stage 2 and 3 educational materials.

Literature and medicine and science: **Vickers** will continue to investigate modes of measuring the impact of literary education in medical practice; **Eger's** AHRC-funded 'Reconstructing Sloane,' a collaborative project with BM, Science Museum and BL, will culminate in an exhibition curated by postgraduates in 2016.

Life writing, creative writing and performance. **Saunders's** 'Ego-media' project (ERC) will contribute to public understanding of digital social media. **O'Hagan** will lead initiatives in creative non-fiction, building alliances between writers, journalists, publishers, and our scholarly community.

Sexuality and Gender: 'Jarman 2014,' led by **Turner**, will mark the 20th anniversary of Jarman's death with a series of events, including an immersive exhibition exploring his multi-faceted work as painter, filmmaker, set designer, diarist, poet, gardener, activist and collaborator, in collaboration with BFI, ICA, Chelsea Art Space, Jarman Prize/Flamin, Thames and Hudson, and V&A.

Colonial, postcolonial and transnational cultures: **Gilroy** leads "Black Art: past, present and future", a partnership with Institute of International Visual Arts, on the public perception and reception of work undertaken by Britain's Black art movement. **Kabir** will engage with musicians, dancers and DJs in the context of her project 'Modern moves'; **Norridge** will curate a touring exhibition on the 25th anniversary of the Rwandan Genocide of 1994.

d. Relationship to case studies

The case studies reflect the early results of our long term strategy for developing impact and present our best examples of impact achieved. Case studies on Arden Shakespeare and the BBC/HBO adaptation of *Parade's End* are examples of the use of theatre, tv and film as intermediaries in the dissemination of textual editing (see **b.3.1**). Case studies on the Blue Stockings and Queer@King's show ways in which collaboration with museums and galleries have enabled us to address and engage with new audiences (**b.3.2**). The case study Strandlines exemplifies how, in building public audiences for literary events (**b.3.3**), we sparked the development of an innovative community engagement project that enabled engagement with a wide range of users.