

Institution: The University of Edinburgh
Unit of Assessment: 28A Modern Languages
<p>a. Context. Our submission encompasses colleagues working in European Languages and Cultures, Celtic & Scottish Studies, and Film Studies, all within the School of Literatures, Languages and Cultures. Scotland, and Edinburgh as its capital, has for centuries been both intensely proud of its own cultural heritage, and proactive in reaching out to the cultures of continental Europe and beyond. We have been privileged to see our research support, nourish and develop both that heritage and its impact. The main contexts of our impact fit four primary types:</p> <p>European Cinema in Scotland. <i>Beneficiaries: the cinema-going public; linguistic communities in Scotland; Filmhouses; local economy; European film-makers</i></p> <p>Our research has underpinned a Scottish renaissance in the presentation, reception, understanding and production of cinema from right across Europe, especially non-mainstream, avant-garde and experimental cinema, in many different languages. Our principal technique for engineering this renaissance has been to create a rich mosaic of events around films from France, Belgium, Germany, Russia, Italy and Scandinavia, featuring:</p> <ul style="list-style-type: none"> • public screenings of films at the Filmhouse in Edinburgh and/or Glasgow. • public discussion with renowned film-makers. • academic symposia and public lectures. <p>These events have involved collaboration with many of Edinburgh's cultural institutions, e.g.:</p> <ul style="list-style-type: none"> • Schmid (French) curated and co-hosted, with the <i>Edinburgh Filmhouse</i>, a major Chantal Akerman Retrospective in 2012. • the Unit's Princess Dashkova Centre for Russian Studies ("Dashkova") co-hosted Scotland's first festival of Russian film with the <i>Edinburgh Filmhouse</i> in 2012. • the <i>Danish Cultural Institute</i> co-sponsored an event in 2013 on Lars von Trier and Danish television. • the <i>National Library of Scotland</i> hosted, with Italian at the University of Edinburgh, celebrations for the 50th anniversary of <i>The Leopard</i> in 2009. <p>We have also created comparably structured events on film-making for the visually impaired, and on queer film: in July 2013, for example, ECR Dawson curated a screening of German director Monika Treut's film "Ghosted" at the Edinburgh Filmhouse, followed by a public discussion between Dawson and Treut. Feedback was enthusiastic: 70% of responses to the questionnaire rated the event at 10 out of 10. Dawson has also spoken about the film at many academic and LGBT events throughout Europe, including GendErotica (Rome, 31 May-2 June 2013). In conjunction with the French Film Festival UK, Schmid screened 10 Akerman films at the Filmhouse, attracting 800 spectators. She also introduced screenings in Edinburgh, London and Glasgow, and hosted a live Q&A Skype session with Akerman at the Filmhouse. This approach, which frames public presentation of films with interactions between communities, audiences, film-makers and academics, has not only engaged new audiences (including foreign-language communities in Scotland) with European cinema, but has created a new and richer type of interaction between the public and European film culture.</p> <p>Concurrent with this renaissance, Higgins's Bafta Scotland-nominated <i>Northern Lights</i> project has pioneered, in the domain of documentary film, a radical re-shaping of the relationship between film and its public (see Case Study Northern Lights): his practice-based research turned the community into producers of the film as well as the audience for it, creating a transformational impact on the project's participants while also impacting wider audiences across Scotland and beyond.</p> <p>Scottish Traditional Culture. <i>Beneficiaries: UK and international public for Scottish traditional music and culture; educational institutions</i></p> <p>Constantly evolving, Scottish traditional culture is internationally celebrated and highly valued by the people of Scotland and beyond. Within our Unit, Celtic & Scottish Studies has the core mission to engage national and international publics with Scottish cultural heritage. Our research into the roots of traditional culture regularly renews contemporary practice. Highlights include West's hour-long piping broadcast on BBC Radio Scotland, which has gone out every week throughout the REF period and is recognised as the world's most important broadcast platform for piping performance</p>

Impact template (REF3a)

and research. West is on the board of Creative Scotland (2010) and is Chair of Traditional Arts and Culture Scotland (2012). Campbell is General Editor of the Scottish Tradition CD series (published by Greentrax), which is based entirely on material from the Scottish Studies Archive (see d) and has had a key impact on the rediscovery of Scotland's oral traditions. It is widely used in Scottish schools, and has influenced performance practice, including the revival of Shetland fiddle playing.

Engaging with European Writers. *Beneficiaries: general public*

Linking with the "digital humanities" agenda, our websites give a new range of impact to European authors from Christine de Pizan to Selma Lagerlöf (site under construction) and Michel Butor. The two websites of Pedriali's Edinburgh Gadda Projects, www.gadda.ed.ac.uk and www.gaddaprizo.ed.ac.uk, bring together innovations that impact on a wide range of audiences, from the international community of Gadda aficionados to schoolchildren in Scotland and Italy.

Language and Society. *Beneficiaries: policy makers, minority language communities*

Scotland's Gaelic-speaking community has seen the political, social and educational status of its language transformed in only a few years. Fully recognised as an official language of Scotland, Gaelic is now a part of Scottish public life, both through its guaranteed place in the school system, and by the requirement that public bodies plan for its promotion. The research of McLeod and his colleagues (see Case Study Gaelic in Scotland) has been fundamental to the development of the language policy of the Scottish Government which has led to these profound changes in the nation's linguistic landscape. The Calum McLean Project, rated "Excellent" by the AHRC, provides a major digital resource for folktale research as well as a significant Gaelic language corpus.

At the same time, Dashkova has hosted a series of events on language policy in the context of Russian as a "postcolonial" global language. In March 2012 it brought together for an influential debate, which was broadcast on Belarusian television, academics and Government policy makers from Scotland and Belarus. For **new areas of potential impact** see "Strategic initiatives" below.

b. Approach to impact. The two core principles of our primary approach to impact are: responsiveness, and strategic support for key initiatives.

Responsive mode. The two main types of material support available are:

1. Direct financial assistance. There are two main funding sources:

- the School Impact Support Fund (established 2011).
- the College Knowledge Exchange Fund (established 2008).

These sources grant sums of between £200 and £5k. Since 2008, they have provided £65k to diverse projects in our Unit, including:

- film-making in schools (£3k).
- the role of the arts in the criminal justice system (£3k).
- a Scots song artistic residency (£2k).

Rogers's work with health service managers in France demonstrates how the availability of small sums of money can lead to significant and tightly focused impact. A series of small grants (total: £2.8k) awarded from the Impact Support Fund during 2011 and 2012 enabled Rogers (see Case Study French Nursing Managers) to bring his international research expertise on health service reforms to a professional audience in France. The resulting impact was so highly valued that he has been invited back several times, including to two Visiting Professorships. More large-scale projects benefit from a more diverse funding base. For example, since 2008 financial support for Pedriali's Gadda Projects has included:

- 120 hours of teaching relief and employment of an administrative assistant, paid for by the School Impact Fund.
- £4.7k from the College KE Fund.
- £5k from the Principal's Fund.
- over £200k in external funding attracted with the support of Edinburgh Research and Innovation (ERI).

School and College have assisted with filming services, press releases and general contact with the press. ERI (a wholly owned subsidiary of the University of Edinburgh which provides research development and support services) and the University's Development Trust have been

Impact template (REF3a)

instrumental in helping with the Projects' external fundraising initiatives.

2. Administrative support. Principal providers of administrative support for our Unit are: the School Research Administrator and her assistant; and the Knowledge Exchange team within ERI.

Assistance includes:

- financial planning, including budgeting and applications for outside funding.
- booking of accommodation, venues, catering and travel for visiting speakers.
- poster design and publicity.
- organising registration at events.
- collection of feedback.

Both small and larger projects benefit from this support. For example, Cosgrove's research on melancholy and literature was the springboard for two innovative events at the Scottish Mental Health Arts and Film Festival in 2011 and 2012. The Knowledge Exchange team helped with the project's finances (£3k), set up the organisational administration and dealt with practicalities, e.g. registration at the events. Administrative support from ERI has been essential not only to the organisation of Pedriali's wide-ranging Gadda Projects (see a), but to the Projects' highly successful fund-raising endeavours.

3. Web support. The University hosts websites that foster impact. For instance, it provides unlimited server space for the two Gadda Projects' websites: from 2011-13 the *Edinburgh Gadda Journal* alone received 294,334 visitors from 154 countries, while the Gadda Prize website had 88,989 visitors from 116 countries. The School Web Support Officer also assists with web design, e.g. for the Princess Dashkova Russian Centre.

Strategic initiatives. Two of the areas described in (a) have been, and will continue to be (see below), supported by long-term strategic investment:

- **The Scottish Studies Archive.** This unique resource (est. 1951), internationally recognised as the most important of its kind in the world, is crucial both to research in the field of traditional Scottish culture, and to the impact, national and international, arising from that research. The SSA, which encompasses fieldwork recordings, transcriptions of songs, tales and tradition, includes a Sound Archive and a Photographic Archive. The School provides a material home for the archive, as well as staffing to maintain the collections and access to them (total expenditure in 2012-13 was £123k, incl. £20k of College investment in new equipment). Future planned estates and digitising redevelopment will bring more than £1m additional investment to the Archive.
- **Film in the Public Space.** Our objective is to link academic research in our Unit to the film publics in Scotland. Kemp and Sillars, Programme Directors of the School's MSc in Film, Exhibition and Curation, have expertise in the production and programming of film. Their understanding of and contacts in the world of film make a vital contribution to the way we engage the wider public with our research on film. Kemp and Sillars were, for example, instrumental in setting up a novel GDR strand at the Glasgow Film Festival 2011, which forms the core of Case Study GDR Censorship.

Beyond these two areas, we will expand our impact profile by targeting strategic areas such as:

- **The Text and Beyond.** Our strong profile in Intermedial Studies and Performance (see REF5, b) will help deliver new kinds of impact, e.g. Bradley's project on theatre censorship; Dayan's project on music and Dada; West's large-scale project on the regional ethnologies and heritage, including oral history, of Scotland (obtained Scotland Inheritance Fund support (£689k) for the period 2011-16).
- **Translation and the Holocaust.** Our strong profile in Holocaust Studies, translation and cultural memory underpins potential for impact in the transcultural contexts of the Holocaust and translation, e.g. the projects of Davies and Deane-Cox (see REF5, b, 5).

c. Strategy. Our strategy for the future centres on a **School Impact Support Group**, est. August 2013, comprised of the School Director for Impact, Dayan (Professor of Word and Music Studies), two Impact Advisors: Bradley (Senior Lecturer, German) and Farrier (Lecturer, English Literature), the School Web Support Officer (appointed 2012), the School Marketing Officer (appointed 2012),

Impact template (REF3a)

the School Administrator for Impact (appointed 2012), and colleagues with experience of engaging non-academic audiences and user groups. This group will also strategically facilitate cross-School post-REF debriefs about the approach to impact of other cognate Units, such as English Literature. We will build evaluation of potential for impact into every stage of our colleagues' research careers, including ECRs and PDFs. We will hone our established policies in the following ways:

Our “responsive mode” will become both more responsive and more pro-active. We aim to minimise the amount of time colleagues must spend in accessing practical support for impact creation, and to ensure that finance is never a problem where a project promises important results:

- Funding from the College Knowledge Exchange Fund and the School's Impact Support Fund will continue to be available; however, the School Fund will react more rapidly to applications, and will give more speculative support to colleagues at the beginning of their plans for impact. Thus in Sept. 2013 the School doubled its Impact Fund to £20k annually.
- The Impact Support Group will be pro-active in identifying colleagues with research plans that could lead to impact, and advising them on how to realise their potential e.g. in autumn 2013 we supported Bradley's application for AHRC Follow-On Funding with teaching relief.

We will give our “strategic mode” stability going forward. Our two strategic initiatives have demonstrated their value in enabling wide-ranging impact created by over a quarter of colleagues in our Unit, based on world-leading collaborative research. They will be given the resources they need to build on their success. The University has given a guarantee of long-term accommodation and support for the Scottish Studies Archive in its current central location; the appointment of Dunbar to the Chair of Celtic Languages, Literature, History and Antiquities, and the promotion of McLeod to a Personal Chair (both 2013), are strategically designed to support the commitment of Celtic & Scottish Studies to its outward-looking agenda. The School has re-graded Kemp's and Sillars's contracts to include explicit recognition of their work in connecting our research on film with the wider public.

d. Relationship to case studies

The School's strategic support for the **Scottish Studies Archive** is fundamental to the case studies focused on the work of Campbell/West (Traditional Arts) and McLeod (Gaelic in Scotland). **Film in the Public Space**, as a second strategically supported initiative, has benefited Case Studies GDR Censorship and Northern Lights.

- Targeted “responsive mode” **financial assistance** has benefited almost all our case studies. Since 2008 Campbell/West, Bradley (GDR Censorship) and Higgins (Northern Lights) have received grants totalling ca. £16k from the College KE Fund. The School Impact Support Fund has given grants totalling ca. £9k to Bradley, Rogers (French Nursing Managers), Campbell/West and Higgins. Policy on the use of that fund has evolved in response to individual needs, e.g. Higgins's request for longer-term support to finance administrative assistance and computer hardware.
- Our policy of giving **administrative assistance**, readily available and not charged to the project, has provided help in the form of costings, managing budgets, booking venues, travel, catering, press contact and marketing, for e.g. Case Study GDR Censorship. **Web sites** were designed and/or hosted for West and Campbell.

Case Study GDR Censorship demonstrates how these multiple kinds of support have worked together, providing assistance — both financial and non-costed — from School and College. The College KE team provided administrative support for transport and accommodation bookings for the film makers who attended the festival. Kemp and Sillars gave expert assistance with planning, hosting and gathering feedback on the cinema events. The School Impact Support Fund paid for teaching relief for Bradley. £4.3k from the College KE Fund provided 40% of the project's budget, helping to attract external funding for the other 60%. Such combinations of support mechanisms will increasingly be the key to enable our colleagues to take full advantage of the opportunities for creating research-led impact that our roots in Edinburgh afford.