

Institution: University of Stirling
Unit of Assessment: D29 English Language and Literature
<p>a. Context</p> <p>1.1 Scholarship and creative practice in this unit are motivated by the transformative effects that our work can have on public understanding – through our influence on ‘cultural publics’ (e.g. audiences for literary readings), our policy-focused interactions (eg. with educational and NGO practitioners regarding the categorisation of ‘religion’, ‘gothic’ and ‘Scottishness’), and our work preserving global literary and cultural heritage (eg. our editorial and film archival activities).</p> <p>1.2 Our research spans the early modern period to the present day, and is organised into groups (Scottish Studies, Gothic Studies, Colonial and Postcolonial Studies, Book History, Creative Writing, Linguistics, Literature and Religion, Gender and Sexualities). Its interdisciplinary scope makes it accessible to a range of non-academic publics, including print and new media journalists and readers; broadcast media and audiences; organisers of and participants in cultural festivals; national and international education sectors; staff and users at libraries/archives, book fairs, art galleries and arts centres; think tanks, community groups and cultural development agencies.</p> <p>1.3 Even before 2008, our work in Literature, Languages and Religions was outward-facing. Since then (and more formally since 2010 when university restructuring began) we have pooled expertise to maximise the benefits of our research for non-academic audiences. In the REF period our research has influenced the programming of a wide-range of cultural initiatives, leading to staff appearances at 25 public cultural events, 20 cultural festivals, and on 19 radio or TV programmes.</p> <p>1.4 At an institutional level, expert consultancy work is supported by Stirling’s <i>Media Guide to Academic Experts</i> and open access online digital research repository, STORRE (https://dspace.stir.ac.uk/index.jsp). Appointments in the REF period, particularly in Comparative and Cultural Studies, Creative Writing and Book History, complemented our approach to impact, strategy and plans, extending our influence on media practitioners, NGOs and the cultural sector.</p> <p>b. Approach to impact</p> <p>2.1 Research in the unit has won recognition from a range of non-academic audiences, and been used by them to further the diverse goals of readers, practitioners and professionals. Our approach has focused primarily on the short and long-term benefits that we can bring in the following areas (i) the preservation of global literary and cultural heritage; (ii) the construction of new vocabularies to enhance understanding of cultural values; (iii) inspiring and educating readers and audiences outside academia. We outline below some of the key ways in which individuals and research groups have pursued these three guiding aims for the impact of their work.</p> <p>(i) The preservation of global literary and cultural heritage</p> <p>In Creative Writing, Jamie was one of ten poets commissioned by the National Trust for Scotland to respond to the new (£4.1 million Heritage Lottery Fund) Battle of Bannockburn Project, and in 2012 her poem was selected by public vote and expert jury to be inscribed permanently on the memorial. In Book History, Halsey’s research for <i>Jane Austen and her Readers, 1786-1945</i> was taken up by the Austen heritage sector. She was invited to appear on the peak-time documentary <i>The Many Lovers of Miss Jane Austen</i> (BBC, 2.23 million viewers, Dec 2011), and to co-curate an exhibition with Dr Gillian Dow (Southampton) on <i>Jane Austen’s Reading</i>. The exhibition was held at Chawton House Library (July 2009-July 2010; 800 visitors) and then – marking its public success – moved to Godmersham Park for the opening of its new visitor centre. Keeble’s AHRC Baxter project is instrumental in making accessible – through online publication and public lectures – the rare holdings of the Dr Williams’s Library. In Postcolonial Studies, Robinson’s co-edited Bloodaxe anthology of British black and Asian poetry, <i>Out of Bounds</i> (‘monumental’ (<i>Poetry Review</i>), ‘superb, relevant, topical, crucial’ (<i>The School Librarian</i>); book sales: 950), was picked as the subject of one of ten invited book events organised by BME promoter, <i>renaissance one</i>, and the British Library to accompany the library’s ‘Writing Britain’ exhibition in 2012 (itself part of the Olympic London 2012 Festival).</p> <p>(ii) The construction of new vocabularies to enhance understanding of cultural values</p> <p>The Routledge Critical Idiom series (general editor Drakakis) has a world-wide circulation of ca.</p>

400,000, and its 60 books are key guides on undergraduate reading lists. In **Scottish Studies**, **Hames's** edited collection, *Unstated* (2012; book sales: 1400), has been a significant and controversial contribution to public debate on Scottish independence. Media interest was occasioned by **Hames's** inclusion of essays by Don Paterson and Alasdair Gray, triggering debates about cultural hegemony and racism in the print media and Scottish TV (March 2012-Jan 2013). Following the publication of Paterson's essay, 'A Post-Creative Scotland', an 'Open Letter' to the Chair of Creative Scotland (CS) was signed by 100 prominent Scottish artists (October 9 2012) protesting against the organisation. The CEO and senior management resigned in December, and CS has been restructured in light of the criticisms, with **Galloway** serving on the appointment committee for the new management. In **Literature and Religion**, **Hass**, **Jasper** and **Marten** run the Critical Religion website. In 2010 they allied with the UK's premier religion think-tank, *Ekklesia*, to publicise a blog on their site: it drew ca. 100,000 public and media readers in the first year (with another 10,000 accessing Critical Religion's site directly). The website has generated non-academic debate on how we conceive religion in modern civil society. **Jamie's** nature writing has been reprinted in *Orion*, the major US environmental magazine, and her work on illness and the body is used in teaching trainee GPs at the Centre of Medical Humanities, Durham University.

(iii) Inspiring and educating readers and audiences outside academia

Schools and education initiatives are taken up in the **Gothic**, **Scottish Studies** and **Postcolonial Studies** groups. **Marshall** organised an event in June 2013 that brought his academic work on parkour together with trainers, *traceurs* and youth workers. **Robinson's** new edition of N.E. Cameron's *Guianese Poetry* was distributed freely to 400 libraries in Guyana, thereby expanding the teaching of Guyanese literary history. The Devolving Diasporas project (**Benwell**, **Robinson**) forged relationships with over 250 readers in reading groups in India, Africa, the Caribbean and the UK, provoking the groups to reflect on their reading attitudes towards diasporic fiction. In **Creative Writing**, **Jamie's** recent publications have enriched cultural life: they have been singled out by award panels, radio production companies and programmers. *Sightlines* (book sales: 20,000, winner of the Dolman Travel Book Award) was serialised on BBC Radio 4 *Book of the Week* after a competitive tendering process (audience 1.2 million) and was discussed on *Woman's Hour* (audience 3 million). *The Overhaul* won the Costa Poetry Prize (2012) (book sales: 7000). It was described by the judges as 'the collection that will convert you to poetry'. **Jamie** read from *The Overhaul* to the 2000-strong audience at the T.S. Eliot Prize shortlist readings at the Southbank. It was the subject of a segment of BBC Radio 3's *The Verb* and a half-hour programme on ABC Radio (Australia). Both *Sightlines* and *The Overhaul* were 'Glasgow Herald books of 2012'.

c. Strategy and plans

3.1 From 2014-19, the unit plans to support staff as our work engages non-academics in new contexts. Our model of impact views these interactions as reciprocal: our academic research informs and changes civil society, cultural life, education and public discourse, and its impact challenges us to rethink the terms of our research. Our strategy combines support for major research projects with planned impact for project partners, as well as expanding the unit's interactions with public bodies and non-academic audiences.

3.2 Peer review of new research projects in the School of Arts and Humanities includes scrutinising and advising on impact, and encouraging full use of the University's External Relations department in developing media strategy (including social media). Individuals and groups will continue to plan research projects that facilitate interactions outside the university. The Divisional Research Director will also work alongside the School Research Director and School Research Committee to develop opportunities for impact for research already completed. We recognise the resource implications for measuring and enhancing impact. Within our unit, we will ensure that workloads incorporate time for identifying and developing interactions, and that staff receive financial support to plan impact events and ongoing training in mechanisms for measuring impact.

3.3 The investment in the Division through two Stirling Impact Fellowships, **Anderson** and **Parker**, is significant for our planning. These fellowships give early career researchers time and resources to develop pathways to impact, through the completion of a two-year project. Both fellows are experts in poetry and join the **Gender and Sexualities** group (**Anderson** is also part of **Literature and Religion**). They will work closely with Stirling's Pathfoot Gallery during their fellowships to

devise ways to stimulate interest in religious objects and fin de siècle photography. **Galloway's** recent appointment brings another person into the unit with unique experience in public performance and well-established relationships with organisations such as the Faber Academy, BBC radio, and festival programmers.

3.4 Each research group has specific plans for future development. In **Scottish Studies**, the Hogg project will remain central; **Blair** has recently developed partnerships with the NLS, the Mitchell Library, Dundee Central Library and Ayr Carnegie Library in relation to her project 'Poetry, Press and Community in Scotland, 1830-1900', and has been invited to give three public lectures on the project in 2014. Staff will remain both active and responsive to the changing Scottish political landscape: **Hames** has already been invited to participate in twelve separate events on independence scheduled between March 2012 and December 2014. We will continue to track the impact of **Jamie's** work, for example on the Bannockburn memorial, working with the National Trust for Scotland to understand how her poetry is appreciated in public settings. BBC Scotland has invited **Delahunt** to make a programme on Art & Culture in the New Scotland. In **Gothic**, the appointment of **Brewster** marks a new phase of planning, providing an opportunity to develop a focus on travel and tourism to complement **Townshend's** heritage and architectural collaborations with the British Library. They will continue to maximise opportunities to educate school students. **Halsey** and **Keeble**, working with the Centre for International Publishing Studies and colleagues from History, are conducting research into the historic Borrowers' Registers of Innerpefferay Library, which records borrowings from 1747-1968. This has significant potential for impact on non-academic users, including local and family historians, and tourists visiting the library. The data will be used to map the journeys of books and borrowers across the local region (Strathearn) and will be disseminated in a variety of user-friendly and digital formats, such as interactive maps and touch-screen exhibits at the Library. In **Postcolonial Studies**, staff remain committed to working collaboratively in global contexts. **Murphy** and **Ni Loingsigh** are developing an AHRC research grant application on *Africa in Translation* that draws on their expertise in African festival and cinematic contexts, and involves non-academic partners from Africa and Europe. Members of the **Gender and Sexualities** research group with expertise on queer studies will continue to organise impact initiatives on queer citizenships, in collaboration with Our Story Scotland, The Terrence Higgins Trust, Glasgay, Federacion Argentina de Lesbianas, Gays, Bisexuales y Trans, and Stonewall Scotland.

3.5 Cutting across the groups, a fourth area of impact has been identified: engaging with technologies for the development of textual and visual cultures. This area will build on substantial research projects (awarded to Padmini Ray Murray and Claire Squires and totalling £220K) in the Centre of International Publishing Studies on digital publishing (AHRC) and creative industries (the NESTA/AHRC/Creative Scotland consortium). The impact of their research on publishing and digital industries will be tracked, and their expertise in researching and developing new technologies for the Arts and Humanities will be fed into funding applications across the unit.

3.6 We will also seek to extend the reach of our research into new areas concerning policy and practices beyond creative industries. In particular, **Benwell** in **Linguistics** (with McCreddie, School of Nursing, Midwifery and Health) is conducting research into communication in healthcare settings, focusing on complaints data from the NHS. Poor communication is the main topic of NHS Complaints, despite the importance of communication in patient-centred healthcare. Working with partners in NHS Forth Valley (including Better Together – Scotland's Patient Experience Programme), the data, analysis and conclusions from this discourse analytical research will be used to inform training initiatives and service delivery in the Forth Valley health sector.

d. Relationship to case studies

4.1 The case studies – concerning James Hogg, the Gothic and African film – highlight three different kinds of impact that are consistent with our approach. We have chosen case studies that are underpinned by research from a long-term editorial project (James Hogg), and from two research groups with distinctive reach (the Gothic; African film) in order to showcase the unit's approach to planned and unplanned impact. Each exemplifies to varying degrees our three-themed approach: (i) the preservation of global literary and cultural heritage; (ii) the construction of new vocabularies to enhance understanding of cultural values; and (iii) inspiring readers and audiences outside academia.