

**Institution:** University of Southampton

**Unit of Assessment:** 27 English Language & Literature

## 1. Unit context and structure, research and impact strategy

### 1.1 Context

English and Film is a dynamic, agile and supportive research community. This joint submission recognises a shared history of innovation, our collaborative and collegial culture, and a forward-looking strategy. We are an engaged community of critics, theorists, historians and creative practitioners whose sustained commitment to bridging critical and creative practice shapes our unique research profile. Our world-class expertise across literature and film has pioneered **multimedia creativity and textuality** (animation, scriptwriting, curation, sound), **global cinema and world literature** (studies crossing Asia, Africa, and Europe), **reception and adaptation theory** (gender, cultural memory, performance, translation), and **cultural histories of knowledge** (ecology, economics, maritime studies, science). Equality, diversity and inclusive policies have been crucial to sustaining this vibrant research culture, from supporting staff research and promotion to well-being and flexible working.

At 32.6FTE (35HC), our overall size remained broadly consistent across the census period, but staffing is now more evenly balanced across gender and discipline. Significant new appointments across both departments offset several retirements, particularly in English. The male-female ratio of REF-eligible staff is almost even (18M: 17F), and international staff now make up half of our research base. We reflected the significant growth and increased prominence of Film by submitting it in one UOA (in 2014, one colleague was submitted with Music; two with Modern Languages).

We have a longstanding practice of developing careers, research projects, and co-supervisions across the two departments. Our REF2014 strategies saw increased commonality: both disciplines aimed to increase the scope and diversity of our outputs and establish creative and socially-engaged approaches. These have borne fruit. We published 45 books, including 23 monographs. We authored seven innovative creative works, from experimental documentary films to multilingual plays. We hosted 17 externally-funded research projects and grew our total research income by 52% (£1,351,427 cf. £883,510 in REF2014). A 145% increase in PhD completion rates (62.5 cf. 25.5 in REF2014) and a 200% increase in visiting research fellows (27 cf. nine in REF2014) underpin our thriving community.

### 1.2 Structure

English and Film sit within the School of Humanities, part of the Faculty of Arts and Humanities. A University restructure in 2019 included the Winchester School of Art within the Faculty, allowing further collaborations with creative and critical practitioners. A Head of Research (HoR), an Impact and Enterprise Champion, an Ethics Officer and a Head of Department (HoD) oversee research in each discipline. This team devises and delivers the research strategy, aligning between departments wherever helpful, and contributes to the Faculty Research, Enterprise, and Ethics Committees. Our vibrant research culture is enabled by seven interdisciplinary research centres, five of which are led by colleagues from English and Film, and all host regular seminars, work-in-progress workshops, conferences, awaydays and prestigious named public lectures (§2.3, 4.2, 4.3) (Fig.1).

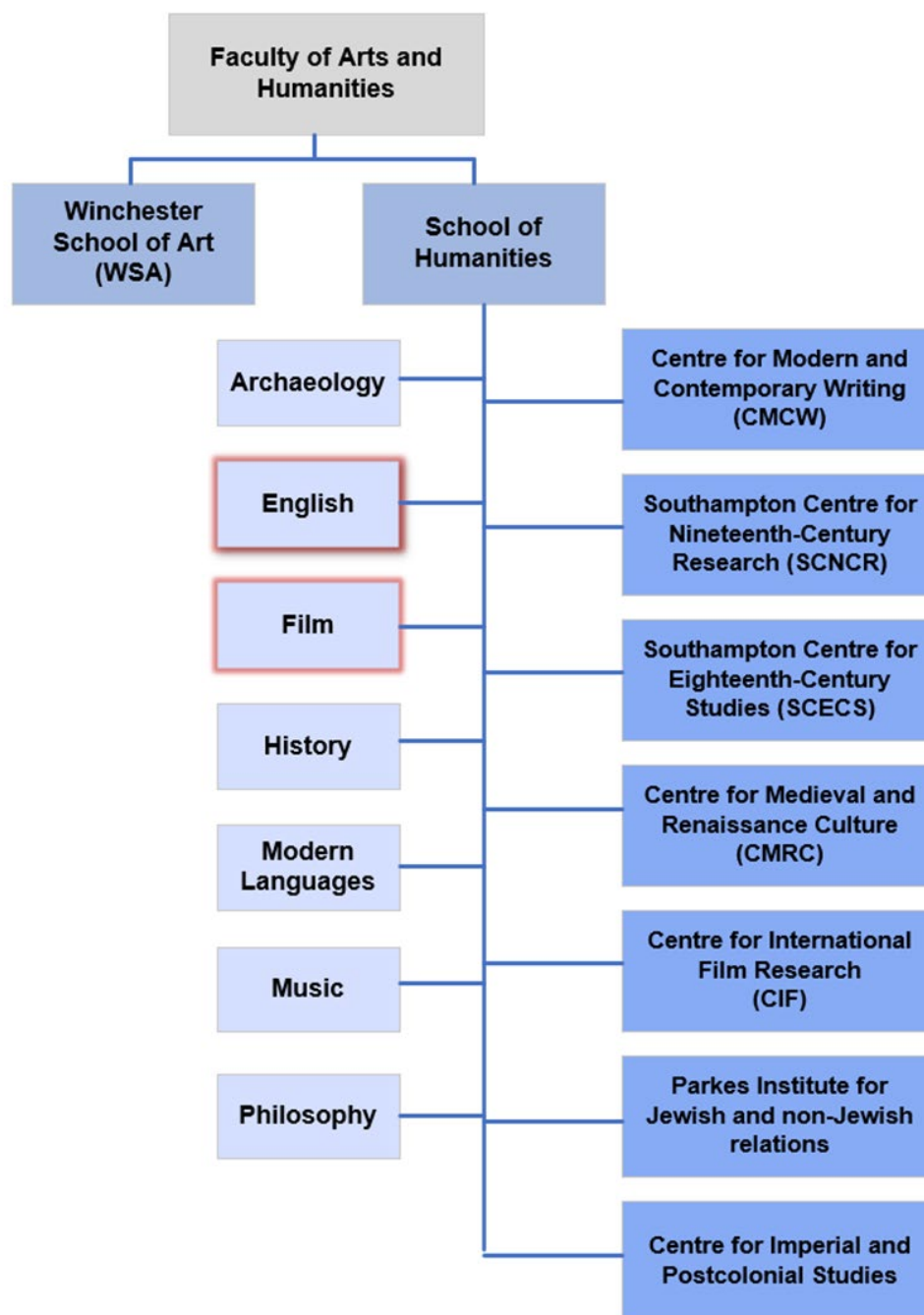


Figure 1. Faculty structure indicating research centres associated with the Unit

### 1.3 Research Strategy

Our strategic aims during this REF cycle were to develop **pioneering interdisciplinary research**, embed the **creative alongside the critical in our practice**, and promote **open cultures of research** through the digital humanities.

**1) Interdisciplinary research:** We fostered challenge-led research through collaborations with social scientists and with environmental, marine, health and computer scientists. We supported this work via ECR appointments renewing our expertise in these fields (§2.1); innovative internal study days ('Friction', 'Relationality', 'Mediating China'); leading on the Faculty-wide Advanced Research Seminar Series ('Technologies of Visual Culture', 'Alternative Economics', 'Bellicosity'), and providing tailored departmental support for colleagues hosting major international, cross-disciplinary conferences ('Victorian Environments', 'Doing Women's Film and

Television History'). We offer strategic involvement in external hub projects (**Mazdon's** role in UCL-led dementia project at the Wellcome Trust) and promote cross-Faculty collaborations (**Morton** participated in a WUN collaboration in the Business School on the role of digital technologies in the transnationalisation of indigenous movements; **S.Jones**, **O'Doherty** and **Kerr** are active in SMMI, Southampton Marine and Maritime Institute, and led on major bids in 2020 to the UK Climate Resilience and the Citizen Science Collaboration Grant programmes).

**2) Critical and Creative Practice:** We achieved our second aim by appointing researchers who built on our strengths as creative practitioners, collaborators and curators (§2.1). This has helped us develop exhibitions of national significance (**Hayden's** AHRC 'Voices in the Gallery') and produce experimental creative works, from film-poems (**Hoare's** 2019 collaboration with Ben Wishaw and Adam Low, 'I was a dark star always...') to curated community poetry performances (**May's** 'The Stevie Project', Chichester Festival Theatre).

**3) Digital Humanities and Open Access:** We achieved our final aim by developing innovative ways of using technology to increase the accessibility of our work. The University's Open Access (OA) policy exceeds UKRI/REF requirements and is supported by University-wide resources (REF5a, §2.4). As well as producing publications with licences maximising reuse and accessibility (**Bending**, **de Bruin Molé**, **Hayden**, **Marsh**, and **May**), we support open-access research platforms. Staff are members of open access editorial boards (**Brazil**) and subject associations (**May**) that actively explore the future of alternative publishing methods. Within the University we contribute to Open Library for Humanities subsidies and supported our PGRs to establish the interdisciplinary online scholarly journal *Romance, Revolution, and Reform*.

This commitment to making research more transparent, collaborative and efficient underpins our modes of dissemination. **Clarke's** project 'The St Thomas Way' uses ground-breaking methods linking digital mapping with multimedia medieval sources, curated for public users as well as scholars. **Cobb's** 'Calling the Shots' created 14 OA data sets showing gender inequality in the film industry by race, job title, and overall budget. **O'Doherty** was interim PI on Mellon- and AHRC-funded phases of the award-winning international Pelagios project, developing Open-Source systems for annotating and visualising place references in early geospatial documents of the Holy Land. **Hammond** and BA Fellow Shep created an interactive digital portal to explore materiality and local memory around Southampton's book trade. **Bergfelder's** CI role in ERC-funded 'STUDIOTEC: Film Studios' project recreates historic film studios using geospatial data analysis and VR technology.

#### 1.4 Future Research Strategy

We aim to extend the reach of our expertise in environmental, maritime and economic humanities. We will also continue to support creative-critical practice and digital innovations. These ambitions will be supported through the externally funded projects that have already launched us with some energy into the new cycle.

**S.Jones'** work with the SMMI contributed to 'Intelligent Oceans', a major Leverhulme Doctoral Scholarships scheme that was awarded in late 2020. The international aspirations for our interdisciplinary work will be enabled by **Primorac's** network, *The Textual Worlds of South-Eastern Africa* (AHRC, £44K, 2021), and **Hunt's** role as CI in *The Visible Crown: Queen Elizabeth II and the Caribbean* (AHRC, £800K, 2021). Our creative-critical expertise gains impetus from **May** and **Hayden's** Leadership Fellowships which involve working with practitioners to develop innovative and accessible cultures (*Invisible Mentors*, £183K, AHRC, 2020; *Voices in the Gallery Two*, £199K, RCUK/UKRI Innovation, 2021).

Our work with the digital humanities will be catalysed by **Marsh** and **S.Jones'** founding of a new, centrally funded, University Strategic Interdisciplinary Research Institute: **Southampton Institute for Arts and Humanities** (REF5a, §2.6). SIAH brokers the cross-institutional partnerships necessary for large projects and has received significant internal and external investment. £80k of University HEIF funding for pump-priming projects, along with £140k from the World Class Labs Fund and £710,000k from the Capability for Collections fund (CI **Marsh**, AHRC, 2021), will enable a significant step-change in our capacity. This funding is supported by the Hartley Library's digital scholarship team and will strengthen our work with archives (digitisation and data handling) and across a range of creative and immersive media (data visualisation and work in VR and 3D).

### 1.5 Impact Strategy

We revised our impact strategy in 2014, designating two Impact Champions across English and Film to encourage our researchers to be change-leaders and to build on our work in innovating new models of knowledge exchange (§2.1). This sustained work developed our world-leading expertise in this field, which gained recognition from the National Co-ordinating Centre for Public Engagement (NCCPE), International Digital Humanities Awards and the AHRC (three of our projects have featured as models on the AHRC's website and in its reports for government).

Our ICS reflect the three areas of shared expertise that have defined our strategic priorities: **heritage** (*Remaking Places*), **policy and practice in the creative industries** (*Calling the Shots*), and using **cultural texts to change the debate** (*Show Me the Money*):

**1) Heritage:** Our research has transformed curatorial practice, from locative technologies developed through the Leverhulme-funded *StoryPlaces*, to the digital story-telling devices we designed for the Overground Festival at Crystal Palace, to our collaboration with Tudor House Museum, which embedded city archives into their online provision. These relationships are deep and broad: we played a leading role in transforming Chawton House (CH) as it gained a new place in the heritage landscape. Our work gave the organisation new audiences and networks (**Bending's** 'Women Writing Art' conference went from CH to the National Gallery in 2017; **Dow** and Simpson's Jane Austen MOOC gave c.40,000 users in 100 countries virtual access to the institution).

**2) Policy and practice in the creative industries:** Our critical engagement with the creative industries has changed policy and practice. **Hayden's** 'Voices in the Gallery' RCUK Innovation Leadership Fellowship altered how professional curators, practitioners and audiences understand the role of text and voice in gallery practice. **Cheung** was invited to the China Film Education and Industry Forum in Xiamen to share her expertise on the UK film industry with industry film professionals.

**3) Using cultural texts to change the debate:** Our creative practice continues to shape public debates. **Placey's** plays changed the understanding of youth culture in the performing arts. *Girls Like That* (Best Play for Young Audiences, Writers' Guild of Great Britain Awards, 2015) is a set text on the drama GCSE curriculum and was performed in Parliament for the YoungMinds Vs campaign. Its French translation won 3 international awards for most influential contemporary play for young audiences. *Orange Polar Bear*, a multi-lingual collaboration in English and Korean on environmental themes, prompted a workshop series on young people and climate resilience in Korea and the UK. **Hoare**, a leading public voice on marine environmental issues, was commissioned to write over 100 articles for *The Guardian*, *New Statesman*, *Sunday Times*, and *Daily Mail*. A 2016 article on sperm whales stranded on the North Sea was shared 7,500 times.

His *MobyDickBigRead* project, which included contributions from Sir David Attenborough and David Cameron, had over 10,000 listeners, generating substantial charitable donations to the Whale and Dolphin Conservation Society. **Baum's** autobiographical documentary film *The New Man* (co-directed with Josh Appignanesi, 2016) was screened at the London School of Hygiene and Tropical Medicine and the Tavistock Clinic. It is used by activist groups and organisations such as Raising Films, CALM and Best Beginnings and for midwifery and psychotherapist training.

### 1.6 Future Impact Strategy

From 2021 onwards we aim to grow our expertise in knowledge exchange by expanding our productive relationships with the heritage, cultural and creative industries. We also aim to provide rigorous and evidence-led advocacy of the importance of our cultural interventions, especially around civic regeneration. **Marsh and May's** *Towns and the Cultural Economies of Recovery: A New Multidisciplinary Mapping* (AHRC, £120K, 2021), a scoping project for the AHRC, proposes new creative and evaluative methodologies. This ambition is also supported by our participation in SIAH's Knowledge Exchange Network. SIAH worked closely with the University's Public Policy Unit in launching **Reset 2021**, a series of policy-focused webinars that include regional and national cultural policy makers and practitioners.

### 1.7 Research Integrity

The UOA benefits from the Faculty's commitment to research integrity, helping further refine institutional processes that ensure all research at Southampton complies with the highest standards of research ethics (REF5a, §2.8). The latter includes a rigorous review process, ensuring relevant research proposals are reviewed through the University's online research ethical approval system, ERGO2. The Faculty Research Integrity Champion chairs the Faculty Ethics committee and offers training to help staff and students understand the principles of research ethics. RI is embedded in our research culture. It is a standing item on departmental boards and managed by each department's Ethics Officer. We have also influenced RI policies in the wider University. **Bull** was an integral part of the Faculty's development of an ethics policy that included secondary data, specifically social media and audience research. **Cobb's** oral history research recordings with women filmmakers required a bespoke consent and copyright agreement. Written in consultation with the University's legal office it is now used as a template across the Faculty.

## 2. People

### 2.1 Staffing strategy

Since 2014, our recruitment strategy has sought to sustain the vitality and innovation of our research base and to regenerate our departments. The retirement of three senior teaching fellows allowed us to increase our research-intensive staff. Additional moves to other HEIs or sectors enabled us to appoint 14 colleagues during the REF period (a 25% increase in staff recruitment from the previous REF period). This helped build an increasingly diverse staff base and revitalised our research community. We appointed all ECR staff to permanent posts in this cycle with a view to long-term succession planning in key areas. Our enhanced external research income has also increased postdoctoral appointments, including posts supported by the AHRC (Webster, Shave, Wreyford), the Leverhulme (Hunt), the Bosack Kruger Foundation (Simpson), and the ERC (Halsall).



Our REF2014 staffing strategy was to prioritise practical creative work and extend expertise in knowledge exchange and outward-facing research, which we have addressed in three ways:

- 1) We have invested in practical and creative work through a series of strategic appointments combining literature and film, including drama (**Boguszak, Fakhkonandeh**), contemporary writing and visual culture (**Brazil, Hayden**), silent film (**Bull, Cook**) and audio-visual aesthetics (**Bull, Carroll, Schultz**). We consolidated our longstanding expertise in early modern literature (**Hawkins, Ossa-Richardson**) and created a critical mass in nineteenth-century studies (**Kerr** and **Pizzo** join **Hammond** and **Brown**).
- 2) To extend our knowledge exchange and outward-facing research expertise, we prioritised innovative and externally-engaged research areas in all new appointments, including petro-chemical literature (**Farkhrkonandeh**), environmental studies (**Kerr, Pizzo**), creative-critical approaches (**Hayden**), and transnational media industries and policy research (**Cheung, H. Jones**). New colleagues also strengthened the international scope of our expertise, from East Asian film and media (**Cheung, Schultz**) to European cinema (**Bayman, Bull, Cook**).
- 3) Our new Head of Creative Writing post (2014) further supports our REF2014 strategy to embed practical creative work in our research. It led to a 50% increase in Creative Writing PGRs (from 18 to 27), better collaboration between creative writing staff and University strategic research initiatives, and sustained collaboration with Arts Council England, including an annual city literature festival, 'SO:To Speak'.

We increased support for part-time and flexible working at all career stages, from Professorial Fellows to postdoctoral researchers. This helps staff with caring responsibilities, allowing colleagues to develop their research and creative expertise both on and off campus, including as filmmakers, dramaturgs, and festival curators. This support helped us to capitalise on colleagues' contributions to the creative economy (**Hoare, Baum**), while close networking ensures we retain strong working relations with former staff (**Clarke, Clery**).

As well as recruiting staff whose research contributes to our impact strategy, our staffing strategy supports and rewards the effective delivery of impact by giving teaching remission for colleagues developing ICS or gathering impact data. Research that generates significant impact is valued in the promotion process (**Cobb, Hayden**). Considerations of EDI underpin the deployment of our resources for impact: additional administrative support was given to our three female ICS authors to enable them to combine this work with other academic citizenship duties.

We diversified our major administrative roles, moving to job-shares for key roles (sometimes working across the two departments). This allows part-time staff to contribute to strategic decision-making, enables colleagues to continue research while undertaking administrative duties, and pairs mid-career and senior colleagues. Extending leadership roles supports our commitments to promoting junior staff and to the long-term sustainability of our departments. We also demonstrate research leadership beyond the UOA: **Mazdon** and subsequently **Marsh** held the position of Associate Dean (Research and Enterprise), shaping School, Faculty and University policies.

## 2.2 Mentoring and Staff Development

We have robust mentoring cultures. All colleagues benefit from regular mentoring meetings. These pairings promote collaborative peer working regardless of level, prioritising the connections that cross research centres or periods. Our commitment to mentoring extends beyond the institution to national and international networks (**Bergfelder's** training sessions on

publishing and PG masterclasses across China and Brazil; **Hunt's** doctoral training sessions on publishing and interdisciplinarity for PGRs in the UK and Amsterdam; **May's** ECR mentoring for the 2017 English: Shared Futures conference; **S.Jones, Brown** and **Brazil's** interdisciplinary mentoring for the Fulbright Forum; **Jordan's** mentoring for a Holocaust Educational Foundation at Northwestern). Mentoring itself emerged as a key area of research for our latest projects (**S.Jones, May**), reflecting its centrality to our culture.

Mentors can direct colleagues towards the University-wide development and training offered by CHEP (Centre for Higher Education Practice) and research resources provided by Vitae. The University is a signatory of the Concordat to Support the Career Development of Researchers. A Concordat Champion ensures that this commitment is meaningfully embedded in our working cultures. The Staff Development Unit provides a variety of research training modules and senior and mid-career colleagues have access to leadership training. We facilitate opportunities for placements to stimulate exchanges with third-sector bodies. From 2014-19, **Dow** was seconded to CH as CEO and we have deepened connections with cultural organisations through roles as trustees (Winchester Poetry Festival), external advisors (Tudor House), and sponsors (Artful Scribe) (§1.5, 4.2).

All colleagues have annual appraisals, and meet regularly with HoRs to develop research ideas, review goals and publications. These are documented via an online-system, and undergo Faculty-wide moderation (REF5a, §3.1). Our appraisal culture encourages colleagues to be ambitious, and connect with researchers across centres, periods, disciplines, and institutions.

We benefit from a 1 in 7 semester Faculty research leave provision for all research-active staff (part-time and full-time). We count maternity/paternity/parental, compassionate and sickness leave as 'in-service' to offset the impact these circumstances can have on colleagues' careers. Applicants for leave are advised by the HoR and HoD and encouraged to meet with mentors throughout the leave period. Formal and informal work-in-progress sessions help colleagues develop research leave plans towards our shared research strategy. Collaborative teaching models enable us to give colleagues one-two days a week for research during term-time.

We are also keen to protect colleagues from the pressures of contemporary research culture, many of which have been amplified by Covid-19. We responded with alacrity to the Wellcome Trust's 2020 'What Researchers Think about Research Culture' and collaborated with the Faculty's ECR, Concordat and RI champions to host a series of 'Research Cafes'. These engaged specifically with the implications of the national lockdowns for research and allowed us to ensure that the Faculty appraisal and mentoring processes were amended to offer appropriate support. We remain vigilant about the effects of this crisis on our research cultures.

### 2.3 Support for ECR and career development

As part of the University's commitment to Concordat, the Centre for Higher Education Practice gives particular support to ECRs, offering University-wide training and networking activities (REF5a, §3.6). This support is complemented by a range of local activities and practices. With ECRs making up over 45% of the UOA, all senior staff actively supported junior colleagues, either by mentoring or bearing additional administrative or teaching duties to increase ECRs' research time. Probation is a key process for nurturing research culture. ECRs work with a senior colleague for the first two years of appointment, meeting every three months to review plans, targets, and refine projects and publications. This can be extended to three years when junior colleagues need additional support or reduced by three months in the event of exceptional achievement, aiding early promotion. ECRs from English and Film also contribute to the

Faculty's ECR network (**H.Jones** is currently ECR rep for Humanities), sharing research, networks, and strategies with colleagues and benefitting from additional mentoring by Level 7 staff across the Faculty. The network offers bespoke training to ECRs on developing publications, research ethics and grant writing.

ECRs are granted 25% teaching remission for the first two years of appointment. This enables them to develop ambitious new interdisciplinary research grants that respond to our research and impact strategy (**Hayden's** AHRC-funded project, **Fakhrkonandeh's** work on petro-chemical literature) and bring their first monographs to completion (**Brazil, Bull, Carroll, Cook, Hayden, Ossa-Richardson**). The Faculty's Strategic Research Fund prioritises ECR projects and gives ECRs their own research allowance. It also has a dedicated ECR research publications fund for permissions and open-access costs.

Postdoctoral researchers also receive mentoring from senior colleagues. They are encouraged to develop leadership and enterprise initiatives, supporting their careers in and beyond the academy. As a postdoctoral assistant for *StoryPlaces*, Hunt (2013-16) led a series of museum outreach events in Bournemouth, Southampton, and London: she now works in an engagement role for the National Trust. Webster, postdoctoral assistant on the City Witness project, developed a follow-on project on Monastic Wales and was appointed to a medieval history lectureship at the University of Wales. Shave's work on the *History of Financial Advice* project, including her role in an ESRC IAA 'teacher-scholar programme', concluded with a permanent appointment at the University of Lincoln. Wreyford used the experience gained in *Calling the Shots* while employed as Research Associate for the All-Party Parliamentary Group on Creative Diversity.

## 2.4 Research students

**1) Funding, training and supervision:** We have a growing and well-integrated cohort of PGR students. The expanded diversity of our staff helped attract an internationally broad and well-balanced PGR community (the proportion of doctoral degrees awarded to women increased from 31% in 2013-14 to 56% in 2019-20). Our overall PhD-submission rate increased from 25.5 in REF2014 to 65.25 in this cycle. The University's PGR milestones and supervisory-report system supports existing department strategies to encourage timely submission of successful doctoral projects. Research students are provided with desk space and laptops as well as free printing, copying and inter-library loans. They can also apply to the Faculty Graduate School for up to £750p.a. for conference attendance, research costs and external training.

We revised our PGR application and allocation process, making it more transparent and open. All staff were able to read and comment on applications and attention to EDI issues was embedded in this practice. Our PGR application process for teaching permits UG teaching only where it develops the PGR's career and when sustained mentoring is in place, including departmental and Faculty training sessions, teaching observation, and completion of the University's Orientation-to-Teaching-and-Demonstration (OTD) course. We substantially revised the University's existing OTD provision and delivered it for PGR students across our Faculty since 2014.

We significantly increased the percentage of funded students and 85% of all candidates received funding. The received funding from a wide range of sources. We are one of only nine universities to be awarded postgraduate scholarships in the Humanities by the Wolfson Foundation and six of these were awarded to PGRs in the UOA. We received 12 studentships from the AHRC in this cycle, ten from the South West and Wales DTP and a further two from AHRC-project grants.



Support for PGRs included 22 internal studentships (19 Vice-Chancellor/Presidential, one Archival, two Maureen Taylor awards). Ten of our international students, drawn from Europe, Africa, Asia and America, received funding from their own governments.

Our strategy to increase graduate outcomes led to our investment in the Excel Internships scheme, funding student internships in local and national businesses, and establishing relationships with new partners (e.g. City Eye). A dedicated section of the Careers Service runs targeted PGR events, and the Graduate Passport career development programme complements their academic training. Our PGRs research in a collegial and supportive department and become ECRs who also contribute to the health of the discipline (Egan's contribution to ECA forums and University English panels; Watkins' position as Chair of Early English Drama and Performance Network).

Doctoral supervision is collaborative, involving two or three supervisors, regular monthly meetings and progression reviews. This enhances ECR's supervisory skills while protecting their research time, helping them to develop publication profiles to attract doctoral students while we maintain our completion rates. The University's Doctoral College run over 100 training sessions, tailored to specific needs and covering all aspects of professional development, from impact (funding in Humanities, public engagement at festivals) to personal development (managing your career, job interview preparation). This training is complemented by Humanities-specific research training, including book history and researching film archives workshops and coaching on presentations. Training needs are reviewed each term with supervisors. Close engagement with the University's Public-Engagement-with-Research unit (PERu) ensures students develop public-facing projects and benefit from opportunities to enhance their research skills (e.g. Veldhuizen's palaeographic editorial work for the international Records of Early English Drama, Owen's public policy placement for the National Forest). PhD supervisors complete dedicated training modules, which are refreshed every three years.

**2) Creative engagement and collaboration:** Our culture of creative engagement and collaboration with academics benefits our PGR students (Stagg's 'Shakespeare in Shoreditch' co-production with the Museum of London Archaeology), which leads to further success in external funding grants (New York Public Library, Shakespeare Birthplace Trust, Society for Renaissance Studies), international awards (Kitremoili's Best Paper prize for 2020 ACM Hypertext conference, Daniell's BSECS President's Prize), and postdoctoral funding. Five of our PhD students were awarded Leverhulme ECRs in 2020 increasing the national visibility of our students.

Creative writing students are frequently established authors, making significant contributions to the literary and cultural economy (Gateley's *The Secret Surfer*, nomination for Stanford Travel Prize; McGavin was Hampshire Poet). PGRs produce high-quality monographs, creative outputs, and peer-reviewed publications during their candidature (Smith's *Nietzsche and Modernism*; Brown's *Lynwood*). In 2018, our doctoral research attracted the Doctoral College's Directors' Award for Humanities for outstanding contribution to the PGR community (Scott), and best research poster (Veldhuizen). In 2019, Bolton secured University funding for the interdisciplinary journal-in-a-day initiative.

PGRs play a major role in our research culture, working with staff and outside experts in themed research conferences ('Neighbours and Strangers', 'Adventurous Wives', 'Missing Women'), and running reading groups and events supported by research centres (e.g. 'Failure' group in CMCW, 'Mediating China' in CIFR, co-organised with PGRs) or competitive Faculty funding

rounds ('Women's Writing and Modernity'). We encourage our doctoral students to engage actively with colleagues across disciplines through the Doctoral College (Tan's collaboration with Health Sciences) and to enrich their own research cultures. PGR students secured funding from *Screen* for an annual postgraduate symposium, matching student presentations with an invited renowned keynote panellist.

PGRs participate alongside academic staff, co-chairing panels at international conferences (Patston with **Marsh**, Ostrowska with **Williams**). Our enterprising and creative practice also supports innovation: Eleanor Houghton, co-supervised with History, is a consultant on Charlotte Bronte for the BBC, a curator at Haworth Parsonage, and sold her design illustrations at the Morgan Library, New York; Ao Chen was awarded a British Council travel grant to attend the premiere of his short film *Red* (2019) at the 23<sup>rd</sup> Winterthur International Short Film Festival, screened in competition at the Annecy International Animated Film Festival.

Opportunities to collaborate across disciplines, to work directly with academic staff, and to communicate research in innovative ways (Three-Minute Thesis competition) led to notable post-doctoral successes across the world, including permanent academic positions at institutions from the University of Oxford (Stagg) to Southeast University, China (S.Chen). Egan, who was awarded a Southampton Digital Humanities small grant, has a full-time academic position at Lancaster; Watkins, who co-ran a symposium with **O'Doherty** (2016), has a permanent position at Derby; Witcombe, who worked with The Brilliant Club on University access, now lectures at Bath Spa; Nhan Luong, who received a gold award in our postgraduate research showcase, was awarded the British Academy Newton Fund Mobility Grant (2018); Liu, who ran a cross-disciplinary photography exhibition for our doctoral festival, is a permanent lecturer at Xiamen University; Smyth, who was funded by, and worked closely with **Cobb** on, *Calling the Shots*, has a permanent lectureship at the University of Essex.

## 2.5 Equality, Diversity, and Inclusion (EDI)

An integrated approach to EDI underpins all our activities. All researchers and PhD supervisors receive EDI training. Completing an EDI audit has become standard practice when making research-related decisions, including allocating funding, creating supervisory teams, and supporting colleagues in applying for research roles and promotion. The UOA is active on the Faculty EDI Committee and is also represented at both Professorial and ECR level on the University's REF EDI committee, contributing to policy and training materials. Our processes for reviewing and selecting outputs was reflexive, transparent and shared within both departments as part of improving our collaborative cultures. We ensured a representative balance of reviewers, across seniority, gender and discipline. The UOA ran additional EDI audits and unconscious bias training as part of its REF preparations. Its benchmarking analysis of outputs revealed the work of female colleagues was assessed as highly, or higher than, male colleagues. The selection of outputs for submission reflects this longer-term approach to EDI (49% of outputs were written by women).

Promotions to Professor (**Hammond, Spencer**) and Associate Professor (**Burns, Baum, Cobb, Cheung, Hayden**) supported our longstanding commitment to gender equality (there was a 54% female to 46% male ratio in promotion). This was also key during a period of sustained staff recruitment which was split 50% female to male. However, a voluntary staff-severance scheme in 2017, in addition to four senior women colleagues accepting academic posts elsewhere, adversely affected gender balance at Level 7 towards the end of the census period. The UOA is pro-actively addressing this as a priority beyond REF2021 by leading a school-wide mentoring

scheme for women colleagues at all levels. While our staffing has been broadly statistically representative across the cycle we seek ways to ensure future staffing increases our diversity. We are also keen that these issues remain high on the university agenda and **Jones** and **Primorac's** contribution to the University's work towards the Race Equality Charter is particularly important in this regard.

This belief in the importance of a fair and equal workplace is apparent in much of our academic citizenship. **Williams** is a committee member of the University's Pulse LGBT+ Staff Network, **Cheung** and **Morton** contribute to the School-level application for an Athena Swan award, building on the University's existing Silver accreditation. Cobb was awarded the WiSET+ Annual Award given to individuals in the University who make an outstanding contribution to supporting and advancing women in academia. Our research practice is pioneering new approaches to inclusion in the creative industries (**Hayden's** curation of the #WIP Queer Art Project digital exhibition in 2020). English and Film helped to inform and rewrite the University's policy on parental leave, prompted by a colleague in a same-sex partnership applying for adoptive leave.

During the census period we supported ten parental leaves, including two extensions of fixed-term contracts including and beyond the leave period. Colleagues on parental leave are offered up to ten 'Keeping-In-Touch' days: these are tailored to the individual and can happen remotely, providing guidance on research projects, new department initiatives, and enterprise opportunities. We offer colleagues returning from parental leave a lighter teaching load in their first semester of returning to work. Department meetings and work-in-progress sessions are scheduled to ensure all staff with agreed flexible working requests can attend.

Both departments have long histories of collegial care and attentiveness and a period of substantial change in the University prompted innovative administrative changes to maintain this support. 55% of FTE staff in English and Film now have caring roles or are on part-time contracts, prompting a major revision of departmental processes. We have moved to allocating roles via 'expressions of interest', avoiding 'pre-selection' by line managers. Where departmental activity involves weekend working (open days, outreach activities), we offer alternative arrangements for staff with caring responsibilities. Our central International Office provides tailored support for international staff, including mentoring and practical support. International visitors (BA Visiting Fellows, Visiting Scholars) are invited to all departmental research events and centre activities and contribute to a range of local outreach projects, embedding them in our civic and research community. Where research activities rely on knowledge of local or national contexts, we provide dedicated University-level support, such as SUPI (Schools and Universities Partnership Initiative) training on how to engage effectively with secondary schools.

In the event of staff ill health, we work closely with Occupational Health to support phased returns. This includes periods of home working during recovery, the purchase of new office equipment (Dragon software), and wider policy changes to support healthy working. As well as supporting initiatives such as Time-to-Talk Day, we benefit from First Support and the University's drop-in hub. We also develop our own collegial and responsive forms of support. During a time of institutional change, we set up and worked directly with a local counsellor who provided free drop-in sessions for colleagues off-campus. Wellbeing is also a key focus for the University's research and Arts and Culture strategy and ongoing collaborations with external arts partners are underpinned by the University's Community Health and Wellbeing hub.

### 3. Income, infrastructure and facilities

#### 3.1 Research Income

Our 52% increase in research income for the current REF period ensures the sustainability of current and future research priorities. Prestigious grant successes were achieved across English and Film, while also demonstrating our commitment to collaborative and interdisciplinary work beyond the humanities.

##### 1) External research income

The largest of our AHRC-funded projects, *Calling The Shots: Women and Contemporary Film Culture in the UK, 2000-2015* (PI **Cobb**, £590K), came from a collaboration between colleagues in English and Film. Other major projects include *STUDIOTEC Film Studios: Infrastructure, Culture, Innovation in Britain, France, Germany and Italy, 1930-60* (Co-I **Bergfelder**, £2,500K ERC), *The History of Financial Advice* (PI **Marsh**, £360K, AHRC), *Voices in the Gallery* (PI **Hayden**, £185K AHRC), and *StoryPlaces* (Co-I **Jordan** and **May**, £183K Leverhulme).

Our knowledge exchange and archival research are also sustained by external funding. Examples include *Show Me the Money: The Visual Image of Finance* (Co-I **Marsh**, £89K, AHRC), *Pilgrimage into the Past: Walking the Medieval March of Wales* (PI **Clarke**, £69K, AHRC), Shep's Visiting Fellowship, *Fluid Geographies and Global Mobilities* (in collaboration with **Hammond**, BA, £33K), *Music: Narration and Laboratory Experiments* (Co-I **Donnelly**, £20K, Erik Philip Sorensen Foundation), *The Jewish Gothic* (Co-I **Jordan**, £14K, BA/Leverhulme), *Sites of Commemoration* (PI **Schultz**, £2K, BA), *Wissenschaft* (PI **Brown**, £3K, ESSE), and *The History of Financial Advice: A Teacher-Scholar Programme*, (PI **Marsh**, £9K, ESRC).

Colleagues have either begun or completed a number of fellowships across this cycle. These include **Hunt's** *England's Republic: The Lost Reign, 1649-1660*, (Leverhulme, £40K), **Clery's** *Romantic-Era Women Writers and the Question of Economic Debate*, (Leverhulme, £124K), **Dow's** *Women Writers and the Romantic-Period Novel in Britain and France* (Leverhulme, £40K), **Baum** co-directed *The New Man* in 2016 following an award in November 2013 (Wellcome Trust, £10K).

The increased importance of collaborative working is reflected in the substantial in-kind benefits from partnership income. This includes a £7.2 million ACE investment in the city-centre arts venues, including three NPOs subsidised by the University. Further funding of £157K (2016-8) and £173K (2019-2021) was secured by Artful Scribe for their two SO:Write projects, including £176k from ACE across the five-year period. These support our annual city literature festival, internships for Film and English PGR students, and joint writers-in-residency positions at regional theatres and galleries. The Bosack Kruger Foundation provided £451K during the census period to fund our research at Chawton, including salaries for **Dow** (2014-19), Simpson (2016-20), and support for Chawton's visiting fellowship scheme.

Our innovative creative practice gained recognition by significant grant and alumni funding, including a £30K alumni donation to support new research in creative writing via PG scholarships, and a £20K award from *Granta* to **Baum** and Appignanesi for editing 'The Politics of Feeling'. Pedagogic research is also an important part of our portfolio; significant funding included: *Supporting Student Agency and success in HE and beyond through the development of assessment feedback skills* (Co-I Spencer, £100K); and *Maximising Student Success Through The Development of Self-regulation* (Co-I Spencer, £1K).

## 2) Internal Research Income

We also accessed a wide variety of smaller and internal funding streams to support global collaborations and public engagement. These include Global Partnership Awards (**Bending**, 'Transatlantic Landscapes and Enlightenment Communities'; **Clarke**, partnership with China University of Hong Kong); Faculty grants to support publication and conference costs (**Brazil**, **Hammond**, **Hayden**, **Pizzo**, **Cook**, **Carroll**, **Bayman**); Education Enhancement Awards (**Burns**, 'The Writing Centre' and 'Writers in Conversation'; **Hayden**, 'Entropics' poetry reading Series); PERu funding (Mackenzie and **Clarke**, 'Remaking Maps of the Mind'; **Jordan**, 'Jewish/non-Jewish Relations from the Ancient to the Modern World'; **May**, 'Writing in the Community'; **Clery**, 'A Celebration of Mary Wollstonecraft'; **Hayden**, 'Interruptions/Disruptions').

### 3.2 Facilities and infrastructure supporting research and impact

Our success in generating research income is underpinned by a strong collegial, organizational, and operational infrastructure. All grant bids are peer-reviewed by a panel of experts drawn from recent grant holders at both departmental and Faculty levels. We benefit from Faculty-wide training sessions which are often delivered by major funders (GCRF, AHRC, ACE). We also host or collaborate with funders to deliver this training (**May** ACE) or contribute to funders' strategic consultations on future planning (**Marsh** AHRC). We ensure colleagues can access University support for impact, including ring-fenced impact funding, ESRC IAA accounts, and the expertise of our Public Policy and Public Engagement units (REF5a, §2.3).

Administrative support for costings and grant management is provided by a central Research and Innovation Services team (REF5a, §1.5) and a Faculty finance office, with designated staff advising on grant opportunities and applications. A central marketing team advises on the public dissemination of research, with staff dedicated to Humanities. Staff are provided with computing facilities and support, on and off campus, office space, and photocopying. The University's technical support offers training in research-orientated software.

The Hartley Library holds a comprehensive library for Literature and Film and subject librarians ensures it remains relevant. The Special Collections Division houses some 6.5 million manuscripts and 50,000 printed books. The Parkes Library (the largest collections of Jewish archives in Western Europe) and the Cope Collection (of regional maritime environments) are particularly rich resources. (§REF5a, 1.4) In addition to the support of the digital scholarship team (§1.4) the Library provides advice and support on developing data management plans, bibliometrics and open-access research publications.

The Faculty devolves an annual budget of approximately £30K to English and Film, providing research funds to cover individual staff expenses and support conferences and workshops. The Faculty also has a Strategic Research Fund, with an annual budget of £45k, to fund pump-priming for larger projects. Both schemes have two spending rounds each year and funds are allocated through a fair and transparent process. EDI considerations, especially around conference trips and research visits, are integral to this process. At a local level, senior staff are encouraged to consolidate departmental and Faculty research awards with retained income spend, allowing ECRs priority access to funds (§ 2.3, 2.5).



#### 4. Collaboration and contribution to the research base, economy and society

##### 4.1 Collaborations, networks and partnerships

Our capacity for building and sustaining successful partnerships is evident from the scale of our projects. Our participation in research networks leads to dynamic international activity and leads to further grant activity and impact. **Bending's** work on landscape and garden history involved a partnership with the University of Melbourne, supported through the WUN/ Southampton Global Partnerships Fund, leading to a bid (with **Bygrave**) to the Australian Research Council.

**Bergfelder's** advisory role for the Centre for the Study of Globalization and Cultures, University of Hong Kong, led to a symposium co-organised with **Schultz** on 'Theorising Arts Cinemas' at the Universidade de Sao Paulo, Brazil. **Brown** established a new partnership with English colleagues at the University of Hamburg, including visiting fellowships, postdoctoral exchanges and cross-period workshops at both institutions. He won a European Society for English Studies Project Grant to develop the partnership into an AHRC-GRF application. **Clery's** contribution to the AHRC network *Creative Communities 1750-1830* helped establish the network 'Women in Book History 1660-1832' with scholars in North America. **O'Doherty's** involvement in the *Pilgrim Libraries* Leverhulme International Network led to a series of online articles; she is now developing a major European COST-Action bid on the cultures of Europe's historic routes.

We created multiple opportunities to engage with diverse communities and publics. **Clarke** used a British Academy International Partnership to share heritage, conservation, and interpretation methodologies with colleagues at the Institute of Ethiopian Studies. Contacts with academics and filmmakers developed by **Bergfelder** in Addis Ababa created an audience for his contributions to *African Cinema and Human Rights*. **Placey's** scriptwriting collaboration with Ko, Sun-Duck, led to a multilingual theatre symposium. **Jordan's** archival unearthing of Norman Collins' 1943 radio play *No Luggage, No Return* led to a new BBC broadcast for the 2017 Holocaust Memorial Day. This was supported by the Parkes Institute and we have been active in their programmes aimed at colleges, adult learners, interfaith and community groups. Our outreach work was also supported by Southampton Education Forum, the largest schools network in South England, which held a workshop on queer re-writing, led by **Hoare, May**, and **Placey**. Our local English Teachers' Network, set up in 2012 through an HEA grant, continues to share good practice and research-led teaching activities. We used Faculty funding to broker new external relationships, hosting the Hampshire Libraries Children's Book Awards and Poetry Slam from 2020.

These networks are further supported by the 18 visiting positions held by our staff during the census period. These include competitive fellowships at renowned libraries (Huntington Library, Dumbarton Oaks, Lewis Walpole Library) and universities (including NYU, Sydney University, Canterbury University, NZ, Dongguk, South Korea, and Zambia Open University). International scholars also make a rich contribution to our research community, including Phyllis Lassner (Northwestern), Southampton's Diamond Jubilee International Visiting Fellow (2014-17); Jennifer Milam (Melbourne); Grace Musila (Stellenbosch); and Sydney Shep (Wellington, NZ). Advance planning ensures audiences and students at all levels benefit from these exchanges: events include Shep's Prince lecture (2018), Lassner's interdisciplinary symposium, and Musila's lecture on Afropolitanism. We hosted a further 24 international scholars from China, Iran, Iraq, and Eastern Europe from 2014-20. These visiting scholars are invited to all department and Faculty events and associated with relevant research centres, often developing their own cross-disciplinary initiatives (the 2019 symposium 'Reading Locally, Thinking Globally' on creative

writing in China, was co-curated by a Visiting Fellow from Northeast Forestry University). We have co-hosted 40 visiting fellows a year in partnership with Chawton: these have helped international scholars complete over 100 monographs and research articles based on Chawton's archival holdings.

#### 4.2 Contribution to the economy and society

We make a substantial contribution to society and to local and national economic activity in the three major areas outlined in our impact strategy. Our expertise in **heritage** led to sustained involvement in festivals, our knowledge of **creative and cultural policy** put us at the forefront of civic regeneration, and our ability to **change debates through cultural texts** prompted substantial enterprise and consultancy work.

**1) Festivals** have given us the opportunity to be innovative, allowing diverse audiences to rethink our collective literary and cultural heritage. Our involvement ranged from curating discussions of post-Brexit identity via contemporary film (**Bayman**, Eastleigh Film Festival), designing symposia to uncover the work of nineteenth-century novelist Lucas Malet (**Pizzo**, Charles Kingsley 200 Festival), performing poetry with Zoë Wanamaker (**May**, Cheltenham Literary Festival), and planning commemorative events for Mayflower 400.

Our curation is collaborative and interdisciplinary. **Clery** co-curated the national celebration of Mary Wollstonecraft with Mary on the Green and Mary Wollstonecraft Philosophical Society, while **Hoare** participated in multi-event art installations and performances, gallery and arts festival curation ('Neptune's Grotto', Nantucket Whaling Museum), and documentaries for BBC4 (*Philip Hoare's Guide to Arctic Whales*). M. **Hammond's** 12-year collaboration with musician Neil Brand led to new compositions and performances for silent films at Glastonbury Music Festival, the Midnight Sun Film Festival, and the Tromsø International Film Festival, the Royal Albert Hall and Barbican Arts Centre.

Our international expertise has changed understanding of festival as cultural practice, from **Primorac's** talks on literary culture at the Ake Arts & Literature Festival, Nigeria and the National Arts Festival in South Africa, to **Cheung's** talks on global cinema at the International Film Festival Forum, Xiamen University and the 28<sup>th</sup> China Golden Rooster and Hundred Flowers Film Festival, to Torbay's 'The Tale,' a festival co-devised by **Hoare** with arts collective Situations, turning ten miles of Devon coastline into a series of site-specific performances.

**2) Civic regeneration** is a cornerstone of our research strategy: we have clear and ambitious aspirations to make Southampton a hub through the Capital of Culture bid. Partnership working includes collaborations with Artful Scribe (resulting in a writer-residency at Sea City Museum), a grant from Southampton Cultural Development Trust and approximately £20K generated through commission for Mayflower 400 commemorations. A PERu grant enabled us to deliver a two-month CPD workshop series, 'Writers in the Community' (2018), giving local writers and PGR creative writing students the skills and confidence to secure national funding for community writing projects.

On campus, Heads of both Departments are active members of the University Arts Strategy committee and our expertise in creative writing, film, theatre and the visual arts allows us to build strong links with Arts at University of Southampton institutions, including the Nuffield Southampton Theatres (NST), now part of the MAST Mayflower Studios, Turner Sims Concert Hall (TSCH) and, especially, the John Hansard Gallery. We work with other universities and non-HEI partners in the region to deliver public projects and frame new research questions. We contributed to a £4.9 million AHRC iHeritage Creative Clusters bid and now lead the Coastal

Creatives Network of universities working on the digital creative industries that emerged from it. Other collaborations with colleagues at Southampton Solent, University of Bournemouth, and University of Winchester, have prompted joint planning of public events and literature evenings, building further capacity for regional events and for our central role in planning Southampton's City of Culture Bid for 2025.

The University's MOU with Arts Council England is strengthened by four existing awards within English and Film, and we advise regional cultural organisations looking to become National Portfolio Organisations. Former Creative Writing MA student Matt West runs a regional literary development agency that has mentored local writers, supporting them to win international publishing agreements (Penguin, Trapeze).

Our public events build new civic communities and enrich existing ones. **Hayden's** 'Entropics' (2017- ), held in the city centre, is an ongoing experimental poetry performance series that regularly attracts audiences of 60; performers have included Maggie O'Sullivan, Redell Olsen, and Jay Bernard. M. **Hammond's** research on early twentieth-century local cinema culture led to a series of screening and performance events co-organised with **Cook** and **Williams**, including an original score for *Dawn* (1928), Stephen Horne's live accompaniment for *The Guns of Loos* (1928) and *Metropolis* (1927), and an event on silent film and the home front at TSCH as part of our 'Great War: Unknown War' series (2014-18). 'Writers in Conversation' (2015-), a public interview series between **Burns** and contemporary authors, regularly brings audiences of over a hundred to the NTS to hear writers including Helen McDonald, Jennifer Egan, and Gary Younge and expanded considerably when moved online in 2020-21. Our annual **F.T. Prince Memorial Lecture**, now in its 8<sup>th</sup> year, gathers similar-sized audiences to hear readings by leading contemporary writers such as Tjawangwa Dema, Kei Miller and Daljit Nagra.

**3) Our timely contributions to public debates** engage policy makers, cultural activists and journalists, strengthening our economic contribution through **enterprise and consultancy**. **Jordan** sat on the Cabinet Office Holocaust Memorial Foundation committee and acted as a consultant to the Prime Minister's Holocaust Commission, the Imperial War Museum, and the V&A. **Hammond** was a consultant for the Tudor House Museum; M.**Hammond** was a BBC consultant on film and the First World War; **Bayman** was an archive consultant for Kim Longinotto documentary *Shooting the Mafia*; **Cook** was research consultant and on-screen interviewee for BBC4 documentary *Secrets of British Animation*; **Bull** collaborated with the Swedish Film Institute as a curator of an exhibition on the Swedish title-sequence designer Alva Lundin's work. Our students have benefitted from this culture, taking up paid opportunities through the University Arts Ambassadors scheme to promote and deliver various city-wide cultural activities, from interviewing Nick Serota to previewing new exhibitions.

#### 4.3 Contribution to the sustainability of the discipline and wider influence

We sought to maximise our contribution to the sustainability of research in English and Film by raising our public profile, exploiting digital and diverse media for research dissemination, and supporting the next generation of scholars through conferences, professional networks, schools consultancy, and world-leading interdisciplinary publications. We increased our contributions to academic publishing over the census period, peer reviewing and refereeing for over 50 journals and 20 high-profile publishers including OUP, CUP, Michigan, Princeton and Yale. This enabled us to share good practice and new trends in the field and to establish future strategic links for colleagues, collaborators, and PGRs. From 2014-2020, we delivered 218 invited keynotes and

lectures at major conferences nationally and internationally and organised over 30 events, colloquia, and conferences across our four research areas:

**1) Multimedia creativity and textuality** Our support for practice-led research also involves editing and commissioning contemporary writers: **Baum** co-edited a special issue of *Granta*, on 'The Politics of Feeling' (2019), including contributions by Olga Tokarczuk, Hanif Kureishi, and Hisham Matar. We facilitate new research in animation studies, sound culture and the moving image through conferences and academic editorship: **Carroll** and **Donnelly** co-edit 'Music and the Moving Image' for Edinburgh, and organised the *Ludomusicology* conference (2016); **Donnelly** is a steering-group member for the AHRC project, *Fifty Years of British Music Video*. Our ECRs make key contributions: **Cook** co-organised an 'Animation and Archives Study Day' at the University of Notre Dame in London (2018); **Brazil** facilitated workshops on publishing for ECRs for the British Association of Contemporary Literary Studies and developed research podcasts for the English & Media Centre; **Hayden** has written for exhibitions of painting, sculpture, photography, video and experimental film in the UK and Ireland, has performed poetry in the UK, Ireland, US, Germany and the Czech Republic, and has been commissioned by artists and organisations including LUX, Holt/Smithson Foundation.

We also contribute to the national and international research infrastructure of the field. We participate in world-wide research networks, mentoring new researchers (CARMEN), and national organisations supporting the discipline: **May** was Treasurer for University English (2015-7), and is UK representative to the European Society for the Study of English (2018-). Our work connects academic with key partners for our future vitality, such as **May's** panel for University English with English Heritage and ACE. The module 'Creative Writing in Schools' mentored over 200 young people to teach creative writing at KS4/5.

**2) Global Cinema and World Literature:** Southampton supports leading research in global cinema and world literatures, through professional associations, conferences, and publications. Founder and leading contributor to the first ever national subject association in Screen Studies, BAFTSS, **Bergfelder** is an editor for *Screen* and *Transnational Cinemas* (Edinburgh), and co-edited a new edition of *The German Cinema Book* (2020); **Bayman** reshaped the public understanding of post-war Italian cinema through conferences on *Rome, Open City* (Warwick, 2015) and Anna Magnani (Turin, 2019), and co-edited a collection on global cinema, *Journeys on Screen* (2018); **Cheung** sustains the transnational reception of cinema from China and Hong Kong via conference papers and invited talks. Complementing research in global cinema, Southampton's world literature researchers fostered new approaches to the cultures of the global South. **Primorac** co-edits the Boydell and Brewer 'African Articulations' monograph series, showcasing new research on African cultures, including books on West African literature and the cinema of the Mozambican Revolution.

As well as acting as editorial board members for *New Formations*, *Wasafiri*, *Law and Humanities*, and *Journal of Commonwealth Literature*, presenting invited papers at conferences in Harvard, and research seminars in NYU and Frankfurt, we co-edit special issues of international journals. Building on AHRC-funded research on the Indian Ocean (2007-10), **Jones** guest-edited the special issue of *Interventions*, 'Law and Lawlessness in the Indian Ocean' (2014). Following a series of events at Southampton and Senate House, London (2014), **Morton** co-edited a special issue of *Research in African Literatures* on Achebe's *Arrow of God* with **Primorac** (2019). As well as peer-reviewing promotion applications at peer institutions, staff served on advisory panels for prestigious research projects supported by HERA (**Bergfelder**, 2013-16), and the Leverhulme Trust (**Jones**, 2014-present), and reviewed grant applications for



national and international research councils (AHRC, ESRC, Canada Research Council, Deutsche Forschungsgesellschaft, the Leverhulme Trust, and the Czech Science Foundation)

**3) Adaptation and Reception Theory and History:** We shape and sustain current debates in the field, by editing journals and world-leading publications, participating in significant panels and talk series and organising international conferences. **Cobb** serves on the editorial boards of *Adaptation* (OUP), *Film Criticism* (Michigan), and the book series, *Visionaries* (Edinburgh) and was the main organiser of the 2018 conference ‘Doing Women’s British Film and Television History’ (partially funded by the AHRC). Scholar of popular adaptation and posthumanism, **De Bruin-Molé** co-organised the 2016 British Association of Victorian Studies conference and serves on editorial boards for book series with Bloomsbury and Brill. **Jordan** supports research into the reception of Holocaust representation in Hollywood cinema and British television: as co-editor of *Holocaust Studies*, a founder and executive committee member of the British Association of Holocaust Studies, and a key member of Southampton’s Parkes Institute. Historian of early film reception, **M.Hammond** delivered invited lectures on Chaplin and the Great War, including a BA public lecture; he also co-organised three live music to silent film events for an AHRC-funded project at the University of Kent. We also contributed to comparative research in the field: Michael **Williams** was an invited member of a reception studies panel at the American Comparative Literature Association conference, Chicago (2020), and **H.Jones** delivered a paper on audience engagement with European film at the European Network for Cinema and Media Studies conference (2016).

**4) Cultural Histories of Knowledge:** Our interdisciplinary research in cultural history is supported by major contributions to the national and international research environment. Some of these activities include leadership of major subject associations: **Dow** is Vice-President of the British Association of Romantic Studies (2019); **Clarke** is programming committee member of Anglo-Saxon Studies for the Leeds International Medieval Congress, the leading medieval studies conference in Europe. Our researchers organise conferences, panels and workshops, drawing together cultural historians from across periods and disciplines: **Bull** co-organised a CSI Series Finale Workshop at Oxford Brookes (2015), with participants across six countries; **Pizzo** organised ‘Victorian Environments’ (2017); **Clarke** and **O’Doherty** organised ‘Neighbours and Strangers’ (the Medium Aevum conference, 2017).

We sustain research in cultural history by supporting the publication of new interdisciplinary scholarship: **Marsh** co-edits Palgrave Studies in Literature, Culture and Economics; **Clarke** edits *Places and Spaces: Medieval to Modern* (Arc Humanities Press); **Bending** serves on the editorial board of *Studies in the History of Gardens and Designed Landscape* and co-edits the Chawton Library Series (with **Bygrave**), which currently exceeds 100 volumes. We peer-review articles on literature, economics, science, and the environment for journals such as *PMLA*, *Huntington Library Quarterly*, *Textual Practice* and *Tulsa Studies in Women’s Literature* and advise on research projects (**Clarke** for the Leverhulme-funded ‘Landscapes of Anarchy’ and ‘Gascon Rolls’ projects; **Dow** for the Leverhulme International Network ‘Women’s Literary Culture and the Medieval Canon’). Our research stimulates wider public dialogue about cultural identities: coverage of **Baum’s** *Feeling Jewish* and *The Jewish Joke* included a feature article in *Times Higher Education*, excerpted chapters in *The Guardian* and *New York Times*, and a conversation event with Zadie Smith in New York.



**Conclusion**

Our collegial and dynamic research environment informs our local, national and international contributions. **King's** Gold Standard letter from the AHRC Peer Review College (2019) noted the exceptional commitment we make to the vitality of our subject's research culture. An attentiveness to the diverse audiences both addressed and excluded from cultural conversations is evident both in the awards we support, as in **Primorac's** judging for the Caine Prize for African Writing, and the awards we win, from **Clery's** British Academy Rose Mary Crawshay Prize for *Eighteen Hundred and Eleven* (2017), to the BAFTSS Best Journal Article (2018) prize for **Cobb** and **Wreyford's** 'Data and Responsibility: Towards a Feminist Methodology for Producing Historical Data on Women in the Contemporary UK Film Industry'.

During national lockdown in 2020 we redoubled our commitment to cultural engagement (Chawton Lockdown Literary Festival, May 2020), collaborative research (weekly PGR online research seminars), digital innovation (*Ancient Mariner Big Read*, an international multimedia online re-imagining of Coleridge's poem broadcast over forty nights), and external collaboration, brokering new projects with both local cultural organisations (God's House Tower) and national policy-makers (NESTA). While this was an exceptional period, it demonstrates the agility, imagination and collaborative energy we have shown throughout the last six years

REF2014 praised the 'world-leading quality of support for staff, including attention to issues of equality and diversity and support for career progression' (UOA 29), and commended English and Film for creating an environment 'conducive to the production of world-leading research' (UOA 28 and 29). This achievement was continued and enhanced across all areas of expertise to create an energetic and collaborative research environment. Our founding of the Southampton Institute for Arts and Humanities in November 2020 will capitalise on this vitality, extending our longstanding commitment to equality and diversity, and bringing renewed expertise and ambition to our global, national, and civic cultures.