

Institution: University of East Anglia
Unit of Assessment: 27 (English Language and Literature)
<p>1. Unit context and structure, research, and impact strategy</p> <p>a) Context and structure</p> <p>The research culture of UoA27 has witnessed a transformation from REF2014. The unit is mapped on to the School of Literature, Drama, and Creative Writing (LDC) consisting of 58 Category A research staff (48.0 FTE) submitted to this REF cycle, a substantial growth of 190% in research power from REF2014 in which only 20 (18.3 FTE) staff were submitted. 28.5% (19) of our submission are formally ECRs, the highest number in any UEA submission. We have pursued growth through strategic use of resources secured from REF2014, through improved grant capture, by embedding impact in our projects at the earliest possible stage, and by creating a new global research agenda, whilst augmenting existing strengths. Over the REF period, the School produced some 350 research outputs, including, 32 research monographs, 20 novels, and memoirs, 14 edited collections, 6 translations, 5 poetry collections and memoirs, 246 essays and shorter fiction, and 22 plays and performances. We oversaw 79 PhD completions (an increase of 47.94%) and staff were involved in a total of £7.5 millions of research award income from all funders, involving 123 individual and collaborative awards, marking a <i>408% increase</i> from the equivalent REF2014 total. Following our new appointments and transfers to research contracts our gender profile at census date is approximately an equal split at 51.72% female and 48.18% male, an increase of 10% towards women since REF2014. To manage this substantial investment and growth we have developed intensive, proactive mentoring, developing the research careers of all our research staff to progress to a fully inclusive and diverse research culture.</p> <p>Our research culture is formed from a bespoke combination of creative writing, literary criticism, literary translation, scriptwriting, and performance. 2020 marked the fiftieth anniversary of our Creative Writing master's programme, founded in 1970 by Sir Malcolm Bradbury and Sir Angus Wilson. This programme has accumulated many distinguished, prize-winning alumni in poetry, prose, biography, creative non-fiction, crime fiction, scriptwriting, and translation. Sir Kazuo Ishiguro, our most distinguished alumnus, was awarded the Nobel Prize for Literature in 2017, and two of our unit (Rebecca Stott and Christie Watson) have been awarded Costa Prizes for their non-fiction. The School is developing ambitious plans for the next fifty years as a leader of the University's new strategic research theme, <i>creativeUEA</i>.</p> <p>The British Centre for Literary Translation (BCLT), founded by W. G. Sebald, celebrated its 30th anniversary in 2019-20 and is a key focus for research and impact. The majority of our Category A staff (35) produce literary and literary-historically based research, and we regard ourselves as a leading centre for the study of the literatures of English with research strengths in the <i>Medieval and Early Modern</i> and the <i>Eighteenth and Nineteenth Century</i>, through to the <i>Modern and Contemporary</i>. These strengths are represented in the span of our four Impact Case Studies, which emerged from the Creative Writing Research Group (1] Noirwich); the BCLT (2] The Translator as Creative Writer); the Medieval and Early Modern Research Group (3] Unlocking the Archive); and the Modern and Contemporary Writing Research Group (4] W. S. Graham). Beyond these, we have developed and embedded impactful and collaborative work to benefit academic and non-academic communities throughout the unit (see section 4).</p> <p>Our five-year plan for REF2014 identified four interrelated strategic aims providing definition and direction to our research as delivered through the activity of our six Research Groups:</p> <p>i) To consolidate our position at the forefront of creative writing in the academy.</p> <p>The Creative Writing Research Group (CWRG) was established in 2012 led by Foden. With 22 members this is the largest of our research groups with strengths in the following areas:</p>

- *Fiction*: Amit Chaudhuri, Andrew Cowan, Giles Foden, Vesna Goldsworthy, Jean McNeil, Henry Sutton, Tessa McWatt, Naomi Wood, Kirstin Smith, Rebecca Stott, and Christie Watson.
- *Experimental Poetry*: Denise Riley, Tiffany Atkinson, and Sophie Robinson.
- *Creative Non-Fiction*: Kathryn Hughes, Claire Hynes, McNeil, Rebecca Stott, Helen Smith, Ian Thomson, and Watson.
- *Craft and pedagogy of Creative Writing*: Riley, Chaudhuri, and Cowan.
- *Crime writing*: Sutton and Tom Benn.
- *Theatre and Screenwriting*: Timberlake Wertenbaker, Steve Waters, Robert Carson, Ben Musgrave, and Molly Naylor.

To advance this strategy three key actions were taken in the period: Guyanese-Canadian novelist McWatt was appointed as professor to take forward the development of the group, widening its scope into postcolonial and global writing; ECR researchers Musgrave and Naylor were recruited to strengthen our burgeoning scriptwriting, drama, and performance profile; and two ECR appointments in Crime Fiction, one creative, one critical (Benn and Ashman), drove forward the development of the group's strengths in this area. The group was allocated generous research funding (£15k pa), fully commensurate with its scale (see section 3).

LDC (with the National Centre for Writing [NCW]) was accredited to host the UNESCO City of Literature Visiting Professorships (2013-18) named in celebration of Norwich as England's first UNESCO City of Literature (2012). Internationally acclaimed authors have contributed both to our Creative Writing research and teaching culture under this scheme. In the census period holders included: Margaret Atwood (2014), Bill Manhire (2015), Tim Parks (2016), Ian Rankin (2016), and Caryl Phillips (2018).

ii) To capitalise on our unique relationship with BCLT and the National Centre for Writing

This aim was progressed with the formal agreement between BCLT and NCW covering 2015-18 and subsequently renewed until 2022, providing £36k pa of ACE funding for joint initiatives (see section 4 below). The BCLT Research Group (Tom Boll, Duncan Large [lead], Ceci Rossi, Clive Scott, Eugenia Kelbert [EC Leverhulme Fellow], and Jo Catling) produced a substantial range of major literary translations and criticism. BCLT hosts an annual International Literary Translation and Creative Writing Summer School (in partnership with NCW), bringing together writers and translators for an intensive, one-week, residential programme of hands-on translation and creative writing practice which is the subject of ICS 2.

iii) To strengthen our reputation in modern and contemporary writing and research

Modern and Contemporary Research (MCWRG, led by Rachel Potter) is a long-standing strategic strength, which understands modern and contemporary literature as a singular field. In this REF period, MCWRG has been developed through the key professorial appointments of Alison Donnell and Anshuman Mondal, broadening the geographic and conceptual scope of the group into postcolonialism, global literatures in English, especially South Asia/Middle East, and Caribbean. Donnell's research augments our existing research on women's writing and gender studies. Early Career appointments of Jos Smith (ecocriticism), Katherine Cooper (modernism), Marta Fernández Campa (postcolonial), and the transfer of Nonia Williams to an Academic Teaching and Research (ATR) contract from an Academic Teaching and Scholarship (ATS) contract further enhanced this group.

The group's key research strengths:

- *Modernist literature and culture*: Cooper, Thomas Karshan, Potter, Karen Schaller, Jeremy Noel-Tod, and Williams.
- *Mid-century literature and culture*: Potter, Noel-Tod, David Nowell Smith, Petra Rau, Matt Taunton, and Williams.
- *Poetry and poetics*: Stephen Benson, Noel-Tod, Nowell Smith, and Denise Riley.
- *Postcolonial studies*: Donnell, Mondal, and Fernández Campa.

- *Contemporary writing and critical theory*: Benson, Birgit Briedenbach, Clare Connors, Donnell, Mondal, Noel-Tod, Nowell Smith, Riley, Jos Smith, and Fernández Campa.

The group has enhanced existing strengths by producing major research outputs and focusing its attention to externally funded research projects and events (see section 3). In addition to the group's regular research seminar, in 2018, it launched the annual Lorna Sage Memorial Lecture and Symposium (see section 4).

The *Creative-Critical Research Group* (CCRG) was founded in 2015 to enhance our long-standing concern with the intersection between critical writing and creative practice (Benson [lead], Atkinson, Carson, Connors, Cowan, Karshan, Ian Robinson, Schaller, Helen Smith, Jos Smith, and Kirstin Smith). This interest ranges from the practice and theorisation of experiment in critical practice and the post-critical turn, to the critical renaissance of the essay. Benson and Connors published a key resource, *Creative Criticism: An Anthology and Guide* (2014). ICS 4 reflects the research impact of both MCRWG and CCRG.

iv) To build new clusters of interdisciplinary study supporting the work of early-career colleagues in the early modern period and in the eighteenth and nineteenth centuries

A raft of strategic appointments of EC and senior colleagues from the medieval and early modern period to the nineteenth century (500 to 1900 CE) have greatly strengthened the research cultures of these areas with fresh impetus and direction.

The core Medieval and Early Modern Research Group (MEMRG) constituted by Peter Womack, Karen Smyth, Thomas Roebuck, William Rossiter, and Matthew Woodcock [lead] has been greatly strengthened by the appointments of Claire Jowitt (2015, submitted to UoA25) and ECRs Emily Dolmans (2019) and Rebecca Pinner (ATR transfer 2017). The group crosses and interrogates the period division between the medieval and early modern in its regular research seminar, an aim epitomised by the publications of Rossiter on poetry and diplomacy from the age of Chaucer to that of Wyatt. MEMRG was awarded two external postdoctoral fellows: John-Mark Philo (Leverhulme ECF 2016-19) and Conor Leahy (British Academy PDRF 2018-). Philo's research on Tacitus' reception in early modern England resulted in the publication of a monograph (Oxford UP 2020) and four articles. Subsequently he was awarded Fellowships at Harvard and the Warburg Institute. Archival research and the study of the history of the book are key elements of the MEMRG. Roebuck has fostered the collaborative study of the learned book for academic partners and doctoral students in the CHASE network, through three collaborative projects organised with colleagues at the University of Kent: 'The Learned Book Across Borders' (2016), 'Bookscapes' (2019-20), and 'Critical Race Studies and the Premodern' (2020). Dolmans' research on British borderlands and proto-national identities also concentrates on the study of a distinctively medieval regionalism. The group hosted three major editorial projects during this cycle (see section 3). Emphasizing regional archival collections, this research underpins the group's ICS (Roebuck and Woodcock, with contributions from Sophie Butler ICS 3). The ICS has fully involved the PhD and MA students. The group has 11 postgraduates and four have completed PhDs in the cycle.

Peter Kitson, specialist in the global eighteenth century and global romanticism and professor of Romantic Literature and Culture leads the *Eighteenth and Nineteenth Century Research Group* (E&NCRG) (Kitson, Large, Tandon, and Wood). He has published in the cycle especially relating to romanticism, colonialism, and empire 1760-1840 and is a co-editor of Bloomsbury's new interdisciplinary monograph series, *Studies in Global Romanticism* (2020). Colleagues in the E&NCRG benefitted from the key strategic appointment of Wood (2014), an ECR in eighteenth-century literature (promoted to SL in 2020), whose first research monograph explored the eighteenth-century anecdote (Virginia UP). He has published essays on Defoe, Richardson, and Locke. In the census period, Tandon has published on the nineteenth-century essay and on the works of Jane Austen.

Research Strategy and Strategic Aims

The School has six key strategic aims for the next REF cycle:

- contribute to the formulation and deployment of the University's strategic interdisciplinary research themes (2020-25), especially *creativeUEA* and *ClimateUEA* (see REF5a);
- maintain and enhance the pre-eminence of creative writing research, further developing research and practice in scriptwriting and drama (including two planned new appointments in theatre practice and performance);
- further develop the international profile of Literary Translation studies;
- maintain and enhance our literary critical research, developing existing strengths and supporting emergent areas;
- develop our global research profile through building on existing interdisciplinary research strengths, grant capture, and collaborations with international partners;
- enhance research impact across all elements of the School, further embedding the benefits of research at the heart of unit projects.

Exemplifying our ambitions to deliver our key strategic aims, from 2020 the School is hosting a series of events to mark fifty years of Creative Writing at UEA, funded and supported by a major grant (*Future and Form* £240k) from ACE. This project sets the platform to explore and consider the future of writing in the coming years. It links six international writers with new technologies and venues across multiple platforms, producing new literary experiences, rooted in digital creative approaches and ideas. This project draws on established creative partnerships: NCW, Norfolk & Norwich Festival, The Forum Trust, British Archive for Contemporary Writing (BACW), Sainsbury Centre for Visual Arts (SCVA), Norfolk Wildlife Trust, Norwich Theatre Royal, and the Norfolk Museum Service. In May 2021 we are hosting the most inclusive and comprehensive international conference in Creative Writing to date. These and other projects place the unit at the heart of UEA's interdisciplinary *creativeUEA* research theme.

Building on the UNESCO Creative Writing Professorships, a five-year International Chair of Creative Writing programme was launched in 2020. Its first appointment is the Zimbabwean novelist, playwright, and filmmaker, Tsitsi Dangarembga. She will deliver a programme of literary events, classes, and workshops across the African continent and in the UK (2021-22). This position will be subsequently offered in turn to five prominent writers from Africa, the Americas, Asia, Australasia, and the Middle East, with a remit to find and support emerging voices. UEA's Global Voices Scholarship funds fifty places on its Creative Writing masters over five years, further promoting our equality, diversity, and inclusivity agenda.

Nature writing is an emergent strength in CCRG. Foden, McNeil, Jos Smith, and Waters are developing new and ongoing projects (see section 3) that support UEA's interdisciplinary *ClimateUEA* (2019-) research theme. This deploys world-leading expertise to tackle the unprecedented environmental and social challenges caused by climate change, bringing together a multidisciplinary team of experts from the natural sciences, social sciences, and arts and humanities.

BCLT will renew its collaboration agreement with NCW in 2022, and is co-organising an international PETRA-E conference for 2021 at Trinity College Dublin, as it seeks to build on its reputation as the leading centre for literary translation research and translator training. A highlight is an international conference on 'Translating Scripture' (2022), marking the 500th anniversary of Luther's German New Testament. BCLT is developing projects aligned with international funding opportunities (e.g. GCRF) as it seeks to further diversify its funding base. Rossi will be publishing the results of her recent Open World Research Initiative project; Boll is developing a pioneering monograph project on Translators and Archives; Large is working on a monograph on Philosophy and Translation. The new book series 'Routledge Studies in Literary Translation' (co-ed. Large) will be developed as a significant publishing outlet for literary translation research.

MCWRG aims to consolidate and develop UEA's reputation as a research leader by building on its expertise exploring and unlocking the assets of cultural institutions. Collaboration with the BBC, international writers' organisations, environmental organisations, libraries/archives of

Caribbean writers, and refugee organisations are central to its current and future research and impact plans. The institutional focus informs its interdisciplinary research in the environmental humanities, human rights (especially rights to free speech, thought, and expression), and literary activism. MCWRG has a new specific focus on unlocking and disseminating the voices of neglected Caribbean writers and refugee writers. Contemporary Critical Practice and the relationship between Creative and Critical Writing remain a major area of the group's profile, developing existing research into hybrid forms and innovative writing practices.

MEMRG aims to establish itself as a leading unit for the study of the medieval and early modern periods (and the continuities between them), by focusing on archives and book history, attracting outstanding doctoral students and postdocs, and providing mentoring enabling ECR members to achieve grant capture. It will progress its partnerships with non-HEIs, including the National Trust and English Heritage. Partnership activities will be integrated into its programme of grant capture and doctoral student growth (e.g. through collaborative doctoral awards), and further built on relating to MEMRG's impact rich work to transform understanding about the utility and benefits of historic libraries.

With a scheduled new appointment of an eighteenth or nineteenth-century researcher, the E&NCRG will use the impetus created to enhance and develop its profile, looking to further its programme of research grant applications and the hosting of a major international conference in the field. It will continue to combine the global with the local, blending research on eighteenth and nineteenth-century colonial contexts with a strong interest in the contribution of Norwich and East Anglia to the literary and philosophical scene of the period.

The unit will exploit its recent capture of *English* (the official journal of the English Association) in 2020 as an exciting training opportunity for our ECRs and PGRs at UEA and beyond, and as a vehicle for enhanced inclusion and diversity. Published by Oxford UP, the journal is edited by a collective team (Nowell Smith, Williams, Atkinson, Woodcock, and Noel-Tod).

2. People

a) Staffing strategy and staff development

The School is committed to growing and developing a vibrant, sustainable, diverse, and inclusive researcher culture. Since 2014, it has virtually trebled the number of researchers submitted to REF, showed resilience in its retention of existing staff, and strategically appointed new researchers. 32.75% of our submission are ECRs (10 new appointments; 5 transfers to research contracts; and 4 Research Fellows). Key new appointments have been made since January 2014 in all targeted research areas and through the transfer of colleagues to ATR contracts. The School developed the careers of five of its staff initially appointed to ATS (Academic Teaching and Scholarship) by conversion to ATR (Academic Teaching and Research) contracts. This was achieved through an innovative, intensive year-long programme with reduced ATR workload and bespoke mentoring, open to all colleagues appointed to ATS contracts. Hynes, Pinner, Schaller, Helen Smith, and Williams completed the transfer, further diversifying and enhancing our research culture and addressing our equality and diversity profile. All appointments and promotions were undertaken within the framework of the university's equality and diversity policies relating to gender and BAME (see below).

In 2017, Donnell was appointed Head of School to lead the unit through the next five years. Her research focuses on the relationships between literature and global justice agendas, and the inclusion of lost voices. This appointment followed that of Mondal (2016), researching postcolonial literature and theory, nationalism, multiculturalism, and the literature of diaspora (School Director of Research [RD] since 2018). Novelist and essayist McWatt, with expertise in multiculturalism, race, and diversity, was appointed professor of Creative Writing (2018) to lead CWRG. These appointments (combined with the transfer of Hynes to ATR), provided leadership and critical mass to further critical *and* creative research in race and postcolonial writing. In 2020 novelist, non-fiction writer, and former nurse, Christie Watson was appointed professor of Medical and Health Humanities to develop this strand of the *creativeUEA* research theme.

Working closely with the FMH Sciences, she will develop the integration of medical and health humanities for creative research, public engagement, teaching, and curriculum development via creative writing, literary criticism, and drama.

CWRG was strengthened in 2014 by the appointment of the poet Sophie Robinson and the novelist Naomi Wood in 2017. Crime fiction was supported by the appointments of an ECR specialist and practitioner in the field in Ashman and Benn (2018). Scriptwriting and performance were enhanced by the appointment of two ECR dramatists (Musgrave and Naylor) in 2018. MEMRG was strengthened by the appointment of Jowitt in 2015 as professor of Renaissance Studies in the Schools of English and History. Jowitt was recruited as Associate Dean of Research for the Faculty of Arts and Humanities, providing leadership for the Faculty as a whole. The transfer of Pinner to ATR (2017) and the appointment of Dolmans followed (2019).

ECRs were also appointed in the areas of modern and contemporary literature (Jos Smith, 2016), Literature and Philosophy (Briedenbach, 2020), and eighteenth-century literature (James Wood, 2014). Research in Drama was strengthened by ECR Kirstin Smith (2016) and senior lecturer Daniel Foster (2014). Departures have been strategically replaced to strengthen existing research areas and specialisms. They have either taken retirement (Jean Bose Bier, Tim Marshall, and Kate Campbell) or moved to prestigious, indefinite, or senior appointments and promotions (Lyndsey Stonebridge [Birmingham], Laura Joyce [De Montfort], and Ross Wilson [Cambridge]).

Internal Promotions

Research success in both publications and awards is rewarded by Faculty and School. LDC has experienced a high volume of staff promotions across all levels: to professor – Large (2016), Woodcock, McNeil, Sutton, and Waters (all 2019); to Senior Lecturer – Smyth (2014), Connors, Noel-Tod (2016), Karshan, and Taunton (2017); Nowell Smith, Pinner, and Rossi (2019), and James Wood (2020). All appointments and promotions were undertaken within the framework of the university's equality and diversity policies.

Equality and Diversity

Equality, inclusivity, and diversity are at the heart of our research strategy and culture. In the wake of our new appointments and transfers our gender profile at census date is roughly an equal split at 51.72% female and 48.18% male, an increase of 10% towards women since REF2014. At professorial level 52.4% of positions are female and 47.6% male. However, males constitute a majority at Senior Lecturer/Reader (62.5% to 37.5%). The balance between male and female colleagues is 53% to 47% at lecturer level. The School achieved the Athena SWAN Bronze Award in November 2019 and is working towards the Silver. We support staff who are women and who identify as women to access the Aurora leadership programme. There is bespoke support for female research staff across the UEA and Norwich Research Park via RESNet, a grassroots contact and information network promoting gender equality and fairness across the Norwich Research Park (see REF5a).

Six BAME colleagues are submitted to this REF (only two in 2014) including three professors, (12.5% FTE). This is just under the 13.8% of the UK population who are BAME, and comparable with national figures for academic staff across HE. UEA is signed up to the Advance HE Race Equality Charter as part of Black History Month 2018 with the Vice-Chancellor agreeing to uphold the Charter Principles. As a University, we are currently working towards making a Bronze Award submission in 2022. UEA is also part of the Stonewall Diversity Champions Programme, ensuring that all LGBT+ staff are fully accepted in the workplace (see REF5a).

The Equality and Diversity Office web pages contain policies, statements, procedures, and action plans relating to the provision of equal opportunities with respect to age, race/ethnic origin, gender, religion and belief, sexual orientation, and disability. UEA recognises the importance of supporting staff during periods of maternity, paternity, and adoption leave, offering occupational maternity pay in addition to statutory pay, and giving additional paternity leave of up to four weeks. In the period five colleagues have taken maternity leave and five paternity leave.

Mentoring, Staff development, and support

Faculty and School provide an ecology of support facilitating a substantial increase in research productivity and income (see section 3). The RD (Mondal) is responsible for developing and delivering research support within the School, the implementation of School, Faculty, and University research policies, and chairing the School Research Committee. The RD meets with all research staff annually reviewing their research activity discussing short, medium, and longer-term research plans. Impact is embedded early at project planning stage. All staff considering submission of a research grant application for external funding have an initial meeting with the RD and then support from the Research and Innovation office (RIN, see below). School growth has required the creation of a new research mentoring scheme complementing institutional management systems such as the annual appraisal and Research Activity Plan (RAP). This involves bespoke pairing of mentors with developmental needs identified by researchers; there is also a grant mentoring scheme which involves successful and experienced grant holders working with colleagues from the conception of a project right through to submission and PI response to peer reviews combined with rigorous cross-Faculty internal peer review prior to submission.

Colleagues have access to regular research training and skills workshops, delivered at School, Faculty, and University level. The increasing importance of international funding schemes for our research is facilitated by GCRF-specific training and sandpit events, and a HUM Official Development Assistant Research Steering Group Member. The growth of Digital Humanities is supported by seed money from the Eastern Arc consortium (UEA, Essex, and Kent: <https://easternarc.ac.uk/champions/>). UEA's Centre for Staff and Education Development offer staff training across a range of topics, including technology, research methods, and impact and RIN also offer training Workshops on developing impact.

40% of ATR staff workload (1650 hours in total) is dedicated to research. This includes six semesters of 30% of contracted hours and the chance to apply to UEA's study leave system, allowing a research sabbatical for the seventh semester (100% of contracted hours). Colleagues have used this time to instigate new research, complete significant research monographs, write grant proposals, and/or develop Impact Case Studies (5-10% workload compensation). Over this REF period over 40 ATR staff have been granted leave. A year's strategic research leave is possible: staff who have benefitted from this policy to deliver major research projects include Stonebridge, Stott, and Cowan. Each ATR member of the School has an annual research allowance of £500 for any research need, including conference attendance. The School provides additional generous discretionary support to staff. Each RG enjoys an annual research budget (£5-10k), disbursed according to the needs and priorities of the group members. The School provides an international Travel Fund to assist colleagues in presenting their research at major international conferences (an additional £1k maximum).

The strategic appointments of significant numbers of ECRs requires additional School support to develop skills and expertise. Probationary staff receive reduced teaching and administrative workloads, allowing them to focus on finishing major outputs. Colleagues can join the Faculty ECR Forum, providing a supportive and inclusive peer environment. They have access to a ring-fenced Faculty funding pot, 'Annual Adventures in Research', designed to help them develop innovative and distinctive research programmes. During the COVID-19 pandemic, an ECR research 'buddy' scheme was introduced to help combat research isolation (participating: Cooper, Dolmans, Fernández Campa, Hynes, Pinner).

The School attracted three Leverhulme EC Fellows in the period: Philo (2016-19); Kelbert (2018-), and Thomas Gould (2019-), and one British Academy Fellow, Leahy (2018-). All research contracted staff are fully integrated into the research culture of the School according to the University concordat supporting research staff (see REF5a) and benefit from the mentorship of a HUM Research Staff Co-ordinator (Rossiter until 2020). The School hosts two research fellows on staff projects, Cooper (AHRC) and Fernández Campa (Leverhulme). They are fully involved in the School's research culture and receive research mentorship at unit level. Cooper

received the University's Special Merit in Research Award in 2020, an annual competition for research contract staff.

The Faculty celebrates research success through a quarterly Research Bulletin and an Annual Research Showcase held in June and attended by c.100-150 colleagues. The University offers a series of Impact and Innovation Awards: *Noirwich* (Sutton) won the award in 2018 and the unit's work on *Lessing* (Taunton) was shortlisted in 2020.

Research Seminars and Away Day

Research seminars are organized by all research groups in addition to a School research seminar. Research group seminars offer staff and PGR students an opportunity to present their research to peers, and to invite external speakers to facilitate networking. The School research seminar is in-house, for presenting work-in-progress and discussing the practice of research, impact, and pedagogy. The School holds annual events developing its researchers' capacities, skills, and knowledge base. There is an annual Research Away Day (held in January) involving reflection on research practices and their relation to emergent and strategic matters of importance within the wider sector.

Research integrity and open research environment

UEA has implemented the UUK Concordat to Support Research Integrity, Open Access Policy, and Research Data Management Policy through a set of Guidelines on Good Practice in Research. For ethical review of its empirical research involving human participants, the unit has benefited from the University's General Research Ethics Committee (chaired Kitson [2014-16], now Humanities Research Ethics Committee). Rossiter, Boll, and Wood have served on and helped to shape those committees and advised at unit level. Research papers/pre-prints are made available through PURE. Dissemination of findings benefits via an Open Access agreement between UEA and major publishers including Springer, Taylor & Francis, and SAGE, and funding from the UKRI Open Access Block Grant. UEA's Open Access Officer arranges Open Access awareness and training.

PGR students

PhD students are a vital and active element of the School's research culture, attending regular research seminars in their field and presenting work at the PhD work in progress seminar and/or the School's other seminar series. The PhD programme is overseen by the PGR Director (Rossiter, previously Taunton and McNeil). LDC offers three distinct PhD degree programmes: the PhD in Literature, the PhD in Literary Translation, and the PhD in Creative and Critical Writing. There are PhD students working in each of the School's research groups, covering all periods of English literary history.

There are 89 PhD students currently registered. 53 are creative-critical (35FT and 18PT); 32 are critical (26FT and 6PT); two are literary translation students (FT), and two are drama (1FT and 1PT). Over the entire census period out of 189 students, 63.5% (120) were female and 36.5% (69) male. Of the current cohort of 89, 57% are female (51) and 43% are male (38) (n.b. these figures do not reflect students who are or have become trans or gender non-binary). 126 new students overall have registered within the period. Of these, 43 were AHRC funded (CHASE); 23 funded by UEA awards; and 49 were self-funded. Of our total cohort 102 (81%) were home, 15 international (12%), and eight EU (6.4%). This year, of the Faculty's five international applications for CHASE awards, three are from LDC, and of the six applicants put forward by LDC, four are BAME.

The Faculty annual PGR programme (since 2009) is designed to nurture cross disciplinary working and cross faculty networking. It introduced the HUM Training Pathway (2017), defining competencies and skills required at PhD milestones. Linked to funding partnership specifications, it provides insights and a graduated framework for skills development opportunities using the AHRC approved Vitae competencies and reinforces focused, personal PPD training plans. PGRs have access to support including the Library, Careers, and Student Services. Our programme has been the core of three successful bids to AHRC: the block grant

partnerships and, subsequently, as part of the Consortium for Humanities and Arts in the South East (CHASE). In 2019 we introduced an integrated programme with School sessions and seminars for more subject specific approaches, e.g. in viva preparation which we continue to develop. All activities are publicised in one online system (<https://www.uea.ac.uk/arts-humanities/graduate-school/training/timetable>). In 2020 we launched the PGR student symposium, organised and given by PGRs on an interdisciplinary basis. Faculty PGR prizes are given for outstanding work in publications, teaching, outreach and public engagement, and contribution to student community.

The Faculty also offers fully funded studentships. Each student at UEA has a primary and a secondary supervisor and an annual progress review (APR) taking place about eight months after initial registration, then every twelve months after that. This consists of a self-evaluation of work undertaken, training undertaken, the development of intellectual skills, progress towards meeting research goals, and the success of the supervisory arrangements during the previous year. Regular training sessions for supervisors are organised by the Graduate School: all new PhD supervisors take this training, and all supervisors must attend a refresher session at least every three years. Students undertake discipline-based training in the unit and more general humanities training provided by the Graduate School (of which all LDC students are members). They can also elect to train to teach in their disciplines.

<https://www.uea.ac.uk/documents/3355211/6080017/HUM+Graduate+School+Handbook/>
LDC staff and students have contributed to and benefitted from training funded by the CHASE Cohort Development Fund. Donnell and Williams ran a residential training event in collaboration with Goldsmiths (2019) and the 'Latin for Medievalists and Early Modernists' week-long residential training has been run twice annually in the school since 2014, drawing students from across the CHASE consortium.

LDC benefits immensely from its participation in CHASE. It has funded 43 of our studentships over the period, providing additional resources for enhanced training, placements per year, and events for the entire cohort. We are *the single most successful School in winning studentships in the whole consortium in this competition*. Running since 2018, CHASE awards five or six placements per year across the whole consortium. The unit won awards in 2018 and 2019, allowing students to benefit from collaborations with the Norfolk Record Office and BBC History. Placements have become a familiar part of the PhD journey in LDC. Students have gone on CHASE funded placements in Bloomsbury Academic (Chris Runciman), the NCW (Charlotte Hallahan) and the British Archive for Contemporary Writing (Andrew Kenrick, Justine Ashford, and Jacob Rollinson). Linda Horsnell earned a placement on the HEFCE-funded COURAGE project, allowing her to secure related employment in student support services (Suffolk), where she will use her PhD experience and skills to help other PGRs. LDC alumni have secured permanent academic posts in a highly competitive market, and alumni and current students have produced critically acclaimed, prizewinning, and/or commercially successful publications: Dr Rebecca Tamás won poetry prizes and is now permanent Lecturer (York St. John); Dr Sharlene Teo's *Ponti* (Picador in 2018) was shortlisted for Hearsts' Big Book Award (2018) and won the Deborah Rogers Writers Award (2016); Dr Anna Metcalfe published *Blind Water Pass* with John Murray and is now Lecturer in Contemporary Writing (Birmingham). Literature PGRs have won PG Essay Prizes: Sam Purvis, British Association of Contemporary Literary Studies PG Essay Prize (2019); Matti Ron, Raymond Williams Society's Simon Dentith Memorial Prize (2018); Alexander Bell, Postcolonial Studies Association/*Journal of Postcolonial Writing* PG Essay Prize 2020. In the MCWRG group three students had CHASE-funded placements relating to the 'Doris Lessing at 100' Centenary Conference and Exhibition.

3. Income, infrastructure, and facilities

Income

Over the REF period the School has been in receipt a grand total of £7.7million of research income from all funders, involving 124 individual and collaborative awards and it has been awarded 107 new grants (£6.6million grand total). This marks a *408% increase* from the sum of £1,813,438 total income for REF2014. This represents a transformation of our bidding culture.

Previously bidding was undertaken by only a small proportion of colleagues but now colleagues at all career stages, from ECR to professoriate, and across every research group, have successfully captured grants, evidencing the value of our strategic mentoring of research and impact.

We have been successful in attracting substantial funds from a range of organisations, impressed by the diversity and cultural impact of our research: Natural Environment Research Council; Arts Council England; Creative Scotland; British Council; Heritage Lottery Fund; Nippon Foundation; the Royal Society; Japan Society for the Promotion of Science; Goethe Institute, and numerous others. Notable major successes in core research areas include:

- McNeil awarded a £1.4m UKRI-funded Global Challenges Research Fund Translation Award (2019-21) as part of a multi-disciplinary team;
- Potter awarded £779k for the project 'Writers, Free expression and Non-Governmental Writers' Organisations' (2017-21, AHRC Standard Grant Award);
- Donnell awarded £413k from the Leverhulme Trust for the 'Caribbean Literary Heritage' (2017-21);
- Waters was awarded £206k (AHRC Leadership Fellowship, 2020-22) for his project 'The Song of the Reeds';
- Woodcock awarded £201k for 'Transforming Norfolk's Historic Books and Manuscripts' (AHRC Leadership grant, 2017-19);
- Smyth awarded £387k, from the Heritage Lottery for her interdisciplinary project 'The Paston Footprints'.

In line with our strategic aim to develop global research projects, colleagues have targeted interdisciplinary funding. A prime example is Foden, who has received awards as Co-I participated in several collaborative interdisciplinary global development projects, cumulatively demonstrating the value of creative writing and humanities research. They include £94.7k in total for a project exploring how creative writing and literary critical techniques could help science and society unpick narratives of volcanic eruption (Royal Society/British Academy APEX, 2018-20); £32.7k for work using creative writing workshops on Bulago Island, Uganda, to address the problems of the fishing community (UEA GCRF QR fund, 2017-18); £22.5k to support creative writing workshops, performances, and sport as instigators of environmental security, conflict resolution, and livelihood innovation in the Bulago Island region (UEA GCRF QR, 2019-20). Foden was a partner in a project focussing on how citizen narratives can help science (National Environment Research Council, £160k, 2016-17). Musgrave was awarded £24,476 (2019) from the UEA GCRF QR Rapid Response (RR) fund grant to seed his interdisciplinary project 'Confronting the Indigo Giant'. This will create innovative theatre to initiate national conversations with Dhaka audiences and policymakers about the legacy of indigo cultivation. This award was pump-primed by research group and Faculty funding. Rossi was awarded £25k from GCRF QR RR fund to seed her project 'Bridging Communities: The Role of Translators and Interpreters [...] in Latin America'.

Over the census period the School has been awarded five Leverhulme Fellowships: Atkinson (2019); Kitson (2017); Potter (2016); Stott (2018), and Rau (2020); and two British Academy Mid-Career Fellowships: Nowell Smith (2018-19) and Rau (2018). Naomi Wood was awarded a £20k British Library Writers' Award in 2014. Catling (2014) and Kitson (2015) received British Academy Small Research Grants.

Our research impact work with Writers' Centre Norwich includes Arts Council England, Norwich City Council and Norfolk County Council funding, and has resulted in significant research activity, including the annual Worlds Literature Festival, and the development of a virtual creative and critical writing community, newwriting.net (AHRC and LDC funded).

The School supports creative practice far beyond the academy into the mainstream of British, European, and international literary culture through sustainable fellowships available to writers and translators including the Charles Pick Fellowship; the David T. K. Wong Fellowship; two

Royal Literary Fund Fellowships; two Translator in Residence Fellowships, and the 9mobile (formally Etisalat) Fellowship for African Writers.

Research structures and support

The School is supported by an experienced team within the UEA Research and Innovation Service (RIN), offering support to colleagues developing and submitting grant applications, working on budgets, and administering internal peer review processes. RIN delivers research and grant-specific training sessions, often in partnership with academics with special expertise. It supports finance and planning after a grant is awarded, which includes relationship managers and impact officers who advise on, and help develop, external partnerships with local and national organisations.

Research grant application is fully integrated within the research culture of the School. Based on expertise-sharing and mentoring we prepare colleagues to apply for major research bids every five years, on average. Wider Faculty support includes specialist and generalist peer review expertise, and a range of different internal funding schemes designed to help develop high quality research, at School, Faculty, and University level:

Funding scheme	Maximum award per person, per year	Amount awarded per annum
Annual Adventures in Research (ECR only)	£2500	Up to £10,000
Childcare Conference Support	£500	Up to £5000
Publications Fund	£1000	Up to £10,000-£15,000
Research Training Fund	£1000	Up to £10,000
Small Awards scheme	£500	Up to £10,000-£15,000
School-level Research Funds	£500-£1000	Up to £15,000

Colleagues who have benefitted include Carson, McNeil, Stonebridge, Philo, Stott, Taunton, Pinner, Potter, Rossiter, Musgrave, Mondal, Ashman, Naylor, Robinson, and Boll (Small); Rossiter, Karshan, Taunton, Donnell, McWatt, Schaller, Catling, Nowell Smith, Taunton, Naomi Wood, Pinner, Breidenbach, and Woodcock (Publications); Kirstin Smith (Annual Adventures); Rossiter (Training).

Engagement, Impact, and Innovation activities are also supported at School, Faculty, and University level:

Funding scheme	Maximum award per project, per year	Amount awarded per annum
Engagement Fund	£500	Up to £10,000
Faculty Innovation Fund	Up to £2000	Up to £30,000
University Proof of Concept Fund	Up to £20,000	Up to £100,000
University Development Fund	Up to £50,000	Up to £200,000
Pro-Vice Chancellor's Impact Fund	Up to £20,000	£250,000

The unit has been successful in bidding to the PVC Impact Fund projects. The following have received support over the period: *Noirwich* (£47k); *Unlocking the Archive* (£23.7k); BCLT (£8k); and W. S. Graham (£36k). Significant support was received for ICS not selected: NOISE (£7.5k); Creative Writing at UEA (£5k); and Advocating Nature (£1k). LDC also funded a twelve-month Research Assistant post (Rebecca Johnson), working two days per week on the collection of data and preparation of the ICS narratives.

LDC research strategy and plans are aligned to those of the Faculty. The RD (Mondal) has responsibility for the research culture and environment of the School providing leadership and

oversight. The RD reports to the Faculty Research Exec and to the Associate Dean for Research (ADR: Jowitt), and chairs the School Research Committee, which is the main body for developing research protocols, practices, and policies within the School. A detailed Research Digest is circulated monthly to staff through which opportunities, events, and other matters are disseminated.

School Research Committee (SRC)

This oversees and organizes research activity. It comprises the RD (chair), Head of School, the REF2021 UoA27 Co-ordinator (Kitson), the leaders of each of the six research groups, Director of the BCLT (Large), Impact Champion (Benson), and PGR Director (Rossiter). SRC meets every two months. Research Group leaders are given 5% time-allocation in their workload for these activities.

Facilities

- **UEA Library:** a dedicated subject librarian provides support to research through the provision/acquisition of informational resources and 1:1 support for research queries. The Library subscribes to c.82,000 journals, holds over c.850,000 print books and physical items, and makes c.470,000 ebooks available. Among the electronic databases held are: Proquest One: Literature; Oxford Scholarly Editions Online; Project Muse Arts and Humanities Collection; EBook Central; Adam Matthews Empire Online; Drama Online; Digital Theatre+; JSTOR Arts and Science; Early English Books Online (EEBO), Eighteenth Century Collections Online (ECCO) and 65,000 texts from the British Library 19th Century collection. Special Collections contain over 10,000 titles of rare, valuable, monographs and pamphlets in all subject areas, including three theatre collections: Tinkler and Williams; Theatre Quarterly; and Fisher Theatre.
- **British Archive of Contemporary Writing:** in 2015 a full time Archivist was appointed to develop collections for research, teaching, and public engagement, enhancing our existing collections, including the extensive personal archive of Doris Lessing, and literary material from prize-winning authors including Naomi Alderman, Tash Aw, Malcolm Bradbury, Adam Foulds, Charlie Higson, J.D. Salinger, Roger Deakin, Lorna Sage, W. G. Sebald, and Snoo Wilson. The Archive includes over 300 interviews with authors from 23 years' of UEA Literary Festivals including: Margaret Atwood, Martin Amis, Salman Rushdie, John Fowles, William Golding, Seamus Heaney, Alan Hollinghurst, Sir Kazuo Ishiguro, Dame P. D. James, Ian McEwan, Toni Morrison, Dame Iris Murdoch, Harold Pinter, Salman Rushdie, and Ali Smith. Insight into the changing landscape of twentieth-century publishing is provided through the papers of literary agency AP Watt Ltd and publisher Charles Pick. Enhancing the archive is the storehouse initiative, where authors loan manuscripts and related literary material. CHASE has funded 8FTE doctoral placement student (2016-19). A Faculty Archive and Visiting Fellowship scheme provides £2.5k to work for four weeks with our major archives, museums, and collections (<http://www.uea.ac.uk/research/fellowships/uea-archives-and-collections>). Eleven fellowships were offered in 2020.
- **Lee Child archive:** in 2018, Lee Child (100m+ books sold) donated his crime writing archive worth approximately USD2,000,000 to BACW. This collection includes donations from writers and their estates to UEA to support future research and practice in crime fiction. It is the largest crime writing archive in a British university.
- **UEA Media Suite:** this state-of-the-art production facility has supported the delivery and development of critical-creative practice research for staff and doctoral students.
- **UEA Publishing Project:** based in the Interdisciplinary Institute for the Humanities, the Publishing Project has been set up as an innovative and experimental university press. It has three imprints: *Egg Box Publishing*, a student partnership; *Strangers Press*, publishing the finest literature in translation in innovative formats in collaboration with the BCLT and NCW; and *Boiler House Press* conducting experiments in poetry, fiction, and non-fiction. It is funded by the Faculty with support from LDC.
- **Equipment:** all staff have a networked PC and office sharing among full time colleagues is kept to a minimum. Equipment is regularly upgraded.

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

LDC is outward facing and public-oriented, and frequently undertakes partnerships with other institutions. We collaborate with leading academic and commercial publishers and engage with public discussions in mainstream media, speaking to wider audiences on issues of social concern. We also work closely with local, national, and international organisations to achieve and sustain impact through a range of projects encompassing all parts of the School, sustained by internal and external funding (see section 3 above).

Contributions to the research base**(a) Conferences, Symposia, and Exhibitions**

Colleagues in the School have organised a series of international conferences/symposia over the REF period:

- *Creative Writing*: the School hosts the annual Literary Festival (established 1991), now rebranded UEA Live (2020). Over the last five years, we have welcomed to LDC a host of award-winning authors, journalists, illustrators, scientists, economists, and broadcasters, all keen to exploit our established platforms. Many of these are hosted by competitive funded Fellowships (see section 3 above). In 2020 we began a series of events to mark fifty years of Creative Writing. We organize the annual *Noirwich* crime fiction event, which provides the underlying research for one of our Impact Case Studies: *Noirwich* (ICS 1).
- *Creative-Critical*: LDC has collaborated with the Institute of English Studies (IES) since 2018 on a series of events including, 'On the Creative-Critical: A Summit' (National Centre for Writing, 2019). The CCRG has part-funded several events including 'Hybrid Writing' (2016, with Ali Smith) and 'Critical Reinventions' (2018). A PGR-run event led to the setting-up of Seam Editions (2016-19), an online publishing venture developed by former UEA PG students devoted to showcasing new creative-critical writing.
- *BCLT* hosted regular series of research seminars and book launch symposia. It organises the biannual Postgraduate Translation Symposium, as well as more substantial conferences devoted to 'Translation and "World Literature"' (2014), 'Dalit Literature and/ in Translation' (2015), 'Shakespeare in Translation' (2016), 'Venuti and After' (2018) and 'Sebald – Image – Translation' to coincide with the opening of the exhibition 'W. G. Sebald: Far Away – But From Where?' at the SCVA (2019).
- *Literary Activism* (2014): Chaudhuri organised the first annual 'literary activism' symposia in India. Contributors have included: Derek Attridge, Peter MacDonald, and Marjorie Perloff. Oxford UP and Boiler House Press published a collection of essays from the 2014 symposium.
- *The Return of the Repressed: Gothic Studies Past and Present at UEA* (2015): Kitson co-organised (with Mark Jancovich [from UEA's Department of American Studies]) an international symposium celebrating UEA's contribution to Gothic criticism (David Punter; Rebecca Stott; Victor Sage; Thomas Elsaesser, and Peter Hutchings).
- *The Art of Access* (2016): ECR Kirstin Smith co-organised a conference at the Young Vic theatre exploring some of the aesthetic and technological questions around the practice of audio description for live performance in theatre, museums, and galleries.
- *Walter Benjamin* (2018): McNeil worked with Diego Ferrari (Kingston University) to organize an exhibition 'Day for Night' (Peltz Gallery, London) inspired by the landscapes inhabited in the life and thought of philosopher Walter Benjamin (2018). She edited and contributed to a collection of creative-critical writing published alongside the exhibition.
- *Beyond Brexit* (2018): Rossiter co-organised the 2018 research engagement series of five lectures/events: 'Global Britain: Beyond Brexit' at UEA, exploring Britain's changing global roles and responsibilities from different cultural and political perspectives.
- *W. S. Graham* (2018-19): (See ICS 4).

- *The Annual Lorna Sage Memorial Lecture and Symposium* (2018-): delivered by Maud Ellmann (Chicago) in 2018; Isobel Armstrong (Birkbeck) in 2019; and Paul Gilroy (UCL) in 2020 (rescheduled to 2022 due to COVID-19).
- *Doris Lessing* (2019): Taunton organised an international conference to mark the centenary of Doris Lessing's birth 'Doris Lessing at 100: The Writer's Quest' (2019). The conference was held in tandem with a major exhibition relating to Lessing's writing at the SCVA, also curated by Taunton.
- *Amelie Opie at 250* (2019): ECR James Wood organised a conference on aspects of eighteenth-century novelist, Amelia Opie's life and work, marking the anniversary of her birth in Norwich.

Scholarly associations, panels, judging

The unit has made major contributions to research councils, associations, and sectoral bodies. Scott, a Fellow of the British Academy (since 1994), was elected President of the Modern Humanities Research Association in 2014. Mondal is a member of the REF2021 UoA27 Panel and Chair of the Postcolonial Studies Association (2014-). Karshan served as President of the International Vladimir Nabokov Society (2018-19). Taunton was elected to serve on the executive committee of the British Association for Modernist Studies (2020-22). Rossiter (2013-21), Woodcock (2015-) and Roebuck (2013-19) have all served as members of the Council of the Society for Renaissance Studies (SRS), Rossiter as editor of the SRS Bulletin. Large was a member of the executive committees of the British Comparative Literature Association (1995-2019) and Friedrich Nietzsche Society (1993-2017). Smyth serves as Advisory Content Panel Member for the Museums and Heritage Annual Show (2018-) and has acted as a Public Ambassador for the National Co-ordinating Centre for Public Engagement (2013-15). Jos Smith serves on the advisory board of the Atlantic Archipelagos Research Consortium Unit. Colleagues have served with many professional and learned societies including: the English Association Higher Education Committee (Kitson, 2000-14 and Mondal, 2020-). Potter, Rau, Rossiter, Smyth, and Woodcock have acted as AHRC College Peer Reviewers in the period. Colleagues regularly act as judges: for instance, Thomson was a judge for the RLS Somerset Maugham prize (2018) and the Ondaatje Prize (2019); and Sutton was a judge for the East Anglian Book of the Year in 2014.

Professional Translator training

BCLT successfully bid to develop a reference framework for the education and training of literary translators as part of a European consortium. The European Commission made €277k available for the two-year project under Erasmus+ (UEA share €17k). The Reference Framework was published in Summer 2016 (<http://petra-education.eu/>). The Network currently numbers 23 academic and professional partner organisations across Europe (chaired by Large). It has held annual meetings in Salamanca (2017), Budapest (2018), Thessaloniki (2019), and Zadar (2020, moved online), and sponsors an annual European School of Literary Translation to be held (COVID permitting) in Rome (<http://www.eslt.eu>). BCLT collaborates with RECIT (the European Network of International Literary Translators' Centres) (<https://www.re-cit.org/>) and CEATL (the European umbrella organisation for national translator associations), co-hosting the latter's annual meeting in Norwich (2019).

Collaboration with media, creative industry, and theatre professionals

Colleagues have frequently taken part in significant media and cultural collaborations in the REF period. For example, Potter was interviewed by Sky Arts for a programme on T. S. Eliot (2020); Jos Smith read his poems on *The Echo Chamber* (BBC R4, 2017); and Large contributed to BBC R3 *Free Thinking* on Laurence Sterne (2018). Hughes has reviewed and written for *The Guardian*, *The Economist*, and *The Times Literary Supplement*. An occasional presenter of *Open Book*, she has contributed to *Saturday Review* and the BBC R4 network, including *Prom Plus* (2019) and BBC 2's *Arena* programme (featuring her *Victorians Undone*). Goldsworthy was interviewed by Eleanor Wachtel for *Writers and Company*, CBC (2019) with an audience of 500,000, and appeared as a guest on BBC R3, *Private Passions*, and BBC4 R4 *Women's Hour*. Noel-Tod is the long-standing poetry critic of *The Sunday Times*, and has been instrumental in

shaping the reception of poetry in the UK. Tandon is a frequent reviewer for the *TLS*. Sutton's research was featured in BBC One's *Books That Made Britain: East Anglia* (2016; repeated 2020). A filmed workshop with UEA students was featured on Sky Arts 2016, and he has featured severally on BBC R4 Today, most recently in 2019, discussing CW50 and the 'death of the novel' (live from SCVA).

Stott gave many interviews on national and international television and radio and at book readings and festivals concerning her Costa-prize winning book, *In the Days of Rain*, and is a script and historical consultant with Company Pictures for its TV adaptation. She is a regular contributor to the BBC R4's 'A Point of View' and 'Saturday Review'. Likewise, McWatt has engaged extensively with media in the Caribbean, US, and Canada for *Shame on Me*.

Our scriptwriters and theatre practitioners collaborate with creative industry professionals performing their work in leading national and community theatres: Donmar Warehouse (Waters); the Southwark Playhouse (Musgrave); and Ford's Theatre (Wertenbaker). Waters' BBC Radio World Service series, *The Fall of the Shah* (shortlisted for the British Podcast Awards 2020) reached a weekly audience of c.75 million listeners. His dramas have been performed on BBC R4 ('Saving the Blue' [2016]; 'Deep Swimmer' [2017]) and R3 ('Scribblers' [2015]; 'Bretton Woods' [2014]). Sky One broadcast Naylor's co-written situation comedy (with John Osbourne), *After Hours* (dir. Craig Cash, 2015). Musgrave's *Crushed Shells and Mud* (Southwark Playhouse 2015) is being developed as a major film. Scriptwriters have also engaged with marginal and under-represented groups in local communities. Notably, Musgrave collaborates with Tara Arts and Black Theatre Live (*Indigo Giant*), a south London theatre group leading the consortium of Black Theatre Live. Its mission is to reflect through creativity the 'infinite variety' of modern Britain.

Waters' dramas were researched through extensive conversations with leading public figures in the events depicted (for example, Lord David Owen and Baroness Shirley Williams [*Limehouse*]). Wertenbaker's *Our Ajax* was developed from in-depth collaborations with current and former servicemen and women (then returning from Iraq and Afghanistan), mental health workers, veterans in prison, as well as family support groups. Waters, working with McNeil, staged *Hide*, a staff and student devised promenade performance on climate change, landscape, and biodiversity, which ran for four promenade performances at RSPB Strumpshaw in June 2016, the first drama performed in an RSPB location.

NOISE (New Opera in Scotland Events), founded in 2011 by Carson, offers a new model of opera for the twenty-first century. NOISE's site-responsive and community-based collaborative projects, focusing on previously under-represented constituencies and untold stories, has challenged received perceptions of opera and its contemporary significance. Carson commissioned, produced, and directed four new operas: *Hirda* (2015); *Navigate the Blood* (2018); *Love Speaks*, and *Ceilidh* (2018) at several venues including a whiskey distillery in the Hebrides; Sloans Bar and Restaurant; and Pride House, an LGBTQ+ space created for the duration of the 2018 European Championships in Glasgow. Carson was interviewed on Radio 3 (*Music Matters*), Radio Scotland, (*Classics Unwrapped* and *The Culture Show*). NOISE was also featured on BBC 2's *The Culture Show*.

Literary Festivals: national and international

Creative Writing colleagues have given a huge number of readings at various literary festivals and events. A small representative sample includes:

- *National*: Hay on Wye Literary Festival; Chiswick Literary Festival; the Isle of Wight Literary Festival; Manchester Literature Festival; Troubadour Poetry Café; BBC Bush House, London; Crickhowell Literary Festival; Foyles Debut Writers Festival; LSE Spring Literary Festival; Wordstock (Free Word Centre, London); Wasafiri (Yurt Cafe, London); Rich Mix (London); the European Bank (London); The British Library; and Royal National Theatre.

- *International:* Higher School of Economics, Moscow; British Embassy, Stockholm; Tallin University Summer School, Estonia; New York University/University of Limerick Summer School; Ake Literary Festival, Abeokuta, Nigeria; Haus fur Poesie, Berlin; Czeslaw Milosz Literary Festival, Krakow; Slovene Book Fair, Ljubljana, Slovenia; International Literary Festival Utrecht, Holland; Pula Book Fair (Croatia); Kuala Lumpur Diversity festival of the Arts, Malaysia; British Council (Kolkata); and Geneva Writers' Conference.

Public and Third Sector

Large was a member of the DCMS UK-China Sector Advisory Group (2016-17). Colleagues have worked with local partners including Norwich Town Close Estate Charity and Inverclyde Council (Nowell Smith 2018). Jos Smith collaborates with arts and environmental charity Common Ground. Large collaborated with Norfolk Summer Deaf Festival and Shakespeare's Globe for a workshop on translating Shakespeare into British Sign Language (2019). Smyth worked with the Norfolk Rural Community Council (now Norfolk Community Action), a partner in her 2014-16 AHRC funded 'Preserving Place' project. Hungate Medieval Art were project partners in her 2018 Paston Footprints project, which hosted an exhibition on the medieval Pastons (attendance of over 4,000 people).

BCLT Partnerships

The BCLT's Sebald Lecture, an annual public lecture, is sponsored by NCW and hosted by the British Library Conference Centre. From 2014-2020, it has been delivered by Margaret Atwood, A. L. Kennedy, Roger McGough, Michael Longley, Arundhati Roy, Emily Wilson, and David Bellos. BCLT and NCW collaborated with the British Council and Globe Education in 2016 to deliver workshops on translating Shakespeare in Cologne, Germany; Singapore; and Mexico City. In 2017 NCW was awarded £88k from ACE's *Reimagine India* fund for 'Writing Places', an ambitious creative writing and literary translation-led project between Norwich and Kolkata. That year NCW and BCLT collaborated with the Centre for the Translation of Indian Literatures at Jadavpur University (Kolkata) to run a two-day translation workshop, translating between Bengali, Nepali, Odia, and English. International projects and partners are frequently brought to Norwich: in May 2019, BCLT and NCW co-hosted the annual meeting of CEATL, the European Council of Associations of Literary Translators; in November 2019, they collaborated with Inpress Books and UEA's Publishing Project to host 'Publishing in Translation', which launched BCLT's 30th anniversary year. BCLT and NCW share a seat on the executive committee of the UK Translators Association, and both are members of RECIT, the European Network of International Literary Translators' Centres. BCLT partners with other national and international research organisations on research projects such as the AHRC-funded projects 'Cross-Language Dynamics' (Open World Research Initiative, 2016-20), 'Writing, Analysing, Translating Dalit Literature' (2014-16) and 'Literature under Constraint' (2017-19). BCLT has also hosted visiting researchers from Argentina, Australia, Bulgaria, Canada, India, Japan, S. Korea, Norway, Poland, Russia, Spain, and USA. It has provided intensive professional development for 42 EC writers and translators, held over 100 free events, commissioned 498 writers for appearances and work, and welcomed almost 60,000 total audience and participants across its various local, national, and international programmes.

Academic collaborations

Mondal has collaborated with the University of Wollongong (Visiting International Scholar Award: AUD\$10,000), resulting in a symposium, lecture, journal special issue, and an edited volume (2016-). Donnell has collaborated with the Special Collections of the University of the West Indies at UWI St Augustine, Trinidad and Tobago for her Caribbean Literary Heritage project, and with the Bocas Lit Festival. Kitson is a founder member of the international, interdisciplinary research network *China and Global Modernity* with Sun Yat-Sen University, Chinese University of Hong Kong; Australian National University; and University of Illinois at Urbana-Champaign, resulting in the publication of two special journal issues (*European Romantic Review* [2016] and *The Wordsworth Circle* [2020]), two edited collections, as well as several networked conference/symposia/panels at the Universities of Hamburg (2014), Tokyo (2014); Chinese University of Hong Kong (2014), Sun Yat-Sen University (2016); ANU (2017) MLA New York (2018) and Seattle (2020). Potter has collaborated with Oxford and CRNS, Paris – for the

AHRC-funded 'International PEN' project (cited in section 3), Taunton with Benjamin Kohlmann (Freiburg and Regensburg) for the co-edited volume *A History of 1930s British Literature*, (Cambridge UP), and Karshan with the Institute of English Studies and NCW – on creative criticism.

Prizes, Awards, and Research Fellowships.

Watson's 2018 memoir, *The Language of Kindness: A Nurse's Story*, was 'Book of the Year' for the *Guardian*, *Daily Telegraph*, *New Statesman*, *Times*, and *Sunday Times*. McNeill won the 2016 Banff Mountain Film and Book Festival's Grand Prize (2016) for her memoir *Ice Diaries*. Riley was awarded in 2014 the Jerwood Fiction Uncovered Prize (£5k) and the Cholmondeley Award (for lifetime achievement), and the Roehampton Poetry Prize, University of London in 2017. McWatt won the nonfiction category of the premier international prize for Caribbean writing, the OCM/BOCAS Prize (2020), as well as an Eccles British Library Award (2018) for her memoir *Shame on Me*. Helen Smith's *An Uncommon Reader* (2017) was the joint winner of the Biographer's Club Prize and the RSL/Jerwood Award for Non-Fiction. Naomi Wood won the Jerwood Uncovered Prize for *Mrs Hemingway* (2014). Naylor was awarded the 2019 Norfolk Arts Award for 'Lights! Planets! People!'. Kirstin's Smith's essay "'He was no fool. He was a bridge jumper'" was shortlisted for the British Association for Modernist Studies ECR essay prize. ECR Cooper was also created an AHRC New Generation Thinker (2017) for her work on war, nation, and Europe in the literature of the first half of the twentieth century. NOISE (dir. Carson) received a special commendation at the *Opera and Music Theatre Awards* (2019).

Colleagues have undertaken prestigious and highly competitive research fellowships or acknowledged for their contribution by learned societies or academic standing in the census period: Mondal was awarded a Vice-Chancellor's International Scholar Award (VISA) at the University of Wollongong (2016); Potter a Harry Ransom Center Research Fellowship (March-April 2015). Riley completed her term as A. D. White Professor-at-Large, Cornell University, Ithaca, NY, USA in 2014. Kitson was a Visiting Research Fellow in the Institute of Humanities Research at the Australian National University (2017).

Journals

LDC contributes significantly to the larger research infrastructure of the discipline. Taunton is an associate editor of the *Critical Quarterly*, Connors the modern period editor of *Notes and Queries*. Members of the School are widely represented on the advisory boards of scholarly journals including: *Cantalao* (Boll); *Textual Practice* (Potter); *Oxford Literary Review* (Connors); *Romanticism* (Kitson); *Keats-Shelley Journal* (Kitson); *The Wordsworth Circle* (Kitson); *Early Modern Literary Studies* (Woodcock); *Cambridge Literary Review* (Noel-Tod, poetry editor); *Wasafiri* (Donnell and Chaudhuri); *Communication and Culture Online* (e-Journal) (Goldsworthy, Jos Smith); *Meniscus international literary journal* (Cowan).

Academic Review

Colleagues read for a large variety and number of academic book publishers and journals including: *Textual Practice*, *Modernism/modernity*, *Studies in Fiction*, *Women: A Cultural Review*, *English*, *Literature Compass*, *Review of English Studies*, *Studies in Romanticism*, *Romanticism*, *Feminist Review*, *Literary Geographies*, *European History Quarterly*, *Women: A Cultural Review*, *Studies in Travel Writing*, *Wasafiri*, *Literature and History*, *Modern Philology*; among many others.

Colleagues are members of numerous series editorial boards, supporting the research base by providing expert assessments for academic presses including: Oxford UP; Cambridge UP, Blackwell, Palgrave Macmillan, Bloomsbury Academic; Liverpool UP, Columbia UP, Routledge. Colleagues are members of series editorial boards, including *Palgrave Studies in Literature, Culture and Human Rights* (Potter); *Palgrave Life Writing Series* (Goldsworthy); *China and the West in the Modern World* with Sydney UP (Kitson); 'English at the Interface' with Liverpool UP (Mondal). Large is General Editor of the series *Routledge Studies in Literary Translation* and *The Complete Works of Friedrich Nietzsche* (Stanford UP), and Jowitt of 'English at the Interface' (Co-editor).

Overall, the unit recognizes that every researcher's plans for developing their research is individual and distinctive; it responds to and fosters this so that research in the School is enriched by a sense that each member of staff is in control of their own research agendas. In so doing, it has created a culture that strives for both excellence and inclusivity, and, in large measure, has delivered this in the REF census period.