

Institution: Oxford Brookes University

Unit of Assessment 27: English Language and Literature

1. Unit context and structure, research and impact strategy

Unit context and structure

English Language and Literature at Oxford Brookes comprises a dynamic group of researchers whose work combines traditional academic excellence with innovative practice-based scholarship. Our location in Oxford provides us with access to world-class research resources, and we have particular expertise in textual studies, editing and archival work. Working within the framework of a successful and ambitious modern university, our researchers are at the cutting-edge of disciplinary developments in creative writing, the interface between critical and creative methodologies, and other branches of research-in-practice. The UoA is home to an independent poetry pamphlet press, **ignition**press, and two academic journals, *Utopian Studies* and *The John Clare Society Journal*. Staff play a leading role in the learned societies and editorial boards which shape our disciplines, and co-ordinate a lively programme of in-house seminars, lectures, conferences and public events. Impact is a core part of our mission. Our strategy has prioritised hard-to-reach local communities, bringing the benefits of our work to those in Oxfordshire who would not otherwise have access to art and literature, and then scaling up our activities in national and international contexts.

Since 2014 we have continued to target resources towards the growth of our five research clusters (see below) which foster collaboration and facilitate impact. Most cluster members are in the School of English and Modern Languages. Others are based in the School of Publishing (**Davis, Franklin, Potter**) and the School of History, Philosophy and Culture (**Lischinsky**). All staff and research students join at least one cluster, developing their own research agendas alongside colleagues with similar interests. Activities such as our regular seminar series, which hosts leading scholars from outside Brookes, have fostered a rich, collaborative environment in which research flourishes.

The **Gender and Technologies** cluster focuses on modernist avant-garde cultures and the history of embodiment. Monographs include **Goody's** study of the intersection between gendered subjectivity and leisure technologies, **E. White's** exploration of modernist identity and machines, **Munro's** account of queer American modernism, and a study of the intersection between food, literature and philosophy by Christou (member of the unit until 2018). Other outputs take a longer historical view including **Jackson-Houlston's** monograph on gender and Walter Scott, and **Craik's** work on the overlapping early modern histories of anatomy and poetics.

Networks and Localities (formerly Communities and Ecologies) explores national, transnational and international links between peoples and cultures. Monographs focused on Britishness, and British encounters with others, include **Jay's** account of British writing in Paris, and **Hawes'** study of Englishness. **Kövesi's** monograph offers a revisionist account of John Clare, Britain's pre-eminent poet of place, and is complemented by **S. White's** work on rural writing in the Romantic period and by **Franklin's** novels on class and belonging in contemporary rural Britain. Cross-cutting narratives of nationhood emerge through **O'Gorman's** monograph on the transnational 9/11 novel. The cluster's focus on belonging and unbelonging, and on diasporic communities, is furthered by **Pohl's** work on national identity in eighteenth-century European literature, and **Kontou's** on the otherworldly literary networks created by nineteenth-century spiritualism.

The **Materialities** cluster supports work on editing, textual scholarship, and book history. Members have produced several editions of world-leading importance including **Jay** (Margaret Oliphant), **Low** (John Ford), and **Craik** (Ben Jonson). **Davis'** work on South African literary culture offers an international perspective. Further editorial work in progress includes **Pohl's** edition of Elizabeth Montagu's letters, supported by an AHRC networking grant, and **Roe's**

Longman edition of the *Complete Poems of Christina Rossetti*. Textuality comes into conversation with material culture through **Roe's** work on the intersection between Victorian poetry and painting, and **Higgins'** on the material history of performance.

Memory, Conflict and Life-writing brings together colleagues whose work focuses on narratives of the self, particularly through creative practice. **Chan's** collection *Flèche*, which won the 2020 Costa Prize for Poetry, considers the queer, non-white body in contemporary Hong Kong and beyond, and puts forward fencing as a metaphor for the simultaneously weaponized and vulnerable self. **Chamberlain's** novels, set during the Second World War, explore from a different angle the gendered implications of conflict. Extending the focus on under-represented voices, **Aubert's** work sheds light on processes of memory-making during the First World War, while **Potter's** monograph explores how doctors, nurses and ambulance drivers create alternative narratives of conflict.

The **Language and Discourse** group has a specific focus on the relation between discourse, ideology and society. **Macrae's** monograph, developed with British Academy funding (Small Research Grant), considers how language works in its immediate contexts by focusing on examples from twentieth-century fiction. This work is complemented by **Lischinsky's** on the social, agential and political issues revealed by linguistic techniques. Furthering the group's interest in language and identity, **Ellis** explores how literary style reveals links between cosmopolitan space and youth identity in contemporary black British fiction.

The UoA's activities are overseen by a Research Lead (**Craik**) who has responsibility for strategy and management. All researchers complete a Personal Research Plan (PRP) every May and are invited to refresh their plans mid-cycle to ensure that time and QR funding are carefully invested. Staff are encouraged to identify research and impact goals in keeping with their career stage, and to reflect each year on progress. This process is managed by the Associate Dean for Knowledge Exchange for the Faculty, in conjunction with **Craik** and **Kövesi** as Head of School, with feedback offered in a spirit of fairness and transparency. Research tariffs are allocated in accordance with the university's well-established workload planning framework.

Research and impact objectives

In REF2014 we declared our aim to sustain and enhance the vitality of our international research strengths. We planned to do this by:

- Expanding the total number of staff producing the most significant, intellectually coherent and original research outputs;
- Continuing proactively to foster the research of early and mid-career researchers through support, mentoring and the university's commitment to research as an integral part of academic duties;
- Extending our community of postgraduate researchers;
- Developing interdisciplinary and collaborative outputs, projects and scholarly encounters.

We have fulfilled our first objective as follows. Through strategic investment and robust student recruitment, the unit has extended in both size and scope. In the 2001 RAE, 8.75 FTE were returned; 15 in 2008; 14.7 in 2014; and 21.6 in REF2021. Overall staff levels for the unit have increased while the core staff from 2014 have been retained. Of the 17 staff submitted in REF2014, 12 are returned in REF2021. The assessment period since 2014 has been the most successful in the unit's history in terms of research of world-leading quality, as evidenced by the publication of 17 monographs (up from 14 in 2014).

Our remaining three objectives have also been achieved, as outlined below in Sections 2 and 4.

Impact development

Support for impact is delivered through the Faculty Impact Lead (**Goody**) and the university's Research Impact Steering Group. The university offers dedicated sessions on planning, delivering and recording impact, often working in partnership with the Research and Business Development Office. Informal support is provided by the unit's 'Impact Champions' whose work underpins our three submitted Impact Case Studies (ICS). The unit invests in additional training from external consultants, to which postgraduate, postdoctoral and ECRs are particularly welcomed, and a regular programme of faculty and school events explores the benefits of impact. Impact is firmly embedded into the annual PRP process, and is considered in workload allocations as well as applications for promotion.

Our approach to achieving impact over the assessment period has had two strands. Firstly, **Kövesi, Munro, Potter** and **White** have been supported by awards from the university's Research Excellence in Impact competitions which have enabled the development of our three ICS. In parallel, we have developed impact more generally by supporting **Craik, Higgins, Lowe, Macrae, O'Gorman, Roe** and **S. White** through the deployment of university, faculty and school funds. These smaller seed grants have mainstreamed impact, allowing the majority of colleagues to engage in some form of activity. Many of the UoA's impact events were featured in the faculty's inaugural Think Human festival in 2018, and further developed in 2020's follow-up festival. In these ways we have created flexible pathways towards impact, supporting colleagues at every career stage with a view to ensuring the UoA's future resilience and vitality.

A commitment to serve those who are marginalised from the traditional literary mainstream fuels all of our impact work. The university's unique position within but also on the edges of Oxford's historical establishment has enabled us to find bold new ways to increase the reach and significance of our research. All three of our ICS engage audiences who have traditionally found it difficult or impossible to access the arts through Oxford's usual channels. Our strategy of engaging with local organisations, charities and independent enterprises, then gradually scaling up capacity, has allowed us to bring our research to ever wider and more diverse beneficiaries. The Oxford Brookes Poetry Centre, under **Munro's** direction, has grown from grassroots beginnings into a confident, globally oriented platform for cultural experiment. The Poetry Centre's activities are supported by permanent staff including celebrated poet (**Chan**) as well as academics with expertise in poetry from the sixteenth to the twentieth centuries (**Craik, Kövesi, Potter, Roe**). The Centre's extensive portfolio of impact activities includes a thriving independent poetry press, **ignitionpress**, which has published 14 pamphlets since its launch in 2018. The press has a specific remit to foster emerging voices which break the mould of contemporary poetry, and has published new work by Belinda Zhawi (originally from Zimbabwe), Jennifer Lee Tsai (a British poet of Chinese heritage), the Irish poet Majella Kelly, the queer Greek poet Kostya Tsolákis, and the Canadian-born Alycia Pirmohamed. **Chan's** *A Hurry of English* was selected as the Poetry Book Society Summer pamphlet choice for 2018, with Pirmohamed's *Hinge* and Isabelle Baafi's *Ripe* winning the same accolade in 2020 and 2021. The Oxford Brookes International Poetry Competition, which has run annually since 2015, celebrates the diversity of poetry written in English through its English as an Additional Language category. In 2020, the competition attracted a record number of 1,614 entries from 740 poets in 56 countries. The Centre's writing workshops, readings, exhibitions, symposia and open mic evenings – often organised in partnership with local charities or community organisations such as The Old Fire Station, Pegasus Theatre, the Albion Beatnik Bookshop and The Archway Foundation – have created a constellation of new hubs for writing and reading which together advocate for poetry's value in today's society.

The Poetry Centre's successes are mirrored in the UoA's wider impact activities. Many of these serve economically disadvantaged communities for whom universities, and indeed Oxford itself, may seem impossibly remote. **Craik's** 2015 project 'Watching', funded as PI by a Wellcome Trust Arts Award and supported by faculty QR funding, used early modern literature and science to raise awareness of the benefits of healthy sleep in areas of significant economic deprivation in Edinburgh. The reach of the project extended further when it was adopted by Edinburgh's Reid School of Music for outreach work with schools in The Gambia aimed at improving children's language and literacy skills. **S. White's** 'Mapping Magic' project, supported by a faculty events

grant, partnered with UK heritage organisations to create interactive maps showing how folklore can engender a sense of community, especially in disadvantaged rural areas. Launch events took place in 2016 and 2017 with the Selkirk Conservation Area Regeneration Scheme, with the Brontë Parsonage Museum, and with Discovering Shropshire's History in Shrewsbury. **Macrae's** 'Integrating English' project, run in partnership with Northumbria University and Aston University, benefits teachers through CPD conferences and a teacher-oriented blog whose development was supported by a British Academy/Leverhulme Small Grant. Relatedly **Macrae** served as AQA examining body Expert Subject consultant from 2012-2016, while **Roe** was an invited speaker in 2016 for an English & Media Centre CPD teacher-training day on Christina Rossetti. All of these impact initiatives have been underpinned by school and faculty funding.

Interdisciplinarity

Interdisciplinarity is at the heart of the UoA's intellectual identity and is 'hard-wired' into all five research clusters which are unconstrained by disciplinary boundaries or traditional, period-based specialisation. Researchers play key roles in the university's new Research, Innovation and Knowledge Exchange (RIKE) networks. For example **Craik** is a member of the Steering Group of Children and Young People. Our rich commitment to interdisciplinary ways of working is evidenced by the monographs of Christou (English/Philosophy), **Davis** (English/Publishing), **Chamberlain, Franklin, Goody, Hawes, Jackson-Houlston, Jay, Munro** and **Potter** (English/History), **Macrae** (English/Linguistics), **O'Gorman** (English/Politics), and **E. White** (English/Computing). Further evidence of interdisciplinary excellence is found in the leading journal articles by **Aubert** (English/French), **Craik** (English/Medical Humanities), **Higgins** and **Low** (English/Drama) and **Roe** (English/Visual Art).

The UoA has also achieved success with interdisciplinary practice-based research. **Joss** has written two libretti, directing and designing the resultant chamber opera productions in 2017 and 2018 with West Green House Opera. The 'utterly hilarious' *Rita* earned a 5* review from *Music OMH*, and was reviewed in *Classical Source* as 'a spectacle as entertaining and stimulating as a grand opera'. The UoA is recognized as hub for critical/creative writing through **Craik's** involvement as one of the founding commissioning editors of *Beyond Criticism*, a new series of books which launched in 2016 with Bloomsbury with the support of a faculty Seed Award. Now published by the independent Boiler House Press at the University of East Anglia, the series seeks to imagine the new forms literary criticism might take in the twenty-first century. Other staff members committed to the interface between critical and creative thinking include **Pohl** whose work on eighteenth-century utopianism engages with present-day environmental activism through Braziers Park, an intentional community in Oxfordshire. In a related strand of activity, **Hawes** is principal adviser on a seven-part BBC TV series provisionally entitled *British Creativity: Disruption and Renewal* intended to celebrate the centenary of the BBC in 2022 and produced by NUTOPIA whose last BBC TV production was *Civilisations*.

The annual Faculty Research Conference allows interdisciplinary thinking to prosper across and between schools, while externally oriented conferences encourage cross-faculty synergies. The Gender and Technologies cluster hosted the 2018 Conference of the British Society of Literature and Science which brought 112 researchers to Oxford Brookes to explore the relationship between literary and scientific thought. **Goody's** keynote at this event seeded her monograph *Machine Technologies* which later translated, through the faculty's cross-cutting Think Human festival, to a public engagement event focused on big data management entitled 'The Day After Tomorrow: Artificial and Natural Futures'.

Other important interdisciplinary conferences include **Davis'** 2016 'The Academic Book in the South', supported by the AHRC and the British Library, attended by 120 publishers, librarians, archivists and academics from across Africa, Asia and the Middle East; and, in 2017, 'New Directions in Print Culture Studies' which generated a special issue of *Logos* (2019). With the Centre for Creative and Cultural Research at the University of Canberra, The Poetry Centre (under **Munro's** direction) organises an annual symposium which fosters transnational

approaches to creativity. **Kövesi's** 'John Clare in Space', an international conference held in 2014 at Oxford Brookes for 120 academics, creative writers, natural historians and artists, marked the 150-year anniversary of the poet's death. Celebrated stand-up comedian Josie Long was commissioned to write and perform the first Clare-based stand-up comedy. Together these activities demonstrate the UoA's openness to embracing the rewards of interdisciplinary research in its widest possible applications.

Open research environment and research integrity

The UoA has developed a capacious approach to making its research openly accessible, exceeding the requirements of REF2021. It has extended the range of publications available through RADAR, the university's research repository, to include book chapters and monographs as well as journal articles.

The Man Booker Prize archive (<https://radar.brookes.ac.uk/radar/s/booker>, launched July 2018), housed at Oxford Brookes library, offers an invaluable open resource for research into twentieth and twenty-first century fiction. The archive includes over 800 digitised records of correspondence, publicity materials, minutes of meetings, photographs, and copies of longlisted and shortlisted works since the inauguration of the prize in 1968.

Macrae's report 'The use and misuse of language', generated as part of her work for the Commission on the Donor Experience, is available for public consultation together with a website synthesising academic research on charity fundraising; while **Pohl's** digital edition of *Elizabeth Montagu's Collected Letters Online* will be freely accessible to all, with the first part of the edition already in the public domain. Underpinning data for all three of our ICS has been deposited on project websites, including **E. White's** transcriptions of previously undiscovered manuscripts by twentieth-century avant-garde figures from Yale, UCLA, and SIU Carbondale. Other open access datasets include new poetry generated through **Munro's** collaboration with worldwide veteran communities, and through **Kövesi's** work with libraries in economically disenfranchised areas of the UK. The website for **Kövesi's** project 'The Meeting' offers freely downloadable audio performances of John Clare's poetry.

The research integrity of the UoA is overseen by the University's Research Ethics Committee whose membership brings cross-faculty researchers (staff and students) together with other colleagues, including members external to the University. The faculty has a dedicated Ethics Officer, and best practice around data protection, privacy, and the involvement of human participants is shared through the school's Research and KE Committee. Those involved with the activities of **ignitionpress** work within the guidelines of the Copyright Licensing Agency, ensuring compliance with ethical, legal and professional frameworks. UoA researchers play leading roles in the subject associations through which ethical obligations and standards are debated. For example **Ellis** is an executive member of University English from where he is developing a national forum dedicated to decolonising curricula in English studies.

Future strategy

Before REF2028, we will sustain and further develop our rich research culture and impact work. Our main aims are as follows:

- To continue producing world-leading scholarship which combines traditional approaches with innovative practice-based research (including creative writing and performance-based methodologies) in keeping with the intellectual freedoms opened up at one of the UK's leading new universities;
- To further extend our interdisciplinary and collaborative outputs, projects and scholarly encounters by targeting QR funding towards our five research clusters; and by refreshing our strategy for external grants and project bids by engaging with the university's

interdisciplinary RIKE networks;

- To further enrich our impact work, building on a strong sense of civic purposefulness rooted in Oxfordshire while increasing the international reach of our research;
- To enhance the careers of early and mid-career researchers through the university's continuing commitment to supporting research and impact as integral parts of academic duties, as indicated by graded workload allowances;
- To consolidate our flourishing community of postgraduate researchers through the continuation of faculty-funded PhD bursaries, and through attracting external funding.

2. People

Staffing and recruitment

The university's investment in this area has taken two forms. The first has been the recognition offered through promotion, enabling the retention of core REF2014 staff. The second has been a series of appointments at early career level. Staffing decisions have been targeted towards the development of the five research clusters described above. Category A staff all hold permanent contracts, with the exception of three colleagues in phased retirement and two Research Fellows (see below) who were appointed to three-year career development posts on a pathway towards permanent appointment.

Three members of the UoA have achieved promotion from Senior Lecturer to Reader (**Craik, Roe, S. White**), and three from Reader to Professor (**Goody, Lea, Pohl**). This has consolidated the UoA's areas of expertise, and has ensured professorial representation in all five clusters.

The university has enabled four ECR appointments (**Chan, Christou, Joss, O'Gorman**) which together represent a strategic investment in succession planning. The appointment of **Joss** and **Chan** to permanent positions has built sustainability into the creative writing strand of the Memory, Conflict and Life-writing cluster, while the appointment of Vice Chancellor's Research Fellows **Christou** and **O'Gorman** has strengthened contemporary and postcolonial expertise within two clusters (Gender and Technologies; Networks and Localities). Research Fellows have light teaching and administrative loads, the main purpose of their roles being to undertake research, publication and impact. **Chan, Christou** and **O'Gorman** have made notable contributions to the UoA in the form of monographs.

Staff development and research leave

The UoA has used devolved QR funding to support an enhanced sabbatical scheme. This is open to all staff in receipt of research hours, including those on fixed-term and fractional contracts, further demonstrating the UoA's commitment to an inclusive environment. Since 2014, this funding has supported a semester away from teaching and administrative responsibilities for eight researchers. A further ten colleagues have won research leave, or pump-prime funding, through the university's annual Research Excellence Awards. Sabbaticals are awarded as significant projects approach completion or require intensive periods of work, and have enabled the delivery of monographs (**Goody, Hawes, Jackson-Houlston, Munro, E. White**) as well as impact (**Kövesi, Munro, E. White**). The impact work of **Kövesi**, who has served as Head of School since 2011, has further benefited from an executive sabbatical.

Flexible funds to support travel, conference attendance and research assistance are available to all colleagues, with further QR targeted towards distinct initiatives related to research clusters. On average we have allocated c. £10,000 annually to support these activities. This funding is distributed through an open call to which all staff are invited to apply every semester. Researchers can also access Staff Development funds, comprised of both university and school QR, averaging £3,000 per annum. For example **Pohl** received funds for intensive Danish language tuition to support her work on eighteenth-century European salon culture, while **Macrae** attended a course in Philanthropic Psychology at the Institute for Sustainable Philanthropy to

support her work on the language of charity appeals. Additional top-up funds are available from the faculty to assist those seeking timely support for one-off projects such as events and conferences.

Researchers benefit from the Personal Development Review process through which each colleague is mentored by a senior member of staff. Many colleagues, including mid-career researchers, also take advantage of the university-wide research mentoring scheme which pairs researchers with more experienced colleagues in cognate disciplines. Succession planning is facilitated through the research clusters, each of which is led by an early or mid-career researcher. In this way, all staff develop a stake in the UoA's research trajectory and long-term vitality.

Research successes are celebrated informally via a regular newsletter and through the UoA's Twitter feed (@BrookesEnglish). These inform the communication channels of the university's marketing team, and feature on faculty and university webpages. Major publications are celebrated through faculty book launch events which are held internally or externally in locations such as the Ashmolean Museum.

Early career researchers

In 2014 we pledged to foster ECRs, and strong support here is indicative of the UoA's vitality and sustainability. Newly appointed staff are eligible for support from the university's 'Your first three years' training programme. In addition, the faculty runs an Early Career scheme which offers bespoke mentoring, and up to £2,000 each year per FTE to support teaching remission, conference attendance, research assistance and visits to archives. **Chan** and **Joss** have received this support in the current census period. Three senior colleagues (**Chamberlain**, **Jackson-Houlston**, **Jay**) are tasked with providing tailored advice focused around first steps in publication, and this initiative allows us to share best practice between 'generations' of scholars. The clusters provide opportunities for ECRs to take up research leadership roles which are recognized through the allocation of workload hours.

The UoA's ability successfully to integrate emerging creative writers into its research culture is evidenced by the appointment of **Chan** as a permanent member of staff after her career was launched through **ignitionpress** in 2018. Further evidence of the UoA's commitment to supporting the work of ECRs is provided by the appointment of **O'Gorman** as an Associate Lecturer who then accepted a Vice Chancellor's Research Fellowship. Other early career staff include postdoctoral researchers Anna Senkiw, appointed in 2019 to work with **Pohl**; and Hester Bradley, appointed in 2019 to work with **Munro** in the Poetry Centre.

Exchange with business, industry and third-sector bodies

The UoA recognizes KE activity in its annual research planning procedures and in all of its research funding schemes. Our strengths in creative writing provide a particularly effective channel for facilitating exchange with business and industry.

Our research has stimulated valuable engagement with the UK book trade. Open access sites such as Goodreads confirm that both **Chamberlain** and **Franklin** have achieved a strong worldwide readership outside the academy. **Hawes'** *Shortest History of Germany* proved pivotal in 2017-18 to the expansion by 30% of a small new publisher (Old Street Publishing, part of the Faber-led Independent Alliance), allowing the UoA to contribute to arts entrepreneurship beyond the university. According to thebookseller.com: '49.6% of the indie's £251,000 in BookScan revenue' derived from this title. Hawes' book has sold over 140,000 copies in the UK and Ireland, has been distributed in 20 other countries, and reached #2 in the *Sunday Times* bestseller list. **Hawes** has also generated high-profile exchange with public and third sector stakeholders including the Association of European Journalists. In 2018 he participated in a 'UK-EU Relations

Beyond Brexit' debate at the EU high commission in London against Gisela Stuart, chair of *Change Britain* and one of the leaders of Leave.eu; spoke on a panel in Berlin with Peter Altmaier, German Economics Minister; and took part in a European Council on Foreign Relations debate in Berlin against senior figures from 5* Movement (Italy) and Fidesz (Hungary) to an audience of 400. His book was declared 'Provocation of the Year' in 2018 by German's biggest news magazine, *Der Spiegel*, and featured as the cover story of *The New Statesman* in 2017. Future activities will be fostered through the university's Creative Industries RIKE network.

Graded workload allowances, agreed through the annual PRP described above, recognize and reward engagement with business, industry and public or third sector bodies. QR funds have in this way supported **Macrae's** collaboration with the Commission on the Donor Experience which explores, partly through cognitive linguistics, the language deployed by UK fundraisers in order to build positive relationships with donors. **Macrae** was a member of the Chartered Institute of Fundraising Special Interest Group on the Donor Experience in 2017 and 2018, and was a panel member for the 'Commission on the Donor Experience' workshop at the Institute's 2016 convention in London. She spoke at the Chartered Institute of Fundraising convention in 2017, and at the 'Psychology of Communications' CharityComms conference in London in 2017. These same procedures of recognition and reward have also fostered the UoA's exchanges with museums and other cultural heritage organisations. For example, **Roe's** ongoing collaboration with the National Gallery has delivered a publicly accessible film about Tennyson's 'The Lady of Shalott' for the National Gallery. **Roe** has also created entries on the Rossetti's to the British Library's Discovering Literature website; and, at the Keats/Shelley House Museum in Rome, has co-curated a public exhibition on Pre-Raphaelitism.

Research students

PhD completions have advanced to 19 (from 6 in REF2014) thanks partly to the UoA's success in bidding for five studentships through the university scheme which marked the 150th anniversary of Oxford Brookes. In addition to a stipend and fee waiver, the studentships provide each student with £1,500 support per annum for research expenses. An additional student has completed a PhD in published work, while another has completed an MA by research.

Recruitment of doctoral students is handled by the Postgraduate Research Tutor (PGRT) who liaises with potential supervisors before a final application is considered. A supervisory team, usually comprising a Director of Studies and one, or sometimes two, other supervisor(s) is assembled to interview the candidate. A robust system of monitoring supports all students, as outlined in the Institutional-level statement.

Interdisciplinarity is at the heart of our postgraduate community, and several students have recently completed cross-cutting dissertations. **Goody** co-supervised a project on modernism and dance with Sarah Whately, Professor of Dance at Coventry University ('Modernism's Dance and Bodies, Britain and Germany') while **Craik** co-supervised a project entitled 'Melancholy Past, Melancholy Present' with an Oxford Brookes colleague in Health Sociology. This work was supported by a studentship specifically designed to foster interdisciplinary research. A further student is currently undertaking a PhD in English and Architecture (supervised by **Lea**) entitled 'An Anatomy of Inner-Space: Deconstructing Architectural Narrative in the Short Stories of J.G. Ballard'.

The UoA fosters close links between staff and postgraduates. The faculty's Doctoral Training Programme (established 2018) offers sessions on planning a research project, writing a literature review, the viva, getting published, careers, writing grants, and well-being. More focused training is offered by the PGRT who co-ordinates, each semester, two events on topics such as research databases, archival study, and methodologies, often with visiting external speakers. To encourage interdisciplinary thinking, these are hosted together with colleagues in the School of History, Philosophy and Culture. The faculty also hosts an annual event on diversity and discrimination in academia in order to foster a culture of transparency. Every semester the PGRT

co-ordinates a Saturday Symposium in which six PhD students gain experience of writing conference papers based around work-in-progress, with further training opportunities offered at the Faculty Research Conference. All MA and PhD students are invited to attend the UoA's research seminar series which regularly hosts external speakers. Each semester, one meeting is devoted to showcasing the work of PhD students who present work alongside their supervisors.

Through these activities our PG students are fully integrated into the UoA's activities, encouraged to understand their developing skills within the widest possible contexts, and supported to build secure foundations for a career in academia with a realistic eye to the alternatives. All continue to receive bespoke advice after submission, including a mock-viva.

Staff stay in touch with their research students after completion, and encourage them to publish their research. Our PhD graduates have recently generated a number of monographs in addition to articles and chapters. Robin Schofield (supervised by **Kövesi**) published his thesis as *The Vocation of Sara Coleridge: Authorship and Religion* (Palgrave, 2018) and has edited Coleridge's religious writings for Anthem Press (2020). Jenny Wong's creative writing PhD (co-supervised by **Goody** and **Munro**) led to the publication of her first collection *Letters Home* with Nine Arches Press and a Forward Prize commendation (both 2020). The calibre of our PhD students' work has been internationally recognized. Anne Youngson (supervised by **Hawes**) was shortlisted for the 2018 Costa First Novel Award and won the inaugural Paul Torday Prize for debut fiction by writers over sixty, while Hester Bradley (supervised by **Craik**) won a Malone Society grant for performance-based research on John Lyly.

Equality and diversity

The UoA is committed to advancing equality of opportunity. Brookes has a Centre for Diversity and Policy Practice (UoA17), and **Ellis** and **Chan** serve on the faculty's EDI (Equality, Diversity and Inclusion) committee. Of the 27 (by headcount) staff in our UoA, 26 (96%) have significant responsibility for research (through workload planning allocations); 94% of women and 100% of men. The institutional Equality Impact Assessment (EIA) showed no differences in those returned by any of the protected characteristics. The UoA comprises 65% women (17 of 26; 14.1 of 21.6 FTE), and women carry out key management roles: **Craik** is RL, **Goody** is Faculty Impact Lead, and **Pohl** is PGRT and faculty ECR Mentor.

Concern for equality and diversity is embedded in our structures including the PRP and sabbatical scheme. Research leave has been awarded to a female colleague returning from maternity leave (**Kontou**) and staff have benefited from a suite of policies which support work-life balance. Flexible working options are available through the 'teaching constraints' initiative which allows staff to organize their working week around caring responsibilities. In total, seven researchers have taken maternity, paternity or caring leave during the present cycle with one opting for an extended period of unpaid leave. As a matter of principle, research hours are never reduced for staff facing EDI issues. The success of these policies is evidenced by strong staff retention, and the fact that all colleagues have been able to maintain research profiles.

During the process of developing the UoA's submission, attention has been paid to EDI and to the Oxford Brookes Code of Practice for REF2021. Further equality assessments were undertaken during preparatory audits to ensure a fair spread of work between younger and more established researchers. The Research and KE Committee which advised on the choice of outputs contains an even gender balance. While women are producing, on average, a higher number of outputs, this average is drawn from a relatively low number of men (see above). In addition three male researchers hold senior management positions (**Ellis** as Associate Dean, **Kövesi** as Head of School, **Lea** as Programme Lead) which has reduced their research capacity. The imbalance in terms of outputs also reflects the fact that the UoA's three ICS are led by men.

Early plans were therefore made to encourage nascent impact through strategic use of QR, and to ensure that female colleagues made a substantial contribution to two out of the three ICS.

3. Income, infrastructure and facilities

Research funding strategy and support

The UoA has had notable success in attracting external income from funders including the Wellcome Trust, the British Academy, the Arts Council of England and Santander. Other factors point to the increasing vitality of our research grant culture. Firstly, the UoA has witnessed an increase in the proportion of staff securing external funding. As the UoA now contains a higher proportion of early and mid-career staff, grants activity has been mainstreamed to ensure sustainability over the longer term. A number of grants have been secured by junior or mid-career staff (**Chan, Higgins, Macrae**). Ten researchers have earned external income in this assessment period whereas in the previous cycle, the majority of income was generated by one staff member (Thomas Betteridge, left 2014). Secondly, the range of organisations from which funding has been secured has diversified, and we have increased our income from EU sources. Thirdly, grant income has been distributed across all five research clusters: Networks and Localities (**Kövesi**), Gender and Technologies (**Craik**), Materialities (**Pohl, Higgins**), Memory, Conflict and Life-writing (**Chan**), Language and Discourse (**Macrae**). The track record of all clusters in attracting external funding demonstrates their future sustainability.

Craik's cross-cutting arts-in-science 'Watching' project, supported by a c. £30,000 Arts Award as PI from the Wellcome Trust, generated significant impact. This work was later substantially enriched by benefits-in-kind, receiving £20,000 from other sources including £10,000 in-kind support from the Royal Botanic Gardens, Edinburgh. Two years later this project generated 'The Marina Project', co-led by **Craik**, which generated £10,000 of in-kind support from the Royal Shakespeare Company when it was adopted in 2016 as the inaugural Research and Development project at the company's newly re-opened studio theatre The Other Place in Stratford-upon-Avon.

All three of our ICS have attracted external funding: **Munro** and **Potter's** work on the commemorative poetry of war was supported by an award of \$175,000 from the Andrew W. Foundation to the University of Oxford with **Munro** as Co-I; **Kövesi's** £15,000 award from the Arts Council allowed the development of creative writing workshops promoting access to the arts among under-represented groups; while **E. White** won a Building Bridges grant of £20,000 from the Library and Information Association for his work with Oxfordshire County Libraries. External charitable funding won by **Pohl** from the AHRC, the Foyle Foundation, the MHRA and a private funder has underpinned the development of *The Elizabeth Montagu Correspondence Online*. **Pohl** was awarded additional grants from the British Academy and Santander to support archival work on eighteenth-century national identity in Europe.

Davis bid successfully for a British Academy Mid-Career Fellowship in 2020/21 to support her ongoing work on publishing in South Africa. Other staff have won smaller grants from the BA/Leverhulme Small Grants scheme (**Macrae**) and the Society for Theatre Research (**Higgins**); events funding from the Danish Arts Literary Events (**Munro**) and the Poetics & Linguistics Association (**Macrae**); and travel grants from the MLA (**O'Gorman**), the Modernist Studies Association (**Goody**), the University of Victoria Digital Humanities Summer Institute (**E. White**), the Baylor University Research Fellowship (**Roe**), and the Australian Research Council (**Craik**). **Munro** was awarded a month-long Harry Ransom Center Fellowship supported by the Fred W. Todd Southern Literature Endowment Fund in 2015.

Grant applications benefit from an effective support system offered by the school, faculty and university. Advice is provided by the Faculty Grants Officer with the university's Research and Business Development Office providing guidance on costings. All applications over £10,000 are reviewed by members of the Faculty Grants Panel, which includes **S. White**. Mentors from the panel with subject expertise work with the applicant, and applications are then reviewed by

another panel member. Tailored training opportunities are offered through a regular programme of events which includes visits from funders such as the Leverhulme Trust, the AHRC and the Wellcome Trust. Other offerings include 'Pitch your Proposal' meetings for scoping work, workshops led by colleagues who have made successful bids, and seminars for colleagues new to the grants process.

Infrastructure and facilities

Excellent facilities are in place to support research and impact. The university invested c. £100,000,000 in the new John Henry Brookes building which offers state-of-the-art research facilities including a new library. This houses the UoA's research seminars and enables us to host national and international conferences (see above). All academic staff have individual offices, and PhD students have designated workspaces. Colleagues enjoy full access to the unparalleled scholarly and archival resources of the Bodleian Libraries, and participate in the seminars and events hosted by the University of Oxford. A recent example of locally-accessible material used by staff and research students include the papers of Frederic George Stephens, one of the seven original members of the Pre-Raphaelite Brotherhood. These materials, held in the Bodleian, underpinned Robert Wilkes' PhD (co-supervised by **Roe** and a colleague in History).

The UoA benefits in other ways from a variety of specialist research facilities and infrastructures which have allowed us to develop our commitment to highly impactful research. Our particular strengths in textual materiality have been enriched by contact with the Oxford International Centre for Publishing (OICP) whose expertise in concept, design and marketing played an important part in the inception and development of **ignitionpress**. The Poetry Centre's partnership with tall-lighthouse, an independent publisher renowned for identifying exciting new voices in poetry, also proved foundational, and the Poetry Centre receives ongoing operational support from the faculty Business Development Manager.

The unique literary material housed in the library's Special Collections has allowed the UoA to mount exhibitions and events related to its activities. Colleagues working in contemporary literature (**Davis, Lea, O'Gorman**) benefit from the library's archives including the *Publishing in Africa* collection and the Man Booker Prize collection (see above). The practice-based theatre research of **Craik, Higgins, Joss** and **Low** is enriched by the facilities of a drama studio, with technical support provided by a studio manager; and by the UoA's longstanding partnership with Pegasus Theatre, the young persons' performing arts centre in east Oxford. **E. White's** work on modernist avant-garde technologies has been strengthened by access to advanced AI equipment from Computing Services which accelerated the development of the international dimension of his ICS. In this way we make strategic use of in-house expertise and facilities, allowing us to ignite and sustain collaborations with research communities worldwide. All activities are underpinned by the faculty's secure organizational infrastructure which remains flexible enough to accommodate the UoA's intellectual mission.

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

Research collaborations, networks and partnerships

The UoA has an excellent record of collaboration with HEIs and other organisations, and researchers have developed strong networks that have led to publications. Building on her 2014 CHOICE award (Outstanding Academic Title) for *Creating Postcolonial Literature: African Writers and British Publishers*, **Davis'** collaboration with colleagues at the University of Pretoria gained funding from the Global Challenges Research Fund and the British Academy International Partnership and Mobility Fund (both as PI), and from the Newton Mobility Fund (as Co-I). Subsequent meetings in the UK and South Africa brought together scholars, NGOs and government representatives, and led to a 2018 special issue, edited by **Davis**, for the *Journal of Southern African Studies*. This same partnership has recently won funding from the British

Academy, the Newton Fund and the GCRF. All of these activities have benefited from the support of the Networks and Localities cluster, including targeted QR funding.

A key collaborative strength is the UoA's work on scholarly editions. **Pohl** is Editor-in-Chief of *The Elizabeth Montagu Correspondence Online*, tasked with digitising Montagu's letters held at the Huntington Library and other UK/US archives. Her team includes colleagues at Swansea University, and the project has generated a three-year postdoctoral position in the UoA. **Jay** serves as one of two general editors of the twenty-five volume *Selected Works of Margaret Oliphant* (Pickering and Chatto) in partnership with Joanne Shattock (University of Leicester). **Craik's** archive of 479 sources connected to the performance of Ben Jonson's masques and entertainments, co-edited with Karen Britland, was published in 2014 in *The Cambridge Works of Ben Jonson Online*, a project involving an international network of 33 editors. **Lowe** is a contributing editor to OUP's *Collected Works of John Ford*; and her edition of the 1541-46 Revels Office accounts, co-edited with Martin Wiggins (Shakespeare Institute, University of Birmingham), was published by the Malone Society, the world's foremost organisation for textual editing. Other editorial projects are ongoing. **Roe** has recently accepted general editorship of the Longman edition of the works of Christina Rossetti and is building an international team. **Kontou** is editing for Routledge a volume of historical and literary sources, *Victorian Material Culture*, and has begun a three-year collaborative project entitled 'Representations of modern Greece in Victorian popular culture' with Prof. Eferpi Mitsi from the University of Athens, funded by the Hellenic Foundation for Research and Innovation. All of these activities are underpinned by the Materialities cluster where expertise in editorial practice is celebrated and shared.

Other notable collaborative successes include **Jay's** development of a four-volume series with Bloomsbury entitled *The Bible and Literature* with an international team of contributors; and her participation in 2014 in a research seminar at Renmin University, Beijing, which led to the publication of a book chapter in both English and Chinese. **Craik** edited a collection of 23 essays, *Shakespeare and Emotion* (CUP, 2020), bringing together contributors from the UK, Europe, US, Australia and New Zealand. **S. White's** work with Owen Davis (University of Herts), funded by a British Academy Small Research Grant, has produced two journal articles; while **Lowe's** collaboration with Natasha Korda (Wesleyan University), supported by a Visiting Scholars grant which enabled Korda to visit Oxford Brookes, led to the publication of a co-authored book chapter. **Roe's** collaboration with the Watts Gallery (Surrey) has generated a book chapter for *Christina Rossetti: Poetry in Art* (Yale University Press) which was longlisted for the Historians of British Art Book Prize. Roe was a consultant for the 'Christina Rossetti: Vision and Verse' exhibition at the same gallery. **Macrae's** collaboration with Alison Gibbons (Sheffield Hallam University) has delivered a co-edited book *Pronouns in Literature: Positions and Perspectives in Language* (Palgrave, 2018). The unit has also fostered the collaborative work of ECR **O'Gorman** by supporting his attendance at the 2018 meeting of the Modern Languages Association in New York which made possible his contribution to a US-based collection of essays.

Contributions to society

Researchers engage with audiences beyond the academy as detailed above (Sections 1 and 2). As a regular reviewer for the *Guardian* commissioned to write the Poetry Round-up for 2019, **Chan** has shaped public conversations about BAME poetry in the UK and beyond. **Pohl** has twice appeared on BBC Radio 4's 'In Our Time' speaking about Frances Burney (2014) and the Bluestockings (2015), and was interviewed on German public broadcasting station WDR. **Hawes** has made many appearances on BBC radio and on prime-time TV news programmes in Denmark and Germany, shaping public opinion on Anglo-German relations; while **Craik** has appeared on BBC Radio 3 ('Free Thinking') and Radio Scotland to discuss her work on the history of sleep. **Lowe's** 2015 project on the forgotten early modern play *The Queen* was profiled on 'Newsnight' for BBC1; while **Chamberlain** has discussed her work on BBC Radio 4 ('Midweek') and, as Virago's first author, on television in a BBC2 documentary entitled 'Virago: Changing the world one page at a time' (2016) and on BBC4's 'The Reunion' with Kirsty Wark (2020). Other notable activities include **Roe's** 2019 television appearance on BBC4's 'Lucy

Worsley's Christmas Carol Odyssey', filmed at Highgate Cemetery, the location of the Rossetti family grave.

Colleagues have presented at the Oxford Literary Festival (**Kövesi, Franklin**), Stanza (**Munro**), the Cheltenham Literature Festival (**Chan**), and the Brighton Fringe Festival (**Pohl**). **Hawes** has presented at the Hay Festival in the largest venue seating 600 people, and at the Edinburgh Festival, and has written features for *The Spectator*, *The Guardian* and *The New Statesman*. **Jay** has lectured to non-academic audiences through the George MacDonald Society and the William Hail White Society. **Franklin** has worked with the Arts Council England-funded social interest group 'Reading the Forest' dedicated to increasing literacy within the economically deprived Forest of Dean; and runs the monthly 'Short Stories Aloud' event at Blackwell's flagship Oxford shop, celebrated by the Huffington Post as 'unlike any other literary event'. **Ellis** gave the 2019 Oxford Brookes Black History Month open lecture on Windrush literature; and convened an 'Intersectional Oxford' public event featuring writer and journalist Shaista Aziz. **Craik** writes regularly for *The Times Literary Supplement* and has contributed to their podcast. She has offered pre-performance lectures at Shakespeare's Globe, while **Chamberlain** has lectured at the Court Theatre (Chicago) and **Higgins** has contributed lectures to the Oxford Playhouse Spotlight Group. Together these activities demonstrate the unit's sustained commitment to maximising the reach of our research and impact among diverse public audiences.

The faculty's Think Human festivals (2018, 2020) have a specific remit to enhance the impact of high-quality research, and to widen its dissemination for the benefit of local, national and global communities. At the first Festival in 2018, over 2,000 visitors attended 30 events organised by staff. These diverse audiences were made up of students, alumni, staff, school children and members of the local community. Interaction with the public included 2,500 web visits, 1,500 branded searches, and 100,000 video views. For the 2020 Festival, staff organized events on Iris Murdoch and art; on John Clare's poetry; on transnational literature and migrancy; on literary utopianism; on poetry and augmented reality; on the life-writing of war; on verse-writing and authority; on literature and intersectional identity; on poetry and constitutional law; and on children's books. The Festival allowed UoA researchers to engage powerfully with communities under-represented in the arts. For example, **O'Gorman's** monograph *Fictions of the War on Terror: Difference and the Transnational 9/11 Novel* translated into two events aimed especially towards Oxford's Muslim communities: 'Fault Lines: Literature and Islamophobia', a discussion hosted in collaboration with British-Sudanese novelist Leila Abouleila; and 'The Everyday Architectures of Gaza', an exhibition co-created with Salem al-Qudwa, an architect in Gaza's Palestinian Territories.

Contributions to the research community

Researchers make a strong contribution through editing academic journals and book series. The UoA is home to *Utopian Studies* (Penn State University Press), edited by **Pohl**, and *The John Clare Society Journal*, edited by **Kövesi** with **Jackson-Houlston** on the Advisory Board. **Jay** is on the advisory boards of the journals *Literature & Theology* and *English* (both OUP), and serves on the British Association of Victorian Studies executive committee. **Lischinsky** is one of four editors of the international *Journal of Corpora & Discourse Studies*, reviews editor of *Discourse & Society*, and serves on the editorial boards of *Discurso & Sociedad*, *Critical Discourse Studies*, *International Journal of Marketing Semiotics* and *Asparkia*. **Chan** co-edits *Oxford Poetry*, has been a guest co-editor at *The Poetry Review*, and has served as pamphlet choice selector for the Poetry Book Society. **O'Gorman** is an associate editor at the *Journal of Postcolonial Writing*, while **Pohl** serves on the editorial board of *Palgrave Studies in Utopianism*. **Roe** has edited a special issue of *Victoriographies* focused on the poetry of Dante Gabriel Rossetti.

Further contributions are made through our leadership roles in academic organisations. **Chan** is an advisory board member of the Poetry Translation Centre, and a jury member of the Folio Prize Academy; **Davis** is Associate Editor for the Cambridge Elements series in Colonial and Postcolonial Publishing (CUP); **Franklin** is a judge for the Costa Short Story Award; **Pohl** serves

on the Steering Committee for the Society for Utopian Studies; **Goody** is a member of the Executive Committee for the British Association for Modernist Studies; **Low** and **Craik** serve as Council member and Executive Secretary respectively of the Malone Society; and **Lischinsky** is a committee member for the Association for Discourse Studies in Society, and is a member of a special interest group on Health and Science communication for the British Association of Applied Linguistics.

Researchers participate as advisors and assessors for national and international grant-awarding bodies. **Craik**, **Davis**, **Goody**, **Kövesi** and **Pohl** are members of the AHRC Peer Review College. **Pohl** is a member of the joint AHRC and Deutsche Forschungsgemeinschaft Review College, and an expert for Horizon 2020; and **Jay** is a member of the European Science Foundation College of Expert Reviewers. Staff review applications for a wide range of funding bodies including Canada's Council for the Arts, the Carnegie Trust, the Czech Science Foundation, the Estonian Research Council, the Irish Research Council for the Humanities and Social Sciences, the Leverhulme Trust, the Medical Research Council, the National Research Foundation in South Africa, the Netherlands Institute for Advanced Study, the Netherlands Organization for Scientific Research, Research Foundation Flanders, and the Social Sciences and Humanities Research Council of Canada. **Jay** is on the grants subcommittee of the British Association of Victorian Studies, while **Pohl** is a judge for the annual Jamie Bishop Memorial Award for the International Association for the Fantastic.

Recognition of the expertise within the UoA is evidenced in a variety of ways. Having been selected in 2017 as a Ledbury Poetry Critic, a programme which mentors a new generation of BAME critics to create a more diverse landscape in poetry, **Chan** was selected in 2019 by the Scottish Poet Laureate, Jackie Kay, as one of her 10 Best BAME writers in Britain. **Chan** is also the winner of the Eric Gregory Award and the Geoffrey Dearmer Prize; and was shortlisted for the Dylan Thomas Prize and for The Forward Prize for Best Single Poem (2017, 2019), becoming the youngest shortlistee in the prize's history. The expertise of researchers is also evident in the range of keynotes and lectures delivered since 2014. Researchers have given invited presentations at University of Leiden (**Chamberlain**); University College Dublin (**Chan**); the International Shakespeare Conference (**Craik**); CUNY Graduate Center (**Craik**); the Renaissance Society of America (**Craik**); the University of Cape Town (**Davis**); 'Sex after '68' conference in Paris (**Goody**); Monocle Quality-of-life Conference in Berlin (**Hawes**); the University of Evora, Portugal (**Jay**); the University of Exeter (**Macrae**); the NorLit Conference in Turku, Finland (**Pohl**). **Roe** offered the keynote lecture at the AHRC-funded 'Reading the Pre-Raphaelites' conference; was an invited speaker at the University of Catania, Sicily; and gave a public lecture at the Keats/Shelley House in Rome. **O'Gorman** has been an invited speaker in Zurich, Frankfurt, Toronto and Amsterdam.

With the future sustainability of our discipline in mind, **Kövesi** co-organized (with Robert Eaglestone, Royal Holloway) a series of debates about the future of the subject, featuring national and international experts: 'Delivering English' at the 2017 'English: Shared Futures' conference in Newcastle, in which **O'Gorman** also organised a panel; and 'English Literature and its Publics in an International Context' at the 2016 Modern Language Association in Texas.

Staff have reviewed manuscripts for publishers including Bloomsbury, Broadview, Cambridge UP, Continuum, Cornell UP, Edinburgh UP, LIT, Manchester UP, Ohio UP, Ohio State UP, Oxford UP, Palgrave, Routledge, Rowman & Littlefield, Twenty-first Century, University of Pennsylvania Press, University of Virginia Press and Yale UP.

Staff serve as peer reviewers for a large number of journals including *African Studies*, *Applied Linguistics*, *British Journal of Middle Eastern Studies*, *Contemporary Women's Writing*, *Critical Discourse Studies*, *Criticism*, *Discourse & Communication*, *Early Theatre*, *Eighteenth-Century Fiction*, *International Journal of Corpus Linguistics*, *Journal of American Studies*, *Journal of the History of Sexuality*, *Journal of Language and Politics*, *Journalism Studies*, *Literature Compass*, *Literature and History*, *Literature and Medicine*, *LOGOS*, *Modernist Feminist Studies*, *Modern Languages Review*, *Modernist Cultures*, *Nordic Journal of English Studies*, *Open Library of*

Humanities, Philological Quarterly, Pragmatics & Society, PMLA, Renaissance and Reformation/Renaissance et Réforme, Renaissance Quarterly, Romanticism, Research in African Literatures, Scottish Literary Review, Shakespeare Quarterly, Shakespeare Studies, Studies in Romanticism, Tulsa Studies in Women's Literature, Victorian Review.