

Institution: University of Exeter
Unit of Assessment: 27 English Language and Literature
<p>Section 1. Unit context and structure, research and impact strategy</p> <p>English at Exeter has built on its international excellence in literary studies by extending the boundaries of the discipline. Since 2013, we have made extraordinary investment in posts and infrastructure. We have developed strengths in new, socially engaged territory for English studies, in particular, in Medical Humanities; Digital Humanities; Film and Media Communications; and geopolitics, environment and the political economy of literature. This strategy is based on a commitment to impact beyond the academy and an understanding of the critical roles that cultural interpretation and creative practice play in creating the conditions for individual, social and economic health. To enable the strategy, grant capture and internal investment have funded a flagship £7.98m Wellcome Trust Centre for Cultures and Environments of Health (WCCEH) and a £1.2m Digital Humanities Lab. Sustained recruitment has enabled us to lead at the frontiers of Anglophone literary studies while we have simultaneously enriched and evolved our commitment, as one of the largest English Units in the United Kingdom, to all core areas of the discipline. Staff carry out research in Literature from the medieval period to the present day, and in Film, Art History and Visual Cultures, Medical Humanities, Digital Humanities, Creative Industries and Creative Writing.</p> <p>Since 2013, we have appointed 34 new research staff, nearly tripled grant income (from just over £2m, for REF2014, to £6m), and diversified sources of grant and PGR funding. While targeting key senior roles to lead the renewal of Film and Creative Writing, we invested especially heavily in the best emerging talent in the discipline (with 29 appointments at Lecturer level and two REF-eligible postdoctoral researchers). In no fewer than 12 of 36 cases, a monograph that we have submitted with a double-weighting claim represents the author's first book. Our talented ECRs have risen to our strategic challenge, opening up new fields and contributing, through those fields, to areas of social, cultural and political priority (public health, social mobility, the environment, race, gender and sexual identity). Our partnerships have delivered initiatives of local and global significance, exemplified by our co-leadership of Exeter's successful bid to be a UNESCO City of Literature.</p> <p>To ensure a sustainable research base, we have invested in infrastructure and a collaborative, inter- and transdisciplinary culture to encourage and promote colleagues' best work.</p> <ul style="list-style-type: none"> • The Wellcome Centre for Cultures and Environments of Health (WCCEH) was established in 2016 with £4.1m and internal investment of £2.45m. Wellcome continuation funding of £1.43m followed in 2020. Internal investment included match-funded PGR studentships and building works to create a centre purpose-built for collaborative and public-facing research. • In 2017, within the Streatham English complex and adjacent to WCCEH, we opened a £1.2m Digital Humanities Lab which has subsequently contributed to 10 major research grants, as well as the broader environment. • The University's new International Institute for Cultural Enquiry (IICE; pilot year 2019–20), co-directed from English, will foster global partnerships in the new REF period. • The University's 21st-Century Library initiative and its focus on supporting researchers by enhancing digital accessibility within a £1.6m overall boost to library resources that has prioritized HASS subjects.

Each of these initiatives enhances the accessibility of research and opens channels to interdisciplinary and public-participatory modes of working. For details of all areas, see section 3.

STRATEGY AND ACHIEVEMENTS

Our research and impact strategy over the last seven years has positioned our community to lead interdisciplinary and engaged research. The strategy focuses on four interlocking objectives: 1) to build **research strength in Medical Humanities, Digital Humanities, Film and Media Communications, and geopolitics, environment and the political economy of literature**; 2) to foster a rich, supportive environment in which **to train the next generation** of researchers and link PGR and staff endeavour; 3) to extend **interdisciplinary methods**; and 4) to embed **impact** even further in our research through commitment to areas of social, cultural and political priority.

1. New horizons: Medical Humanities, Digital Humanities, Film and Media Communications, and the geopolitics and political economy of literature

Ten years ago, the Department of English was more traditionally oriented around broad historical periods. By targeting the four areas discussed in this subsection, our REF2014 strategy planted the seeds of the research environment that has since responded to and led developments in the discipline. In all four areas, our research addresses concerns currently urgent for the health of our culture and does so by crossing disciplinary boundaries and forging partnerships beyond the academy. These areas also cross-fertilize. Work by **Wagner** on water and sanitation, for example, **Poyner** on environmental justice and HIV/AIDS in South Africa, or **Young** on global meat markets, addresses issues of inequality and the environment through Medical Humanities and political economy.

a) Steps to build capacity in Medical Humanities during the last REF have become strides since 2014. The area was one of the University's six Humanities and Social Sciences (HASS) Research Strategy themes during REF2014. The Unit leads on two of the Strategy's five Medical Humanities sub-themes (**Funke** for Bodies, Knowledge and Identities, and **Brown** and **Wagner** for Art, Aesthetics and Creativity). **Salisbury** has been promoted to Professor and is Humanities Lead in the new Wellcome Centre (WCCEH), leading projects on patients' participation in healthcare (Waiting Times; £675k) and public trust in information (Index of Evidence; £48k). **Funke's** HASS-funded Research Fellowship led to a permanent lectureship in 2016. The projects underpinning her Impact Case Study (ICS) make a major contribution to cultural health around gender and sexuality and have brought three Associate Research Fellows to the College. Established staff have also sustained and extended their work in Medical Humanities. **Preedy's** £160k AHRC-funded project on Open-Air Performance and the Environment features international workshops on performance, health and air quality in the early modern period, and a forthcoming monograph on this subject. **Richardson** sits on the Advisory Board for the University's Centre for Medical History and is a Research Associate of Egenis, the University's Centre for the Study of Life Sciences. She publishes widely on eugenics and Darwinism in scholarly and public-facing forums. Besides her new work on water and sanitation, **Wagner** publishes on Victorian visual, literary and anatomical culture. **Crawford** is developing a major project on medical discourse in British popular culture, 1820–1850, building on his 2019 monograph, *Inspiration and Insanity in British Poetry*.

b) We have built Film and Media Communications from a respected small team of researchers into a thriving, highly diversified field. Since late in REF2014, the College's partnership with the London Film School has made available new collaborations and facilities (section 3) and opportunities to grow our Exeter-LFS MA in International Film Business students into PGRs. Film

and Media Communications researchers have opened new methods and fields in, for example, female filmmakers and creative labour (**L.R. Williams, Hanson, Handyside, Smithstead**); documentary and risk (**Lyons**); war and memory (**Ramsay**); children and cinema (**L.R. Williams, Handyside**); sound in film (**Hanson**); art cinema and the avant-garde (**Gee, Hext, Morrison**). Again, gender and sexuality is a major concern (**Chatterjee, Gee, Hanson, Handyside, Morrison, L.R. Williams**).

This expertise intersects with specialisms in the Unit on visual and material culture that reach as far back as **Howell's** work on medieval tombs, **Henderson's** on early modern microscopy, and **Rudd's** on colonial art and science. Further, the field embraces Victorian Studies, in **Kember's** and **Plunkett's** work on popular entertainment and **Wagner's** publications on the Gothic and the Victorian medical imagination and has numerous focal points in the twentieth and twenty-first centuries (e.g., **Pollard** on poetry and visual culture, **Gill** on poetry and architecture, and **Kaye** on experimental performance). Our commitment to historical range in Visual Culture is assisted by the nationally important Bill Douglas Cinema Museum and its unique collection of early visual media (section 3).

c) Digital Humanities is intertwined with a number of other fields and has been boosted by the opening of the state-of-the-art Digital Humanities Lab in 2017 (section 3), which employs two permanent Research Fellows. The Lab has contributed to ten major grants in the Unit, worth a combined £2.16m, and works closely with the Centre for Intermedia and Creative Technology (Director **Giannachi**). We have also strengthened Digital Humanities with new appointments. **Chatterjee, Foley, Morrison, Ramsay, Steven** (Lecturers), **Smithstead** (Senior Lecturer), and **L.R. Williams** (Professor) have all arrived since 2015 (with **Steven** subsequently promoted). Diversity and creative interconnections are again vital. **Foley's** interests in publishing and experimental media, for instance, connect him to colleagues working on literature, literary archives and Digital Humanities.

d) We have pursued our strategic focus on geopolitics, environment and political economy through eight appointments in this area (section 2). Research here brings together politics, the environment and, indeed, regional interests (for example, through the circulation of resources). Penryn's Centre for Environmental Arts and Humanities provides a focus for dialogue with researchers in the Penryn-headquartered Environment and Sustainability Institute (Institutional Level Environment Statement [ILES] 1.5) and the Medical School's Truro-based European Centre for Environment and Human Health (which works closely with WCCEH). Of the permanent appointments made since REF2014, **Campbell, Clarke** and **De Loughry** (departed 2020) have major interests in Environmental Humanities. **Campbell's** Leverhulme-funded collaboration with Warwick researchers contextualizes literature in relation to global resource extraction and ecological change. **Clarke's** Red River (AHRC £165k) explores the history and impact of river pollution in Cornwall. Among established staff, **Young** investigates meat-eating and the global legacies of Victorian imperial culture; **Mukherjee** works on the history of famine and food security in India and Britain; **Brown** has long studied and practiced ecopoetics; **Edwards, Henderson, McRae, Mukherjee** and **Preedy** have interests in the science and description of the natural world in the early modern period; and **Rudd** and **Spencer** have comparable interests in the long eighteenth century.

Recruitment has enhanced existing strengths in the political dimensions of global culture, especially in the powerful World and Postcolonial, and North American and Atlantic Research Groups (section 2). **Gagnier** on globalization, **Richardson** on eugenics, class and racism, **Stadtler, McWilliams** and **Moynihan** on migration, and **Poyner** on postcolonial South Africa have

been joined by **Wallis** on African publishing and global literary networks, **Campbell** and **Miller** on Caribbean literature and migration, and **Chatterjee** on Indian cinema and colonial South Asia. This research base has been instrumental in the Unit's leading on anti-racism locally and nationally (for instance, through **Richardson's** writing for the *TLS* and *LRB*). We are active in the Exeter Decolonising Network and **Foley**, **Wallis** and postdoctoral researcher Dr Lara Choksey serve on its steering group. The Network is a staff collective which organizes events on diversity and decolonisation and coordinates knowledge sharing between institutions. **Foley** and Choksey led a curriculum review that has decolonised, in the first instance, the level 1 syllabus, and **Wallis**, Choksey and **Richardson** have received internal, Education Incubator funding for a project on Anti-Racist Pedagogy.

2. Training the next generation

The Unit's research culture fosters a mutually supportive environment for all career stages. Crucially, we work to recruit strong PGR applicants and to offer rich opportunities for professionalisation, linking staff and student work in research and teaching. English (including Film) has 123 (104.5 FTE) PGRs in 2020 and we have supported this level of recruitment by engaging with the AHRC South, West and Wales DTP and securing College of Humanities studentships, Vice Chancellor Fund awards and other institution-level funding. The diversification of funding sources mentioned above has been significant in both recruitment and professionalisation, especially through CDAs (see section 2) and Exeter-London Film School studentships. LFS research-by-practice projects have produced award-winning films by Dr Jamie Chambers (Laughlin International Film Festival Best International Film 2014) and Elisa Cepedal (Gijón International Film Festival Special Jury Award 2019). Opportunities for professionalisation include active participation in Research Centres, research internships, conference organisation and international exchanges (see section 3 for specific examples).

3. Interdisciplinarity

During the census period we have significantly increased our collaborations across disciplines, both within the Humanities and with Social Science and STEMM researchers. Our advancement of cross-disciplinary partnerships has been fostered by an institutional commitment to interdisciplinarity, which the University's Research and Impact Strategy called 'the future of academic enquiry'. At both Penryn and Streatham campuses, our Research Centres have created a vibrant environment for the exchange of critical approaches, methodologies and stakeholder engagement practices. The Centres most central to the Unit's own interdisciplinary strategy and expertise are:

- Centre for Interdisciplinary Film Research (Director **Gee**),
- South Asia Research Centre (5 members from English),
- Centre for Medical History (Co-Director **Funke**),
- WCCEH (Humanities Lead **Salisbury**),
- Centre for Literature and Archives (Director **Campbell**),
- Centre for Intermedia and Creative Technology (Director **Giannachi**),
- Newly formed Centre for Classical Reception (Co-Director **Power**),
- Centre for Medieval Studies (3 members from English),
- Centre for Early Modern Studies (Co-Director **Henderson**),
- Centre for Victorian Studies (Director **Young**),
- Centre for Environmental Arts and Humanities (Penryn) (6 members from English).

Centres are interdisciplinary by nature, since Management Boards and membership are constituted across the University's Departments. Centres organize cross-disciplinary seminars, workshops, conferences and conference sessions. **Zakreski** and the Centre for Victorian Studies, for example, organized the British Association for Victorian Studies Annual Conference hosted at Exeter in 2018 (5 plenary and 58 parallel sessions).

We have made support for grant project development nimbler in working with researchers across disciplines. Research Services has been organized into new clusters (including Humanities and Social Sciences) and works closely with the cross-disciplinary teams of the Directorate for Innovation, Impact and Business (IIB; ILES 4.8, 4.11). Interdisciplinary funding strategy groups, including the HASS Collaboratory and an AHRC Funder Advisory Network, are now directly involved in the development of grant bids. **Giannachi** is a member of the University's Industrial Strategy Funder Advisory Network and led the University's first Industrial Strategy Challenge Fund project (see Section 4). We are increasing activity with disciplines beyond HASS (see discussion of STEMM collaborations in section 4 illustrates) alongside the historicizing, Humanities-based interdisciplinarity that is evident throughout our outputs submission.

4. Impact

We have embedded impact and engagement with diverse communities beyond the academy at the core of our research agenda, with a dual focus on regionally driven partnerships and initiatives of global significance. Led by the Directors of Impact (Dols), our support for research project development is now finely attuned to synergies between research, knowledge exchange and impact. The IIB Directorate helps staff to identify and form partnerships for impact and we include impact specialists in the departmental grant application review process.

This supporting infrastructure has generated a far greater range of impact activity with more varied beneficiaries and methods for engagement than in REF2014, when impact was chiefly locked into Case Studies. **Rennie**, AHRC-funded for Poetry of the Lancashire Cotton Famine, 1861–65 (£167k), worked with schools and the University of the Third Age to uncover and study lost poems in local archives. Social media and the folk band Faustus continue to enhance the project's impact. **Aebischer**, supported by UKRI Covid-19 Rapid Response funding (£62k), worked with Creation Theatre on adaptive business models and online responses to the Covid-19 crisis for the vulnerable Arts sector. In these cases and multiple others described in section 4, beyond the submitted case studies (ICSs), impact has emerged organically, informed by the needs of communities and the benefits offered by innovative, collaborative research.

Our grant strategy (through call identification, partnership-building and bid development support) has supported our impact agenda and has specifically targeted growth in public-participatory research and impact. The fruits of this strategy are evident in the work of ECR colleagues that already has ICS potential for the next REF (e.g., **O'Shea-Meddour** on picture books and child wellbeing; **Wallis** on Africa-based publishers and festivals; **Wiles** on eco-heritage).

UNIT STRUCTURE

Our Unit encompasses the Department of English at the University's Streatham campus and part of the Department of Humanities at its Penryn campus in Cornwall. Both Departments belong to the University's College of Humanities. Our research community has grown rapidly for two decades. It now comprises 77 REF-eligible staff, eleven of these Penryn-based. This represents a 33% increase from 58 REF2014 staff and a 250% increase on the 22 of RAE2001. We aim to

secure staffing at similar levels in the future with strategic growth targeting cross-disciplinary and emerging areas of inquiry.

Nine Research Groups, operating across both campuses and feeding into the interdisciplinary Centres, facilitate strategy and collaboration, and coordinate visiting speakers and library and other research procurement. Their titles indicate the scope of the Unit's research coverage: Medieval and Renaissance, Restoration to Romanticism, Victorian Studies, Modernism, North American and Atlantic, World and Postcolonial, Film and Television Studies, Creative Industries and Technologies, and Creative Writing. The groups are inclusive, so that some staff belong to two groups and each group's remit includes the aim of fostering awareness of activity and opportunity beyond its immediate membership.

We have developed our research management structure since REF2014 to serve a larger staff group, to create dedicated roles for Penryn and to address new national priorities in impact and funding. At the last REF, English was structured as a single Department across two campuses. In 2014, the College created a separate Department of Humanities in Penryn, comprising English and History. This reorganization paved the way for greater on-site research support in Penryn and both increased autonomy and higher levels of interdisciplinary collaboration for Penryn-based researchers. There are new Penryn roles of Director of Research, Director of Impact, Director of Postgraduate Research, and Research Development Manager.

At the managerial level, support is coordinated by Departmental Directors of Research (DoR) for Streatham and Penryn, who report to the College of Humanities Associate Dean for Research (ADR) and consult with the Department Strategy Groups (chaired by the Heads of Department) and the College Research Strategy Group (chaired by the ADR). Since REF2014, to support the DoRs, we have introduced Directors of Impact (Dols), Deputy DoRs and, for Streatham, a DoR for Film. The DoRs work with departmental Directors of Postgraduate Research (DPGR), who report to the College DPGR, another role introduced since 2014. Research and impact activity is nurtured collegially and organically by eight Academic Leads (senior staff who each mentor a small cohort of colleagues on an individual basis). The College, formed in 2010, has continued to develop common policies for its Departments relating to career development, grant capture and PGR support, and to share good practice generated within Departments. College roles include three new UKRI funding leadership roles—the Director of Global Challenges Strategy and two Industrial Strategy Challenge Fund (ISCF) Strategic Leads in Creative Industries (Research, and Practice and Partnership Development). Research and impact in the Unit benefit from specialist administrative support (ILES 4.6–11). In particular, the College Business Partner (Research and Impact) and a discipline-dedicated Research Development Manager help academics to navigate research bureaucracy and access support from across the Doctoral College, Research Services and IIB. This infrastructure has enabled the considerable success in grant capture and external partnership discussed below.

OPEN RESEARCH

The University supports the principles of open access to research publications and data, in particular through its institutional repository, Open Research Exeter (ORE; ILES 2.8). The Open Research team have presented at departmental Away Days, and Unit staff have contributed to open access through the data management functions of the Digital Humanities Lab. The Departments fed into the 2019 English Association and University English consultation on Plan S, raising issues about Creative Writers' interests and consciousness-change around academic publishers' reputations and recruitment and promotion. Unit staff in WCCEH have engaged with

Wellcome to ensure that Plan S remains supportive of Humanities careers. The Centre for Victorian Studies (Director **Young**) has driven the University's foundational involvement with the Collaborative Organisation for Virtual Education (COVE), a consortium of scholars building an OA digital publication and pedagogy space. The Digital Humanities Lab promotes the use of Open Source software for sustainable archiving practices, and supports academics to develop Data Management Plans that conform to REF/UKRI OA policies and maximize long-term data accessibility.

RESEARCH INTEGRITY

Research integrity is championed by Department Ethics Officers who liaise with the College Ethics Committee (Co-chair **Funke**) and the University Research Ethics Committee to implement Concordats and institutional research ethics and integrity guidelines (ILES 2.9). Ethics Officers advise on grant applications and deliver regular training to undergraduate dissertation students and PGRs. Academic Misconduct Officers advise on plagiarism.

FUTURE STRATEGY

The size, diversity, and international and interdisciplinary engagement of the Unit have allowed us to respond swiftly and flexibly to emerging opportunities and challenges. The rapid response to the Covid-19 pandemic, including **Aebischer's** funded collaboration with performance organisations facing the challenge of lockdown, and **Salisbury** and Dr Michael Flexer's 2020 research on Waiting and Care in Pandemic Times, stands as evidence of this capacity. (In the new census period, **Aebischer**, leading a cross-University team homed in WCCEH, has been appointed the AHRC's Covid-19 Academic Coordinator [£200k], responsible for all of the Council's Covid-19 projects.)

Our core aim for the coming period is to nurture and strengthen the collaborations, strategic connections, and spirit of inquiry that will enable the Unit to meet future challenges creatively and effectively. To achieve this, we will grow our burgeoning partnerships with countries in the Global South, enhance our focus on STEMM collaboration, and broaden and deepen our role in our region. Over the coming decade, we will continue to target large-scale collaborative grants and advance the role English at Exeter plays both nationally and internationally. This role includes furthering anti-racist research and pedagogy. The Unit's expanding collaborative networks will support higher levels of PGR engagement with external partners and impact, which will serve employability and the research base in the future. New taught programmes in Publishing (MA), Communications (BA), and Environmental Humanities (BA) will create synergies with these networks and practice- and challenge-led research.

The University's Research and Impact Strategy 2020–2025 promotes globally-oriented project development under themes cross-cutting HASS and STEMM. A new College leadership role and research hub (HASS Collaboratory) were created in 2019 to promote Humanities-led research addressing UN Sustainable Development Goals, raise awareness of ODA priorities, and connect Humanities staff to bids emerging in other Colleges. **Pollard** and **Young** have already benefited. Our recently expanded geopolitics, environment and political economy cohort primes us to build further partnerships in ODA countries.

Our deepening role in the South West will be rooted in partnerships with the creative industries, museums and the heritage sector, and public-participatory projects with diverse constituencies. Established partnerships (e.g., **Giannachi's** with Exeter FC, **Richardson's** with Dorset County

Museum, and **Harris's** with Exeter care homes) have led the way and are being joined by the ambitions and networks of new, ECR staff whose regional impact plans have been key to their recruitment (e.g. **Clarke** and Red River; **Wiles** and ecological audio trails; **Smithstead** with the Royal Albert Memorial Museum, Exeter and Topsham Museum; and the UNESCO Creative City programme—section 4 below—led by **Wallis**). This is diverse research and impact with a common aim of improving lives in the South West.

Section 2. People

To make rapid expansion sustainable, we have worked to provide a supportive and inclusive environment in which talented researchers from all backgrounds can flourish and, in turn, nurture the development of others. Recruitment and support strategies are planned within the framework of the Researcher Development Concordat, reflecting the University's wider policies and signed commitments regarding research careers and cultures.

Our staffing strategy, matching the University's aim to submit at least 1000 colleagues to REF2021, has expanded the Unit from 58 (56.7 FTE) to 77 (73.7 FTE) REF-eligible staff since REF2014 (an FTE increase of 30%). Across all academic posts, REF-eligible or otherwise, 95% of staff are on permanent contracts. Only two posts are teaching only, down from three at the end of the previous REF period. Of the 32.1 FTE REF-eligible appointments made during the census period, 4.5 FTE (**Baskin, Pollard, Preedy, Smith** and **Tsentourou**) were made to posts in Penryn, representing a proportionate approach to recruitment across the Unit's split sites. All Penryn research staff are on permanent contracts.

We combine long-term recruitment planning with a fair, active and transparent promotion process to build well-balanced Departments. The Unit currently comprises 2.0 FTE fixed-term Research Fellows, 12.0 FTE Lecturers, 25.5 FTE Senior Lecturers, 13.7 FTE Associate Professors and 20.5 FTE Professors, giving an approximate ratio of 4:7:4:5 across career stages (grouping Research Fellows with Lecturers). During the current census period, there have been 24 promotions to Senior Lecturer, 11 to Associate Professor, and 9 to Professor (coupled with the three new professorial appointments). As testament to the support and recognition our staff enjoy, 17 of the REF period's 29 new Lecturer arrivals have been promoted. Equally, retention has been robust. Of REF-eligible permanent staff in post in August 2013, 85% remained in post at the 2020 census date (compared with 70.5% retention across the REF2014 period).

Recruitment has continued to concentrate on investment in Early Career Researchers, including postdoctoral researchers, with a view to long-term sustainable growth and alleviating precarity in the sector. Twenty-nine of the 34 permanent REF-eligible appointments in the current census period (85%; or 87.5% FTE) were made at Lecturer level. Moreover, three occupants of the seven fixed-term REF-eligible posts lapsing during this period (**Funke, Allsopp, Ewers**) secured a permanent position in the Unit. Dr Michael Flexer has been recruited to a Wellcome Trust Engagement Fellowship and, proleptically, a University Lectureship.

The Unit has a balanced gender profile: 55.6% FTE female, 44.4% FTE male. The balance at professorial level is 55.2% FTE female to 44.8% FTE male, which represents a step change from a 30% FTE female to 70% FTE male split at the REF2014 census point. Three colleagues of black or South Asian ethnicity have been appointed or promoted to senior positions during the census period (**Miller, Richardson**—Professors; **Mukherjee**—Associate Professor).

We have recruited strategically for emerging research focuses and existing strengths. The new World and Postcolonial Research Group (driving strategic priority areas c) and d]) emerged following the appointment since REF2014 of no fewer than eight permanent staff with major research interests in this area (**Campbell, Chatterjee, Howell, Miller, Baskin, Wallis, O'Shea-Meddour and De Loughry**). The North American and Atlantic Research Group (contributing to priority areas b), c) and d]) has coalesced, distinct from the less defined Twentieth- and Twenty-First Century group of old, in part thanks to the recruitment of **Ramsay, Baskin, Turner, Freer, Carver, Foley and Steven**. The group hosted a book launch in 2019 to celebrate six books published by members, including four of these new staff and **Moynihan**. Creative Industries and Technologies has been prioritized for investment and has benefited from the appointment of **Wallis, Smithstead, L.R. Williams, Foley** and a permanent Digital Humanities Research Fellow, Dr Elizabeth Williamson. We have reinforced Creative Writing by appointing **Goldsworthy, Miller, Clarke and O'Shea-Meddour**, doubling its size. Nor have long-established powerhouses been overlooked, with Medieval and Renaissance welcoming **Howell, Tsentourou, Allsopp** and British Academy Postdoctoral Fellow **Spearing**, and Film **Ramsay, Chatterjee, Morrison, Smithstead** and **L.R. Williams**.

STAFF SUPPORT AND CAREER DEVELOPMENT

We cherish a culture in which colleagues share expertise and experience to help develop each other's careers. As we have expanded, we have been especially aware of the size and diversity of our ECR and PGR populations in this regard. The Unit is strongly committed to EDI and follows Vitae guidelines. The University is a DORA signatory, works closely with Stonewall, and participates in the annual Workplace Equality Index. **Funke** sits on the University's Gender Equality Group and Dr Lara Choksey is a member of the Race Equality Group (ILES 3.14). All research staff complete mandatory EDI training (ILES 3.15) and all staff in senior management roles, plus members of the REF Outputs Selection Committee (OSC), have received further training to consider bias in decision-making. The OSC, in accord with the University's REF Code of Practice, includes our EDI officer and was constituted fairly to represent gender, ethnicity, career stage and part-time working across the Unit. The OSC applied the same principle to the overall submission when selecting outputs within the cut-off band of internal grading. The University enables flexible and part-time working to support work-life balance and returning to work after a career break. In 2020, eight staff (six female, two male; 13% of headcount) were part-time. Across the REF period, 25 staff took parent and carer leave (ILES 3.16).

All staff, including fixed-term staff attached to external grants and teaching-only staff, are supported through mentorship by senior staff acting as Academic Leads (ALs) and by following the University's Performance Development Review Programme (ILES 3.6). The DoRs and DoI also discuss publication, grant and impact plans with staff. In 2018, the Unit introduced a Pre-Publication Review process to share expertise for research outputs in progress. Pre-Publication Review encourages ECRs and senior colleagues to engage more formally with each other's work.

We provide ECR support tailored to the demands of this career stage. As part of the Exeter Academic framework, new staff follow the in-depth Academic Professional Programme (APP; ILES 3.5). Six Unit staff have been supported to complete the national Aurora Programme for Future Women Leaders in Higher Education. **Hext**, one of the earliest applicants, has gone on to be appointed Director of Research and then Head of Department in Penryn.

The College Research Leave Policy explicitly recognizes the importance of research time for ECRs' career development and requires that Department Strategy Groups report on the

demographic profile of recommendations for leave. The College monitors all protected characteristics through this reporting. Six-month research leaves are granted to approximately 20% of eligible staff each year. Contingency planning around Covid-19 has involved careful EDI provision. In relation to the temporary suspension of research leave, for instance, the Unit successfully made representations for exemptions on grounds of protected characteristics for two colleagues (out of 15 expecting leave).

Promotion is governed by a similarly regular and transparent system: Exeter Academic (ILES 3.3, 3.5–6), which coordinates training and leadership opportunities and accessibly sets out criteria for progression and promotion. Mentoring by ALs ensures that promotion conversations begin early and involve the HoD and other senior role-holders as appropriate. These processes have contributed to the balanced and confident promotion achievements reported above. Other recognition is enabled by HoD nominations to the University's employee recognition scheme, Above and Beyond, which was introduced in 2015 and offers three different levels of financial reward.

We assist career development by supporting dissemination and networking opportunities and grant capture. Key here are £1000 annual personal research allowances and University funding for international visits, either within the institution's partnerships (for example, the China–UK Humanities Alliance) or individual Global Partnerships visiting scholar awards (section 4). We support grant capture with a departmental and College review process for bid development, which supplements enormous amounts of informal peer support. The DoRs (in Streatham and Penryn) work closely with Research Services (Section 3; ILES 4.6) to inform colleagues about funding schemes and support applications. For major applications (usually seeking more than £30k), the DoRs appoint an experienced mentor and all applications are reviewed in draft by two colleagues, operating across campuses, according to best fit. As part of this process, the DoRs work with Dols, IIB impact and external partnership experts, and other colleagues with significant funding experience (including fourteen current members of the AHRC Peer Review College and other major peer-review panels). College review follows for selected schemes. There is also systematic support for recruiting postdoctoral researchers, including mentorship and formal Expression of Interest selection processes for British Academy and Leverhulme candidates, which underpins the success enumerated in section 3 (16 fellowships in two years) and saw **Spearing** win her British Academy fellowship in a round that yielded an 8.4% success rate.

We are sensitive to the challenge of keeping researchers in touch with each other and with new initiatives across campuses. In order to address this, the University funds travel between campuses to attend research events and meetings, and video-conferencing links events held at each site.

Research time is protected, and equality and diversity issues are made more legible, by a detailed workload model (ILES 3.4) and a formal timetable scheme of Annual Teaching Restrictions, which can be implemented to facilitate flexible working after a period of parental leave, to make a reasonable adjustment under the Equality Act 2010, or to accommodate demands such as caring responsibilities.

PGR SUPPORT AND DEVELOPMENT

Our PGRs open new research avenues and create opportunities for collaboration and engaged research. Through our highly inter-institutional AHRC DTP, our Departments and Research Centres, and collaborative research and teaching, we have enriched the research environment for

PGRs since REF2014. The result is that, more than ever, staff and PGR research is symbiotic and supports PGR professionalisation.

English (including Film) has 123 (104.5 FTE) PGRs in 2020 and has had a mean annual headcount of 89 (77 FTE) across the REF period. Our students and staff have achieved a 30% increase in completions, from 88.2 for REF2014 to 114.2 in this REF period. Our commitment to international recruitment has boosted the diversity of our PGR community. International (non-EC) PGR students as a proportion of the Unit's enrolment rose from 9% in 2014 to 24% in 2018.

In a competitive funding environment, the Unit has sustained levels and diversified sources of PGR income. Thirty-one students are currently funded by the AHRC South, West and Wales DTP, a consortium of ten institutions and 20 industry and third sector partners. Every DTP scholarship-holder receives co-supervision from across member institutions. Together with the DTP's cohort training, CDAs and placements—five AHRC CDAs and equivalent College-funded studentships have been held in the Unit since 2013—this provision has significantly expanded the horizons of Exeter PGRs since the first cohort of the DTP's first iteration registered in 2014. Similar benefits have flowed from our partnership with the London Film School (established in 2012 and renewed for a further five years in 2017), which funds two split-site PGRs annually. The Unit also funds PGRs through College, the Vice Chancellor's Fund, Global Advancement alumni and supporter endowments, the WCCEH, and the QUEX Institute, a partnership between Exeter and the University of Queensland. PGR awards are also included on externally funded research projects (for example on Miller's Leverhulme-funded Caribbean Literary Heritage and Salisbury's Wellcome-funded Waiting Times). Every student receives an annual research allowance of £200, which, since 2019 and proleptically, can be rolled together for a maximum spend of £600. PGRs can collectively use £5k annually of the English and Film library budget to order resources.

PGR provision has been enhanced by the creation of the University's Doctoral College (2015), led since 2017 by **McRae** as Dean. A University-wide hub for research and PGR training, the Doctoral College facilitates interdisciplinary connections between PGR students, links PGR and ECR activity, and brings scale and resource to make a supportive home for our research students (ILES 3.8–13).

We fully integrate our research students into the research environment and prepare them for a range of professional opportunities beyond their degree. Through numerous channels—external placements, departmental research seminars, College-funded internships, and Research Centre seminars, Work in Progress and Sources workshops, and reading groups—PGRs share research space with staff, are involved in their projects, and gain opportunities to professionalise and to organize their own collaborative activities. PGRs gain experience organising conferences and are mentored in assistant editorial roles on journals (*Shakespeare Bulletin* and *Literature and History*). They also help to lead the College's annual Humanities PGR Conference, which awards a Best Paper prize, and have co-organised other funded research events (e.g., four Centre for Early Modern Studies Postgraduate Conferences since 2016). Six PGRs since 2016 have been employed as editorial assistants on the international COVE (Collaborative Organisation for Virtual Education) project, which publishes digital editions, scholarship and teaching materials. Over 50 taught students (assisted by four PGRs, two English, two History) have volunteered on Hypatia, a digital showcase of the University's Special Collections holdings by or about women, writing entries for some 1200 items. The Departments' Teaching Assistant (TA) programme gradually builds seminar teaching experience and has achieved national recognition from University English, DASSH UK (Deans of Arts, Social Sciences and Humanities), and UK Graduate as a model of graduate professionalization. Thirty-five PGRs in Exeter and four in Penryn are currently TAs.

Our success in proposing CDA and equivalent College-funded projects has sent PGRs to the Royal Society, Watershed Cultural Cinema, Dorset County Museum and the Bill Douglas Cinema Museum. Professionalisation has also been supported by DTP placements, including the National Archives, the Manchester Art Gallery, the National Maritime Museum in Falmouth, and Whistledown Productions in London (leading to an Audio Productions Awards 2019 nomination for Best New Producer for Leonie Thomas), and UKRI Policy Internships at the Parliamentary Office of Science and Technology and the Office for Civil Society. International archival research has been supported by AHRC International Placements in Connecticut, Texas, and Washington DC.

Our supportive PGR environment has resulted in consistently high Overview scores in PRES surveys (mean of 87% over the period 2015 - 2019) and mean Supervision scores over 90%. PGRs have run their own lecture series since 2018–19, open to UG and PGT students. At Penryn, PGRs help to run the staff and post-graduate seminar series. Our PGRs edit *Exclamation: An Interdisciplinary Journal* (Open Access), published annually since 2017 with departmental financial support and peer-reviewed submissions. PGRs are supported by two supervisors (with co- or second supervision at 20%–50% of the role) and a pastoral mentor. Academics supervise and examine students across campuses, according to expertise. A MPhil to PhD Transfer of Status process assesses project feasibility within the first year of registration (or part-time equivalent) and includes an interview with two academics outside the supervisory team. Where problems are identified by supervisors, students or College Annual Monitoring, supervisors work with the student, the DPGR, the Doctoral College and other University services (including Wellbeing and INTO international student support) to support the student.

We are mindful of the extremely varied circumstances under which our PGRs are pursuing their research and invest in support that can be tailored to individual challenges, urgent and chronic alike (ILES 3.10–13). More flexibility was recently introduced to part-time PGR study, with a view to helping those with caring responsibilities, in employment, or with disabilities and health challenges. During the Covid-19 pandemic, PGRs have been protected by registration extensions covered by a University fees scholarship for self-funded students and by access to work zones on both campuses. The University's £1.6m 21st-Century Library initiative (see section 3) has improved online access to research materials for PGRs in varied circumstances and provided indispensable digital resources during the pandemic.

Supervisors identify individual training needs in conversation with PGRs at the start of each academic year, advising on the Doctoral College's programme of mandatory and voluntary training. English students have attended sessions 1341 times since 2014. DTP and WCCEH students have access to bespoke training in, for example, specific languages, palaeography, engaged research and digital tools. The College of Humanities runs a series of career development workshops run by academic staff.

Our PGRs have achieved remarkable successes and established themselves in academic and non-academic careers in the UK and internationally. They have secured permanent academic posts at Bath Spa, Birmingham (three), Bishop Grosseteste, Dundee, Edinburgh, Liverpool John Moores, Plymouth, Roehampton, Royal Holloway, Sussex, Swansea, and UEA; and, outside the UK, in Chengdu, Newfoundland; Lekki, Nigeria; and Okayama, Japan; while fixed-term research or teaching posts have been gained at Kent, Manchester, Newcastle, Oxford, Reading, and Warwick. Others have flourished outside the academy or linking it to other sectors, with roles including Head of Digital at *Prospect Magazine*, Private Secretary to the Clerk of the Parliaments

(House of Lords), and Head of English at the British Council in Thailand. Film PGRs have made award-winning films (section 1) and Creative Writing PGRs have published with Carcanet, Fourth Estate, Guillemot, and Shearsman. Dr Isabel Galleymore was shortlisted for the Seamus Heaney First Collection Prize and won the John Pollard Foundation International Poetry Prize 2020.

Section 3. Income, infrastructure and facilities

Our research strategy and achievements are underpinned by major new infrastructure that enables interdisciplinary, collaborative research and connections beyond the academy. The WCCEH (and its purpose-built home within the Unit's Queen's Building), a £1.2m Digital Humanities facility, and the new International Institute for Cultural Enquiry (IICE), together with diversified income streams and a build-up to record levels of external income (£6m), have equipped us to deliver on our most ambitious research and impact goals.

INCOME

Interdisciplinarity, scale and funding diversification are mutually enabling strands of our strategy. Our external research income of £6,026,967 has nearly tripled our REF2014 yield of just over £2m. This total represents 84 separate grants and collective commitment to grant capture and diversification of funding sources have been crucial to this success. Thus, resilience is grounded in a spread of grant activity which sees 22% of staff holding a live award and 25% having submitted at least one application in the past twelve months (at 31 July 2020). We have successfully diversified funding sources in the current census period: total grant income has been gained from thirteen different funders, with 43% from outside the AHRC and British Academy. DoRs, ADR, ALs and others have utilised Away Days, Research Away Days, the Performance Development Review, and targeted dissemination of research calls to raise awareness of funding opportunities outside traditional channels. Excluding the Centre funding, we have expanded Wellcome Trust funding to £1.6m, secured our first ever awards from the Heritage Lottery Fund (**Clarke, Funke, Giannachi, McRae**) and gained grants from Yale University (**Rudd**) and the National Aerospace Technology Programme (**Giannachi**).

Research Services (ILES 4.7) intensively supports grant application development. Its Humanities Cluster has a Subject Lead for English and Film and specialist leads for Wellcome Trust and EU/International funding opportunities. Internal review combined with the support of Research Services and IIB (section 2; ILES 4.8, 4.11) produced an impressive 38% success rate for the Unit's grant applications 2018–19 (30% by value), up from 24% in 2015–16 (17% by value).

Institutionally administered seed funding plays a significant role. The Unit has benefited from the University's GCRF Facilitation Fund (**Young**, £22k; **Wallis**, £20k; **Pollard**, £15k), Global Intersections Fund (**Rudd**, £5k) and ESRC Impact Acceleration Account (**Wallis**, £20k) and the 2020 launch of the IICE Development Fund (**Giannachi**, £8k), along with three Engaged Research Exploratory Awards (Dr Jen Grove, **Howell**, **Tsentourou**). The College itself disburses £25k annually in research development funding, currently targeting Research Centre initiatives for partnership building, collaborative grant development, high-profile dissemination, and PGR recruitment, as well as separate initiatives for impact project development. IIB, introduced as a cornerstone of the University's Research and Impact Strategy 2015–2020, helps Unit staff develop partnerships outside academia and its influence is illustrated by the numerous impact partnerships described in section 4.

We have facilitated prestigious, large-scale grant successes across the Unit's multiple areas of expertise, demonstrating our commitment to interdisciplinary and collaborative research and impact. Examples include Deploying the Dead: Artefacts and Human Bodies in Socio-Cultural Transformations (HERA Joint Research Programme III: The Uses of the Past; 2016–19; PI **Schwyzer**, Co-I **Howell**, £261k), which worked from prehistory to the present; Rethinking Sexology (Wellcome Trust Joint Investigator/Research Enrichment Award, 2015–21; PI **Funke**, £500k); and Documenting Digital Art (AHRC Research Grant; 2019–22; PI **Giannachi**; £371k). Unit staff have won grants worth more than £250k five times since 2016–17, compared with only once in the period 2013–16.

Alongside large-scale projects, we support fellowships that enable ECRs to build strong career foundations. In the last two years alone, staff awards and mentorship have supported 16 postdoctoral fellowships (13.8 FTE), including a British Academy Postdoctoral Fellowship (**Spearing**), two Leverhulme Early Career Fellowships (**Allsopp**, **Currie**) and four Wellcome Trust fellowships, one of which (Flexer's) is proleptically attached to a permanent lectureship, while a second Fellow (Dr Ina Linge) moved to a permanent post in the College in 2020.

INFRASTRUCTURE AND FACILITIES

The Wellcome Trust and the University came together in 2016 to establish the WCCEH (£4.1m from Wellcome with £1.43m continuation funding awarded in 2020 for 2022–24). The Centre and the Digital Humanities Lab are, for our Unit, the two most significant facilities to be established during the REF period. WCCEH is a unique multidisciplinary institute for research into the experience of health, illness and medical science as shaped by cultural conditions. The University's £2.45m contribution to the Centre provides the bedrock for its numerous projects, researcher collaborations, ECR posts and PGR studentships. This includes £900k investment in specialist facilities and a purpose-designed wing of our Unit's main building at Streatham to house the Centre, providing offices and spaces for collaboration, seminars and public engagement activities.

Our state-of-the-art £1.2m Digital Humanities Lab opened in 2017. Attached to the Unit's Streatham home and the WCCEH site, it enables researchers to make high-resolution records of manuscripts and other primary artefacts, curate digital exhibitions and make professional quality video and audio recordings. Digital facsimiles can be manipulated in a virtual space, which protects the original materials. The Lab features two photography and digitization labs, an audio-visual lab with recording studio and sound-editing suite, a MakerSpace for 3D scanning and printing, and a flagship seminar room equipped with a 4.2 metre video wall. Lab staff provide project technical plan support and training in text encoding. The Lab's two permanent Research Fellows (including Williamson in English) help Unit staff to develop digital aspects in their projects and train them in managing data. The Lab has supported £2.16m of externally funded projects in the Unit since opening, including innovative digital work in **Schwyzer** and **Howell's** Deploying the Dead (3D modelling of medieval artefacts), **Mukherjee's** Famine and Dearth (interactive map and multilingual database) and Famine Tales (high-resolution reproduction), and **Smithstead's** Reframing Vivien Leigh (3D modelling). Elsewhere, the London Film School partnership gives split-site PGR students in Film by Practice access to the School's facilities, including Design Studio, Editing Suites and Sound Suites.

The DH Lab and our partnership with the LFS are ideally articulated with the University's Bill Douglas Cinema Museum. The BDCM is one of the largest collections of material relating to the moving image in Britain, home to a collection of over 75,000 items illustrating the development of

optical recreation and popular entertainment from the late eighteenth century to Classical Hollywood and the present day. The collection's machinery and ephemera are complemented by holdings of 18,000 books, the country's largest University library on cinema. The BDCM has been described by Mark Kermode as 'an extraordinary collection . . . joyful . . . very open and very accessible' and 'like walking through a history of cinema' ('Kermode Uncut' BBC blog). The resources of Lab and Museum have already been combined in **Kember's** ICS A Million Pictures on nineteenth-century media and **Smithstead's** Reframing Vivien Leigh. **Plunkett** and Curator Dr Phil Wickham secured an AHRC DTP CDA (2019–23) for Immersive Images 1820–1920, which is considering new ways to exhibit BDCM holdings. A new Arts and Culture Fellow for the Museum (2019–20) has worked closely with this team. These impact-oriented projects have lived up to the BDCM's first curator's ambition that the Museum's artefacts should be used 'to knock holes in the campus fence' (R. Crangle in *BDCM Guide Book*).

In addition to the WCCEH and DH Lab, Exeter has invested in other world-class research resources to enable our Unit to make the most of new methodologies for the cross-disciplinary collaborative, digital, public-facing future of research. Since 2016, the University's 21st-Century Library strategy has invested £1.6m in library resources on top of the established annual budget. This investment has been focused on HASS subjects and has especially enhanced digital resources for the benefit of all levels of the research community, including PGRs. The strategy has also boosted use of the University Special Collections under Academic Director **T. Kendall**, providing public access for Exeter Literary Festival events, relaunching the Collections website, and increasing collaboration with local archives (for example, the Cathedral holdings and the Devon and Exeter Institution). Our Unit has benefited especially from a number of major acquisitions to the Library's digital collection, including the Acta Sanctorum collection, Early European Books, the East India Company Archives, Crime, Punishment and Popular Culture, Eighteenth-Century Drama, British Library Newspapers V, the LGBT Magazine Archive, and over 40 North American newspaper and magazine archives. Important additions to Special Collections since 2013 include materials from the library of Syon Abbey, which have been used by **Jones** in his work on the medieval manuscripts and history of the abbey; Daphne du Maurier typescripts (editor's working copies of her prose); the Powys family collection, which was the focal point for a 2017 symposium on West Country Writing run by **Campbell**, the Centre for Literature and Archives, and the Powys Society; and the loan deposit of a treasure trove of William Golding papers, providing the focus of **T. Kendall's** AHRC bid (in development). **T. Kendall** also uses our *Lord of the Flies* manuscript and typescript for outreach days in our target schools.

Penryn Campus Library which is shared between the University of Exeter and Falmouth University, has augmented its already-extensive holdings. Researchers have access to specialist holdings on Art and Design as well as Film purchased by Falmouth University, full access to University digital holdings, and unlimited orders from the Streatham-campus library. The Penryn Library also specializes in locally significant resources, including the archives of Kneehigh and Wildworks theatres, artists and writers such as Francis Hewlett, Tom Cross, Nick Darke and Patrick Gale, and Mebyon Kernow, the political party of Cornwall.

In the next census period, IICE (Associate Director **Hall**; ILES 1.5) will build on its pilot year (2019–20) to bring together outstanding researchers from around the world to examine themes of major intellectual and social significance, to pioneer innovative interdisciplinary research and further to build Exeter's international reputation. It will create a new physical space for collaboration between the Unit's researchers and disciplines such as Politics, Sociology, and Global Systems. The Institute will position us strongly to address UN Sustainable Development Goals.

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

Our researchers share a core sense of the cultural and social value of the work we do. From specialist manuscript studies that enrich awareness of culture's essential complexity to large-scale, impact-driven projects that involve thousands of participants, our work champions careful thinking and multiple perspectives. We don't rush in. We find difficult answers and new questions.

Driven by our core objectives (section 1), our collaborations have broken new ground in scope and kind, enabling us to lead in major areas of the research base and wider society, including Medical Humanities, global culture, and engaged research with diverse communities. We are achieving levels of international collaboration and cutting-edge research and impact across HASS-STEMM boundaries unprecedented for the Unit. A newly intensive focus on impact and the connectedness of our own research community (allowing postdoctoral and PGR colleagues to show leadership in collaborations e.g. Flexer and PGR Kelechi Anucha on Waiting Times) have led to ever more innovative external collaborations, and have revolutionized our ability to work with regional partners and diverse communities and achieve non-traditional impact. Here, across a half-decade which has underlined the need for wider and deeper cultural understanding, and in which the social contribution of the Arts and Humanities has been in the spotlight, our mindfulness of wellbeing and inclusivity at home has been mutually constitutive with work with communities further afield.

INTERNATIONAL COLLABORATION

We look outwards to a huge variety of international partners, strengthening traditional relationships in Europe and North America and establishing new links in China and the Global South. During the census period, we have engaged in over 150 collaborations spanning 30 countries outside the UK (see fig. 4.1). Emphasis on collaboration, internationalization and interdisciplinarity in our considerable recruitment activity over the last five years is thus paying dividends. International partnerships are nurtured by the University's Global Partnerships funding, with Unit staff winning 30 grants from a two-way OMAF (Outward Mobility Academic Fellowship) and VIAF (Visiting International Academic Fellowship) travel grant scheme.

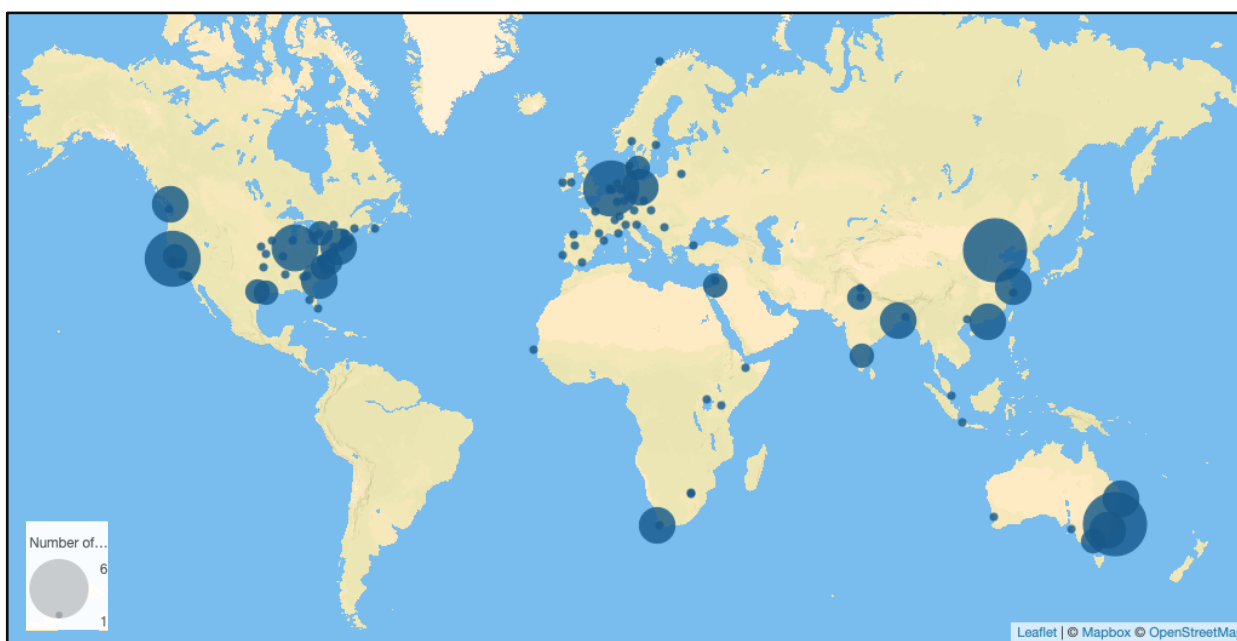


Fig. 4.1 UoA27 international partnerships active during 2014–20. Partnerships include grant investigator or partner roles, event co-organisation, fellowships, and assessor roles.

We have forged partnerships around the globe and have advanced our connections with ODA countries especially. In one of the most ambitious partnerships, **Mukherjee** is lead for Exeter Humanities in a formal agreement with Jadavpur University which involves joint funding bids, edited collections, staff and student exchanges, and PGR co-supervision. Other partnerships in India have been established by **Gill** (Jain University, Bangalore), **Rudd** (Victoria Memorial Hall, Kolkata), and **Preedy** (Jawaharlal Nehru University, New Delhi). We have also increased our activity in China. **Kaye** is partnered with the Shanghai Theatre Academy in a £430k AHRC UK/China collaborative project working to reintroduce aspects of traditional all-female Yue Opera to their home in M50, now Shanghai's most prominent cluster of contemporary art spaces. **Gagnier** has held multiple Outward Mobility and Visiting Fellowships to lecture and develop relationships in China and to host researchers from Chinese Universities, and **Stadtler** organized a 2016 conference with City University, Hong Kong, which led to a special issue of *Wasafiri: International Contemporary Writing*. Other zones of high activity outside Europe and North America include South and East Africa and Australia (with help from the QUEx Institute partnership with the University of Queensland). **Pollard's** work at the University of Cape Town involved a network advisory board, external examining and a public workshop. **Wallis**, through a succession of British Academy and Arts Council England grants, is building activity that promotes African literary culture and writing in Africa in partnership with the University of Nairobi, Rhodes University in Grahamstown, the Kampala-based Centre for African Cultural Excellence, Kigali-based Huza Press and the Hargeysa International Book Fair and Cultural Centre. This includes a new MA in Creative Writing for a consortium of universities in eastern Africa. **Funke**, **Gill**, **Gagnier**, and **Bolin** have made partnerships in Australia.

Our collaborative networks in Europe and North America are too dense fully to chart here. They include AHRC Research Networking and Leverhulme International Network projects with North American and European participants (**Gill**, **Jones**, **E. Kendall**, **Plock** and **Young**) and a digitization project and staff and student exchanges with Purdue University (**Foley**). Extended European collaborations include a three-year HERA project with researchers in Austria, the Czech Republic and Germany (**Schwzyer** and **Howell**), a Geneva-Exeter symposium series (**Aebischer**), and AHRC-funded research into documenting digital art with the Venice Biennale and LIMA, Amsterdam (**Giannachi**). **Preedy** has worked in a research network with colleagues from seven different countries (three of them European) funded by the Danish Research Council, and **T. Kendall** has used both OMAF and VIAF (above) to facilitate discussions of research collaboration, including PGR supervision, with four Dutch universities.

A RESEARCH CULTURE TRANSFORMED: STEMM COLLABORATION

This REF period has witnessed a step change in our interdisciplinary collaborations. Cutting-edge work with STEMM disciplines has led to new influence on the research base and new ways of working in society. WCCEH, and **Salisbury's**, **Funke's** and **Young's** associated projects in particular, have taken our research into clinical territory for the first time (including collaboration with the NHS) besides enabling continual collaboration across Arts, Social Sciences, and Medicine. **Salisbury's** Index of Evidence (a WCCEH Beacon Project), for instance, uses multidisciplinary expertise to challenge narratives of health-related evidence in a post-truth context. **Salisbury's** Waiting Times held a workshop for healthcare professionals on the problem of waiting (2019). **Funke's** ICS amply demonstrates the power of dialogue between Medicine and the Arts sector. **Young** works with professors of Human Geography and Agricultural Economics as well as the World Health Organization, medical specialists and a number of NGOs concerned with diet and nutrition for his research on the history of meat production and consumption. He

organised Wellcome-funded symposia in 2018 and 2019 on meat-related problems around the world.

Elsewhere, Sciences and Mathematics are prominent in new collaborations and impact by **Hall** (Astrophysics, Engineering, Mathematics), **Henderson** (Biology, Microscopy), **E. Kendall** (Network Analysis), **Richardson** (History of Biology), **Giannachi** (Computer Science, Museum Conservation), **Clarke** (Geography, Architecture) and **Plunkett** (Amateur Science, Marine Biology). **Hall** has lectured with an Exeter colleague in Astrophysics on 'Photographic Archaeoastronomy' at the Norman Lockyer Observatory (2019) and his £64k AHRC Science in Culture Innovation collaboration with engineers, conservators and computer scientists returned the nineteenth-century Eureka Latin poetry-compiling machine to public display fully restored and available for educational events at the Alfred Gillett Trust. **Henderson's** work on scientific visual culture has led to close collaboration with the Royal Society and wide engagement with audiences interested in science. **Henderson** partnered with the Society as Co-Investigator on a four-year, £790k AHRC-funded project, Making Visible: The Visual and Graphic Practices of the Early Royal Society (2015–19), and co-organized the exhibition Science made Visible, which ran for a year at the Royal Society from July 2018. With a poet and a scientist in 2014, she ran a sold-out public workshop on microscopy, poetry and Hooke's *Micrographia*, at which participants handled microscopes antique and state-of-the art, and, in the words of one participant, could be found 'delighting in our access to . . . a miniature fairy-tale world'. She has reached diverse audiences with public lectures at venues such as the Institute of Physics at Keele University, the History of Science Museum in Oxford, Barber-Surgeons' Hall in London, and the Robert Hooke Society, Isle of Wight, besides being interviewed on BBC Radio 4's *Inside Science*. Elsewhere, **Richardson** has established a CDA with the Royal Society on the history of eugenics and the Society, while **Giannachi** is partnered with the Science Museum, the Natural History Museum and the immersive content production studio, Factory 42, in a £4m Industrial Strategy Challenge Fund (ISCF) Creative Industries Audience of the Future Demonstrator, Visitor Experience project. **Lyons** wrote a case study on the value of the visual in communicating risk around climate change for the Government Chief Scientific Adviser's annual report for 2014. **Plunkett's** Science at the Seaside workshops (with Ilfracombe Museum, 2013–15) reached 1000 Devon school students and he spoke on 'Aquariums and Popular Science' at the Bristol Aquarium in 2018.

COMMUNITIES AND INCLUSIVITY

Our research strategy and growing capacity in participatory methodologies have spearheaded a new engaged research agenda benefiting diverse communities, including vulnerable or socially marginal groups. **Funke** collaborates with community groups, clinics and museums to enhance the visibility, public understanding and wellbeing of LGBTQ communities. For the Children's *Poly-Olbion* (2013–15), **McRae** worked with school children with disabilities ranging from cerebral palsy to severe autism (see ICS). **Harris's** Care Homes Reading Project (CHRP), rooted in her research into intergenerational relationships, has trained student volunteers since 2011—over 100 every year—to visit and read to care home residents, especially those with dementia. **Harris** won a Points of Light award for outstanding individual volunteers from the Prime Minister's Office for the project in 2015. CHRP has worked with 15 Exeter care homes, reaching over 200 residents.

Giannachi works with the Devon-based Armed Forces Community Support Hub on fundraising and engagement with art and heritage, which helps veterans overcome mental health challenges (including PTSD and loneliness) and find a sense of belonging in their community. **Salisbury's** Waiting Times engages with young people and clinicians at an NHS Gender Identity Development Service. The project also collaborates with Hospiscare's King's House day hospice in Honiton on

storytelling workshops, described by hospice staff as a 'triumph'. **Martin**, who researches literature and emotion, has chaired happiness-themed reading sessions for an NHS Recovery College for mental health. **Goldsworthy** leads writing workshops for RNIB and has been writing mentor for John Smith Memorial Trust Fellows from Wider Europe, Central Asia and the Middle East using life storytelling in rights campaigning. **Clarke** has run writing workshops for refugees, prisoners, and residents of sheltered accommodation. **O'Shea-Meddour's** picture book *Lubna and Pebble* (2019) is used in refugee centres in Europe and America to help children cope with trauma. **Smithstead** (CI) worked with the British Deaf Association and the Deaf Studies Trust as partners on an AHRC Connected Communities grant, *Lost Spaces* (2015–16), exploring the effects of losing community spaces on deaf people in Bristol. Further afield, **Mukherjee** engages traditional scroll painters and singers from the West Bengal village of Naya and graphic artists from nearby Kolkata with her digital database on past stories of famine, to interpret these stories and their current relevance.

REGIONAL CULTURE AND MUSEUMS

As well as working with new collaborators and new communities, we have matured in our connection to the culture and history of the South West and in engaging with local partners in the arts, culture and heritage sector. We are now established as a leading voice in and for the region as Exeter enters the new decade a UNESCO Creative City for Literature. This voice speaks not just *for* heritage—an obvious home for our research and impact—but *with* contemporary culture and diverse communities. With the City Council, our Unit co-led Exeter's successful bid to become a UNESCO Creative City (2019). The steering group (including **Wallis**) partnered with Libraries Unlimited, Literature Works, Exeter College, the Cathedral, and WCCEH. The Unit and IIB have since been managing an increased flow of Arts Council England bids and similar activity geared towards a Creative City's role in the United Nations 2030 Agenda for Sustainable Development.

We are collaborating with communities in Exeter and across the South West, building on the conspicuous regional cultural energy of several of our Impact Case Studies, especially **Richardson** on Hardy with the Dorset County Museum and **Giannachi** with Exeter City Football Club. Beyond our ICS portfolio, **Clarke** treats West Cornwall in his poetry and autobiographical prose, explores local histories of urban commons as Co-Investigator on the £710k AHRC project *Wastes and Strays*, and runs impact work on his £165k AHRC project on Cornwall's Red River that has, in the words of participants, 'reminded me of my creative self' and 'changed the way I think about the river'. **Schwyzer** (PI), **Howell** and **Parker** have brought to conclusion their €1.26m ERC-funded project, *The Past in its Place: Histories of Memory in England and Wales* (2012–2016), which worked with six case studies from southern Britain, including Exeter Cathedral. **Brown** and **North** have led the Creative Writing team's collaboration with Literature Works, the literature development agency for South West England, to repurpose the Exeter Custom House as a hub for writing and reading, leading to the Quay Words 2019 summer programme of literary events. The inaugural Quay Words was part of our successful UNESCO bid and secured funding for the hub for 2020–2022. Quay Words offers free family events, one-to-one surgeries for young writers, and activities with schools, and hosts a writer-in-residence. Our expertise in the regional exceeds our region: in **McRae's** *Places of Poetry* (shortlisted for the *THE* Humanities and Social Sciences Research Project of the Year 2020; see ICS), **Smithstead's** *Filming Rural England* work in Kent, **Kember's** research on the magic lantern and its European audiences, **Kaye's** Shanghai Yue Opera project, and **Mukherjee's** collaboration in West Bengal.

Innovative collaborations with museums and other heritage bodies have proliferated and continue to renegotiate regional heritage. Counting one kind of activity alone, our research and

collaborations with scientists, social scientists and historians of art and material culture have produced 23 exhibitions in museums and other public spaces since 2013. Exeter's Royal Albert Memorial Museum (RAMM) has become a hub for our engagement and impact, as demonstrated by **Funke's** and **Kember's** ICS activities, exhibitions by **Parker** and **Wagner**, and **Smithstead**, (with others by **Rudd** and **P. Williams** in preparation), and workshops and talks by **Lyons**, **Plunkett**, and **Zakreski**. **Parker** and **Wagner's** Art and Soul: Victorians and the Gothic (2014–15) displayed loans from major UK collections in the first ever high-profile exhibition to focus on medievalism in the South West. It attracted over 80,000 visitors and incorporated an array of public events, including tours (e.g., of the Cathedral's masons' yard), a debate, poetry readings, an animation workshop, film talks, and a family activity day. A reviewer noted that the exhibition brought home 'why the South-West inspired so many antiquaries, novelists and poets, as well as architects and designers' and praised the curators for their engagement of visitors (Michael Hall in *Country Life*, 2014).

Exeter Cathedral itself is another major local partner and works annually with Unit staff for AHRC/BA Being Human Festival of Humanities public events. **Parker** and **Wagner**, **Crawford**, **Henderson**, **Howell** and **Schwyzner** have all worked closely with the Cathedral. **Howell** and **Schwyzner's** working relationship here runs back to the beginning of a collaborative project, *The Past in its Place* (2012), and has most recently produced digitizations of the Cathedral's medieval wax votives. This work, part of the HERA project Deploying the Dead, has resulted in a new permanent display in the Cathedral.

Our collaborations and impacts at a regional level are extensive and diverse. Film staff frequently give public talks at the Exeter Picturehouse and Exeter Phoenix cinemas. Exeter Cookery School (**Young** on Victorian meat consumption), the Exeter community live performance space MakeTank (**Salisbury**), Tiverton Civic Society (**Groom**), Dartington Hall, Totnes (**Martin**), Topsham Museum (**Smithstead**), the open-air Minack Theatre, Penzance (**Preedy**), Royal Cornwall Museum (**Stokes**) and Downside Abbey, Somerset (**Jones**) have all hosted our research, as have Ilfracombe Museum, North Devon (where an exhibition by **Plunkett** drew 10,000 visitors in summer 2014 and **Zakreski** spoke at Victorian Week), Bristol Aquarium (**Plunkett**), and the National Library of Wales (a collaboration with **Schwyzner** that included workshops in schools). **Hall's** Eureka machine is curated by the Somerset-based Alfred Gillett Trust. Regional relationships, meanwhile, overlap with wider, national and international networks. Projects with partners in Bristol or Plymouth also feature partners in York (**Smithstead**), Durham (**Tsentourou**) or Nairobi (**Wallis**).

ENGAGEMENT REACH

Our staff consistently deliver public engagement with national and international reach. **T. Kendall's** work on Ivor Gurney with Dr Philip Lancaster has created a new international audience for Gurney. Highlights include a BAFTA Cymru-winning BBC4 documentary, *The Poet Who Loved the War* (2014), presented by Kendall; the world premiere of Gurney's *War Elegy* at the 2014 Proms; and the world premiere recording of Gurney's *Gloucestershire Rhapsody* by the BBC Scottish Symphony Orchestra. **Gibson** is in constant demand as an authority on witches and early modern culture, appearing on BBC Radio 4's *In Our Time* and PBS as well as frequently in regional media. **Schwyzner**, highly regarded for his monograph *Shakespeare and the Remains of Richard III* (OUP, 2013), played a similar role in the wake of the discovery and reburial of Richard III's corpse (2012–2015), with lectures and media appearances (British Academy, Ashmolean Museum, BBC Spotlight). **Goldsworthy** has given over thirty readings and talks to audiences of between 20 and 400 people, from major UK festivals to venues in Holland, Croatia, Serbia,

Romania, India and the US. She has participated in five high-profile public debates, alongside panellists including Ali Smith and Barbara Roche MP. **O'Shea-Meddour's** *How the Library (Not the Prince) Saved Rapunzel* was chosen by CBeebies as the Bedtime Story of World Book Day 2018 and read on air by Emily Watson. It also featured on BBC Radio Devon alongside a defence of public libraries. **O'Shea-Meddour** conducts seminars and writing workshops in schools and, on average, speaks at six UK or international literary festivals every year. **Hay** discussed her monograph *Mr and Mrs Disraeli: A Strange Romance* (2015) at many festival events, including a main stage at Hay, and in an interview on BBC Radio 3's Free Thinking. **Stadtler** advised on four seasons of the BBC's *Three Pounds in My Pocket* since 2014, and co-curated a touring, photography exhibition nominated in the Eastern Eye Arts, Culture and Theatre Awards 2018. **Jones's** history of Syon Abbey (2015) was excerpted in the commemorative order of service for Syon's 600th anniversary, an ecumenical service presided over by the Cardinal Archbishop of Westminster.

RECOGNITION AND CONTRIBUTIONS

Our research has garnered significant recognition within academia and beyond. Less visible, but essential to the health of the discipline, are the extensive contributions that keep the sinews of the research community flexing—activities such as governance of scholarly societies, conference organization, editing, reviewing and examining.

The Unit boasts Fellows of the Royal Society of Literature (**Goldsworthy**, **Hay**, **Miller**) and the Royal Society of Arts (**Gagnier**, **Giannachi**, **McRae**) and Members of Academia Europaea (**Gagnier**, **Giannachi**), and **Gagnier** was elected Fellow of the British Academy in 2020. Writing by colleagues has earned prestigious prizes. **Hay** won the Society of Authors Somerset Maugham Award 2016 (*Mr and Mrs Disraeli*), the Best Essay prize from the *European Romantic Review* and the North American Society for Studies in Romanticism (2018), and the Philip Leverhulme Prize (2016). She was named a BBC Radio 3 New Generation Thinker in 2014. **Miller** won the Forward Prize 2014 (*The Cartographer Tries to Map a Way to Zion*) and the OCM Bocas Prize for Caribbean Literature 2017 (*Augustown*) and was named a Poetry Book Society Next Generation Poet in 2014. **Smith** became the first international winner of the *Australian Book Review's* Elizabeth Jolley Short Story Prize in 2015. **O'Shea-Meddour's** *Lubna and Pebble* was named in the ten Best Children's Books of 2019 by *Time* magazine and shortlisted for the UK Literary Association Book Awards 2020. **Crawford** won the International Gothic Association's Allan Lloyd Smith Memorial Prize for Gothic Criticism 2015 for *Twilight of the Gothic* (2014). **Wiles's** novel, *The Invisible Crowd*, won a Society for Humanistic Anthropology Victor Turner Prize (2018). **McDowell** won the 2015 Milton Society of America John T. Shawcross Award for distinguished work on Milton for a co-edited volume of the *Oxford Complete Works*. In 2020, **Riley** won the inaugural Profile Aitken Alexander Non-Fiction Prize for best debut trade proposal, earning him £25k and agency support for *Strandings*, his social history of beached whales. **T. Kendall** co-wrote and presented the BAFTA Cymru-winning BBC4 documentary *The Poet Who Loved the War* (2014) and his anthology *Poetry of the First World War* (2013) was selected for entrants for the 2014 national Poetry by Heart competition. **Lyons's** *Risk Taker's Survival Guide* (2014) won the Ramillas Interactive Award at Sheffield International Doc/Fest. **Groom's** *The Seasons: An Elegy for the Passing of the Year* (2013) was runner-up for BBC *Countryfile* Book of the Year 2014 and shortlisted for the Katharine Briggs Folklore Award 2014.

Our researchers are recognized as leaders within their fields. **Goldsworthy** has been appointed a judge for six different literary prize competitions during the REF period, including prizes awarded by the European Bank and the Foreign and Commonwealth Office, and the Hilary Mantel Short

Story Prize; and **Funke** was selected as one of twelve participants worldwide for the 2017–18 Wellcome Research Leadership Development Programme in the Humanities and Social Sciences. Staff have delivered over 120 keynote addresses since 2013. Besides **Gagnier's** funding Assessor role as a Fellow of the British Academy, ten colleagues are currently in the AHRC Peer Review College, including International (**Gill**), Knowledge Transfer (**Wagner**) and Strategic Reviewers (**Funke**, **McRae**). **McDowell** is Peer Reviewer for the UKRI Future Leaders Fellowships scheme, **Salisbury** belongs to a Wellcome Trust Expert Review Group, and **T. Kendall** sits on the Philip Leverhulme Prize panel in Languages and Literatures years.

Staff make significant contributions as journal editors (**Aebischer**, **Kember**, **McDowell**, **Moynihan**, **Plock**) and members of professional associations. The Unit is home to the President of the War Poetry Association (**T. Kendall**), the President of the Samuel Beckett Society (**Salisbury**), co-founders of the World Literature Network (**Campbell**) and the Syon Abbey Society (**Jones**), and executive committee members of the British Association for American Studies (**Moynihan**, **P. Williams**) and the British Society for Literature and Science (**Plock**).

CONCLUSION

Our research power, ethos of non-academic collaboration, and ability to support our talented experts position us to meet the challenges of the discipline and contemporary society over the coming decade. We will grow strategically, especially to contribute to emerging areas of inquiry in the cultural dimensions of science, technology and medicine—territory that brings together the interdisciplinary theory, archival and editorial scholarship, creative practice and digital innovation of our diverse, dynamic research community.