

<b>Institution: Birkbeck, University of London</b>
<b>Unit of Assessment: 27 (English Language and Literature)</b>
<p><b>1. Unit context and structure, research and impact strategy</b></p> <p>UoA27 represents the department of English, Theatre and Creative Writing (ETCW), which has a global reputation for extending disciplinary boundaries and combining practice-led, historical, and theoretical research. The department is the largest of four in the School of Arts, adjacent to some of the finest libraries, galleries and museums in the world. Offices and teaching rooms share premises with an award-winning cinema, a conference/social space (Keynes Library), the Peltz Gallery, and a theatre performance space designed to foster academic creativity.</p> <p>The department's name change to ETCW in 2019 captures our profile as a community of literary critics, cultural theorists, directors, novelists, playwrights, poets, public intellectuals, screen writers, textual editors, and translators. Our work investigates foundational texts as well as new and emerging cultural forms, taking historically informed and pioneering approaches to global literature and culture, from the Middle Ages to today, from image, book and text, to screen, stage and performance. Rather than being solely focussed on Anglophone written culture, we see aesthetic forms in wider multilingual, geopolitical and transnational contexts: colleagues work on the Middle East (Bale, Rose, Willey); Germany (Bauer, Leslie); Ireland (Brooker, Walsh); Italy (Calè, Clucas), Iceland (Finlay); Russia and Ukraine (Flynn); Turkey (Ilter); Nigeria, Malawi, and South Africa (Msiska, Rose); the Caribbean (Senior); Australia (Rose); the US (Eve, Halden, Hartnell); and movement across national boundaries (Bale, Warner, Woolley).</p> <p>Our research engages with some of the world's most urgent questions: environment, migration, race, gender and sexuality, medicine, and new digital worlds. We pursue research of the highest standard, an endeavour thoroughly integrated with Birkbeck's mission to provide a wide constituency from across and beyond London with the best access to knowledge.</p> <p><b>1.1 Structure</b></p> <p>Our unit consists of 46 Category A staff (40.3 FTE) and a thriving postgraduate community across fourteen specialist Masters programmes, and one of the UK's largest MPhil/PhD research programmes in English studies, with more than 100 current students. Emeritus colleagues and honorary/visiting fellows are valued and integrated community members. Clusters work around research-led teaching in four blocks: creative writing; humanities; period-based literary studies; and theatre studies. The research environment is overseen by the department's Research Director (RD), who reports to Assistant Dean (AD) for Research. Since REF2014, the School has appointed a Research Manager (SRM) and a dedicated Impact Officer. Student research is led by Departmental PGR director, reporting to AD for PGR. Colleagues' research is fostered by research centres and institutes (see 3.2). ETCW is home to several publishing initiatives (1.7) and leads Birkbeck Arts Week annually, engaging public audiences with creative research. We are integral to the University of London and Consortium of the Humanities and Arts South-East England (CHASE). We have partnerships with HEIs and cultural institutions across the world.</p> <p><b>Highlights</b></p> <p>Since 2014 our unit has:</p> <ul style="list-style-type: none"> <li>• Expanded networks and partnerships (including 20 research partnerships funded by ACE, AHRC, Leverhulme, A. W. Mellon, ESRC, MHRA, 18 funded collaborative postgraduate training initiatives).</li> <li>• Extended and diversified sources of grant income (more than £2.2M, average in excess of £309,000 p.a., outperforming REF2014).</li> </ul>

- Realized over £21M commercial investment in prime-time television drama.
- Increased the proportion of monographs in our submission (36 compared to 22 in REF2014).
- Maintained one of the largest postgraduate student bodies nationally in our discipline (awarding 129 PhDs, and home to over 100 PhD and 290 MA students at census date).
- Become full member of CHASE AHRC Doctoral Training Partnership (2018-; associate member, 2015-18).
- Expanded our leadership of the Open Access (OA) movement, begun with launch of *19: Interdisciplinary Studies in the Long Nineteenth Century* (19) in 2005, and continued with Open Library of Humanities (OLH) in 2015.
- Led nine Birkbeck research institutes and centres, including Birkbeck Institute for the Humanities (BIH; Rose, Leslie), a high-profile forum for contemporary cultural theory and ethics, with a thriving Critical Theory Summer School.

## 1.2 Research Objectives 2014-20

In REF2014 we identified four priority areas for development and innovation (a-d), which have been successfully furthered through appointments, the creation and consolidation of centres and clusters, and a diverse portfolio of partnerships and grant-funding.

### a) Contemporary Studies

Birkbeck's excellence in contemporary studies is noted for disciplinary diversity and dialogues across creative writing, humanities, theatre, screen media, and digital culture, underpinned by a concentration of research centres for Contemporary Literature (CConLit), Contemporary Theatre (CCTheatre) and the Contemporary Poetics (CPoeticsR), as well as BIH and Birkbeck Gender and Sexuality (BiGS) across Schools. Our cultural programming includes the annual Booker Prize Foundation lectures (since 2014: Hilary Mantel, Ali Smith, Colm Tóibín, Julian Barnes, Mohsin Hamid, Ian McEwan). We built capacity through twelve new appointments (Angel, Blacklock, Carville, Eve, Flynn, Halden, Ilter, Kim, Rose, Warner, Willey, Woolley), exceptional ECR fellows funded by Wellcome ISSF, BIH and School fellowship schemes, in addition to external grants. AHRC funded Hartnell's *After Katrina: Race, Neoliberalism, and the End of the American Century* (2017). Leslie's international cross-disciplinary AHRC Network 'Animate Assembly' develops critical thinking about digital animation as a modelling, simulation, visualisation tool for artists, cellular biologists, financial analysts, social planners, human rights and global activists, neuroscientists, and surgeons.

### b) Building Digital Communities

ETCW leads innovation in open access publishing and digital infrastructure, building on our pioneering role in shaping digital communities through the open-access journal *19* (2005-), with the appointment of Edwards and Eve, grant income, the launch and growth of OLH (see 1.5, 1.7) and MROnline (see 3.2).

### c) Medical Humanities

The Centre for Medical Humanities (CMedHums) brings together colleagues across college and periods, working with other research groupings and external partners: e.g. the Association of Medical Humanities; the Kent and Sussex Deanery; the Royal College of General Practitioners; Wellcome Collection and the London School of Hygiene and Tropical Medicine. The appointment of Fifield consolidates strength in Medical Humanities. A new Medical Humanities MA, focused on cultural history, joins an existing Applied MA (for clinicians), builds progression routes to MPhil and offers new collaborative opportunities with History, Classics and Archaeology (HCA). Wellcome ISSF awards have funded events, seeded new research

(£143,567), and provided 3-6 month PGR awards to 16 recent PhDs (£299,532) and two three-year ECR fellowships (£243,638).

#### **d) External Collaborations**

We have myriad partners from individuals to large national arts institutions, from formal exchange agreements (e.g. Institute of Contemporary Arts — ICA, New York University and Open Society University Network — OSUN) to partnerships around defined projects. We specialise in links with creative practitioners and institutions (e.g. two funded artist-in-residence schemes); we build from informal associations (e.g. invitations to Arts Week events) to initiate collaborations on doctoral training and funding bids (See 4-4.1).

### **1.3 Research Objectives 2021-26**

We will build on our strengths across the whole historical range of the discipline from the early middle ages to the contemporary. Recent grant success in book history (Calè), non-elite writing (Wiseman) and early modern theatre (Woods) will produce monographs, public engagement, and impact in the next REF period (e.g. Pedagogies, 4.2). Through network grants and international collaborations (Bale, Vellido) we will shape historical understanding and strategic engagement with cultures of reading and viewing, fostering cross-period debate and driving change by bringing archivally and theoretically informed work into dialogue with the present, e.g. reconstructing colonial and environmental legacies, histories of gender and sexuality, and historical aesthetics.

We will consolidate, expand, and diversify our portfolio of grant-funding and partnerships to develop individual research projects, local and international networks, and creative public engagement through strategic knowledge exchange links with archives, museums, galleries, and other cultural partners (1.4, 4.2.2). We will use research centres to support progression, nurturing disciplinary expertise and experimental approaches that will shape the future of our discipline.

We will enhance our lead in the following research clusters:

#### **a) Creative and Critical Practice**

We will bridge creative and critical practice-led research by sharing best practice through our research centres (CPoeticsR; CConLit; CCTheatre, CMedHums), building innovative partnerships (see 1.5), consolidating and expanding our research environment at all levels. Our decision to continue to include performing arts and screenwriting in our submission captures the energizing dialogue between disciplinary approaches, perspectives, and collaborations within the unit. Thirteen colleagues work across creative and critical writing, performance, or in practice-centred pedagogical research. For example, Blacklock's monograph *The Emergence of the Fourth Dimension* (OUP, 2018) laid the research ground for his novel *Hinton* (Granta, 2020).

Our plan to bridge practice-led research and research-led practice capitalises on progression routes through an extensive postgraduate portfolio: MAs Applied Medical Humanities; Dramaturgy; Text and Performance with the Royal Academy of Dramatic Art; and the MFA Theatre Directing. The MA Creative Writing is now supplemented by the new MA Creative and Critical Writing and MFA Creative Writing. Practice-led MPhil/PhD research is enhanced by cross-disciplinary co-supervision arrangements (e.g. CDA and CDP, see 4.7). Over the coming years, we expect bridging work to emerge particularly in life-writing in dialogue with critical theory, cultural history and politics; contemporary theatre and performance studies; experimental art writing; and medical humanities.

#### **b) Cultures of Science, Medicine, and Technology**

Our strength in the history of science ranges from Medieval reproductive medicine via Early Modern magic to Enlightenment 'Colonial Modernity and the Empire of Experiment' (Senior,

Wellcome ISSF funded), Conan Doyle's medical career, modernist sickness, and contemporary medical humanities, but also histories of meteorology, geology, oceanography and science fiction. We plan to turn Wellcome-ISSF seed funding (Davis, Halden, Senior) into larger grant applications. We will also use funding applications to grow capacity in environmental humanities (Bintley, Edwards, Hamblyn, Hartnell) and animal studies (Bauer).

Our interventions in digital humanities span from critical analysis of the technological interfaces of literature, aesthetics, and new cultures of reading, writing, and viewing to OA restructuring of academic publishing through engagement with stakeholders (see 1.5, 4.7).

### **c) Migration and Critical Race Studies**

Our plan to expand our creative and critical practice in migration and race studies is underpinned by recent appointments (Flynn, Kim, Warner, Woolley), which consolidate an existing cluster in colonial and post-colonial history, translation and transnational literature. Colleagues working on global migrant crises (see 1.5, 4.6) use research centres and institutes to develop cross-disciplinary collaborations, build progression routes through the new MA Migration Literatures and Cultures (2021-), design new doctoral training, and international networks. Their work puts diversity at the centre of our research environment.

### **d) Gender and Sexuality**

Our work shapes public debate in the field of gender, sexuality, feminism, queer history and culture, using BiGS as a platform for cross-disciplinary collaborations. The appointment of leading and emerging figures in the field (Angel, Halden, Mills, Rose, and Warner) adds dimensions to world-lead work that transforms understanding of seventeenth-century women's writing (Wiseman); queer performance (Walsh); histories of queer culture and sexology (Bauer, Winning); the dynamics of gender and sexuality in nineteenth-century art criticism (Burdett, Fraser, Mills, Vadillo); fertility history and health (Davis, Halden); and sexual consent in the context of #MeToo (Angel, Rose). Early data on new publications and grant applications indicate that these strands will produce strong outcomes for the next cycle.

### **1.4 Impact Objectives 2014-2020**

ETCW is committed to shaping academic and public agendas and realising ambitions for change through public engagement and knowledge exchange with diverse audiences and partnerships. Our research culture is transforming exhibition spaces (see 4.2.2), digital publishing (see 1.7), cultures of performance, and television schedules, democratizing knowledge, communicating politically charged histories, and influencing creative practice. Our impact is evidenced through the following case studies:

**Blood and Money: Contested Cultural Histories** (Bale): these two exhibitions curated with the Jewish Museum London (touring to Krakow, Warsaw) historicize and transform public debate, curatorial culture, strategies of display, and loan practices;

**Open Access and the Open Library of Humanities** (Edwards and Eve, see 1.5, 1.7);

**Rebellion: Understanding Ireland's Road to Independence** (Teevan) defined RTE's centenary commemoration programming and brought a historicized and nuanced focus on diversity and history from below to local and global public debate.

To meet our objectives, our strategy is to build on best practice from established networks; discuss public engagement, knowledge exchange, and impact in ETCW's Research away-days; train colleagues to identify potential stakeholders through masterclasses, workshops, one-to-one coaching, and develop pathways to impact in grant applications with the institutional support of the Impact Officer and Public Engagement team. They also advise on proposals for festivals (e.g. *Being Human*) and public engagement awards. Wellcome seed funding fosters emerging

knowledge exchange, public engagement, and impact (e.g. Wellcome ISSF-funded *Blood* exhibition catalogue). We use our research centres, Birkbeck Arts Week, the Peltz Gallery, our performance space, and cinema to train staff and PGRs in experimental engagement activities.

### 1.5 Impact Objectives 2021-26

In line with the School Impact Strategy, we will identify projects with imminent, longer-term, and emerging potential, and tailor support for collaborations with knowledge exchange partners and practitioners:

**Digital partnerships, infrastructure, and open access** (see also 1.7): Eve's publishing model is driving global change in OA, starting with journals in OLH and now moving to monographs through the Community-led Open Publication Infrastructures for Monographs project (COPIM), with £3M of knowledge exchange funding (Research England Development Fund; Arcadia Foundation), working with multiple stakeholders and partners (e.g. Liverpool University Press and Central European University Press). Digital infrastructure transformation in response to COVID-19 includes: Vadillo's work with an expanding international university partnership through the online publishing and editing platform COVE (originally, Central Online Victorian Educator; reinvented as Collaborative Organization for Virtual Education); and Ilter's work on mediatized dramaturgy and digital theatre.

**Media networks, production companies, creative agencies:** We are still measuring the impact of Carville's crime drama series *The Bay* (ITV) on creative industries, particularly in the Morecambe area. Series 1 gathered an audience of 8M, received Best New Drama TV Choice Award 2019, was bought in 95 countries (further deals pending); Series 2 aired in January-February 2021, with Carville as executive producer as well as scriptwriter; Series 3, in production in 2021, provides on-going economic and cultural stimulus in a deprived area of the North West.

**Medical training institutions:** Our medical humanities work impacts medical and psychoanalytical practice. For instance, Winning co-teaches an undergraduate module co-hosted by Birkbeck and St George's Medical School.

**Museums and galleries,** building on our reputation for translating long histories into impactful exhibitions and cultural programming, e.g. Bale's impact case study (see 1.4), Leslie works with Middlesbrough Museum of Modern Art on *Chemical City*, an exhibition drawing on her monograph *Synthetic Worlds*, in new contexts of local industrial history, communities and businesses; Luckhurst serves on the Science Museum's Science Fiction exhibition's advisory board (2022; world tour 2022-7); continuing collaboration with the National Gallery through Burdett, Swain and Matthew Longo's 'Experimenting in the Galleries' reframes visitor experience (see 4.5).

**Non-Governmental Organizations, Refugee Community Organizations, Think Tanks, and Charities** inform ETCW's humanities interventions on migrant and displaced people (Warner, Willey and Williams's creative practice, see 4.2a, 4.4, 4.6); Willey's work with the Palestine Writing Workshop, Palestinian-led Lajee Centre, and The Prisoners' Archive (Abu Jihad Museum for Prisoner Movement Affairs, Al Quds University, Jerusalem) is funded by a Council for British Research in the Levant Team-Based Fieldwork Award (see 3.1); Woolley's work with the Council for At-Risk Academics (CARA), Counterpoint Arts, and the Jordanian Think-Tank Q-Perspectives is underpinned by an AHRC Network Plus: Global Partnership Development Award.

**Theatres:** Our established lead in theatre studies, evidenced in Swain's work in professional development and recognised in London Higher's 2019 London Impact initiative, will resume



when COVID-19 restrictions lift. Indications include Eldridge's plays *Middle* (2022) and *End*, for the National Theatre; Owen's collaboration with Camden People's Theatre; Ilter's with theatre practitioners in Istanbul, and Flynn's in the Ukraine and Ukrainian expatriate communities in London, building on the *Depicting Donbas* conference (2019) and Leverhulme fellowship (2020).

### 1.6 Interdisciplinary Research Strategy

Our distinctive interdisciplinary research culture is evidenced by the clusters prioritized in our research strategy (see 1.2, 1.3). We nurture recognised disciplines and develop work from the rigor of established research methods (e.g. archival research, close reading, language skills, storytelling, analysis of stage craft). At the same time, we put disciplinary perspectives into dialogue, fostering interdisciplinarity, cross-disciplinarity and multi-disciplinarity through PGR programmes, research centres and institutes (see 3.2), and inventive knowledge exchange collaborations (1.5, 4.2). Our examples are at 4.5.

### 1.7 Open Research Environment

We are pioneers in digital publishing. The peer-reviewed journal *19* marked an early intervention in OA humanities scholarship (edited Fraser 2005-9; Burdett 2010-20, now Mills), using the full multimedia potential of online publishing, as demonstrated in *The Nineteenth-Century Digital Archive* (edited Calè, Vadillo).

Our lead is enhanced with the launch of CTPublishing (2015) and OLH (Edwards, Eve; see impact case study), whose innovative business model (based on the Library Partnership Subsidy) is supported by ~300 libraries worldwide. OLH employs four full-time staff (two programmers, an editorial manager, a marketing officer). It publishes twenty-eight journals, currently migrating to Janeway, a purpose-built publishing platform now adopted by seven other presses and institutions. Eve's innovation in OA journal and monograph publishing business models (see 1.5) is reflected in ten roles on steering committees and advisory panels (e.g. JISC National Monograph Strategy Group, UniversitiesUK OA Monographs Working Group, and as Plan S Ambassador).

Edwards and Eve have undertaken advocacy work at OA policy events, e.g. at the European Council, the National Library of Sweden (Edwards), UNESCO, and a UK parliamentary select committee (Eve), delivering more than 200 invited talks. OLH won Coko Foundation's Open Publishing Award, 2019 and AOP Digital Publishing Award for Small Digital Publisher of the Year (2020).

Other OA initiatives include: MIRONline (see 3.2), our creative-writing hub and virtual springboard for emerging writers, succeeding *PORES* online poetics journal mentioned in REF2014; and Vadillo's networks around Pre-Raphaelites Online and COVE (see 1.5), which produces training and collaborative digital editions of nineteenth-century texts and illustrations.

Colleagues generate OA content, choose OA publishers, contribute to established blogs (Luckhurst, the British Library; Woolley, Open Democracy) and provide other OA resources – e.g. Litt's creative writing course. Bauer's monograph, *Hirschfeld Archives*, was selected for, and funded as OA by Knowledge Unlatched.

Birkbeck complies with the Concordat to Support Research Integrity. Birkbeck's Research Integrity Code of Practice is laid out on its website and institutional environment statement. Since REF2014, ETCW research ethics procedures have come under the stewardship of the School Research Ethics Officer (ETCW's Walsh). The ETCW Research Ethics Officer (DREO) sits on the School Research Ethics Committee.

ETCW's commitment to research integrity and ethics reflects its obligations to a diverse student body. Expectations on standards are embedded in core curriculums and student handbooks.

Ethics procedures are initiated by individuals, but doctoral supervisors, or those involved in grant support, ensure that individual researchers follow ethics procedures (completing a Proposal for Ethical Review involving project outline, interview questions, consent forms and participant-information sheets). Using criteria mapped in the College Guidelines on Responsibilities and Procedures for Ethical Review, DREOs approve routine applications or refer them to School or College. Applications are stored on the School research-ethics database.

## 2. People

At the census date, ETCW comprised 46 colleagues, 10 part-time and 36 full-time. 14 Lecturers A-B, 10 Senior Lecturers, 9 Readers and 13 Professors.

Our appointments' strategy is informed by strategic goals set out in 1.2. Since REF2014, ETCW has expanded (+4 permanent staff): 11 colleagues left (2 retired, 9 moved); 15 permanent colleagues joined the remaining 28: these appointments represent period coverage, from the early Middle Ages to the contemporary, and expansion in theatre studies and creative writing. We accommodate colleagues' need for flexibility through fractional contracts. We regularly employ colleagues for fixed-term grant-funded teaching relief.

Our intergenerational research environment is enriched by emeritus colleagues, early career researchers, and fellows. Among our eight emeritus colleagues, who contribute to our research in advisory and mentoring roles and are actively involved in research training and planning in nineteenth-century and periodical studies; Colin MacCabe founded and chairs the Derek Jarman Lab. Wellcome ISSF has funded postdoctoral fellows Sophie Jones and Heather Tilley, now at Strathclyde and QMUL respectively, and 16 ISSF-funded 3-6 month PGR awards to ECRs who recently completed PhDs with us. Between 2014-20 we hosted around 160 honorary and associate fellows, including more than 20 annually at CCTheatre and 3 at BIH. At census date we were home to e.g. CCTheatre fellows Alinah Azadeh (performance artist), Dickie Beau (performer), Julius Green (author and West End theatre producer), Elizabeth Lynch OBE (producer and arts consultant); ETCW fellows Douglas Kerr (University of Hong Kong, literary scholar), Sarah Lightman (graphic artist); and BIH visiting fellow Valentina Napolitano (University of Toronto, anthropologist of migration).

ETCW's staff development strategy invests extensively in research support, supplementing College training (e.g. supervision practice, public engagement): all colleagues have compulsory annual research interviews with RD and another senior colleague in addition to academic review. Colleagues come together at an annual research away-day and research lunches. ETCW facilitates one-to-one peer mentoring; mentoring is discussed at meetings, Research Day, and will be further formalised as per the Athena Swan action plan.

Staffing strategy since 2014 has interconnected disciplinary and thematic areas (especially critical and creative practice). We support ECR fellowship applicants (on average seven annually); hire emerging scholars with outstanding potential, but also senior colleagues. We welcome their intellectual leadership. We advertise roles internationally, emphasizing strategic interests in specification packs. Staffing decisions reflect our global perspective on English Studies.

Early Career Researchers' integration into the Department's research culture starts with reduced workloads during their initial three-year probation period. Probation review provides ETCW with feedback on working conditions and probationers with formal regular mentoring to set and review goals. ECRs, permanent and fixed-term, are entitled to the same rights (expenses, research interview) as others; fixed-term colleagues receive support to apply for fellowships and jobs.

Research leave policy stipulates that all permanent colleagues apply for one term's leave every nine; applications are approved by School Executive, which also reviews leave period objectives. Demanding AD roles are followed by a year's sabbatical. Colleagues can apply for teaching relief (School Strategic Research Fund) to prepare grant applications.

Our rich ecology of knowledge exchange partnerships and networks (see 1.5) is often forged by individuals, shared through clusters and underpinned by institutional infrastructure and procedures. The impact officer, SRM and RD direct external calls for collaboration to relevant staff and help them to identify potential stakeholders. Impact and Public Engagement Officers and Peltz Gallery staff run workshops on stakeholder recruitment and open lines of communication; colleagues share contacts and methods. The School has also brokered official partnership arrangements, e.g. with the ICA.

Research and engagement are key criteria for promotion, with equal weighting to teaching. Since 2014, the college promoted eight staff to Senior Lecturer, seven to Reader, and four to Professor. We ensure transparency and fairness in recruitment and promotion procedures as per the Concordat to Support the Career Development of Researchers.

We support one of the largest PGR communities for our discipline nationally. On the census date we supervised 111 doctoral students (101 ETCW; 10 remaining from the London Consortium, our prior doctoral partnership with the Architectural Association, ICA, Science Museum, and Tate Gallery): 48 full-time, 63 part-time, 18 fully funded and 9 with fee waivers. Since 01.08.2013 we have awarded 129 PhDs, including 39 from the London Consortium, and 3 registered with the School.

We are proud of the achievements of PGRs and recent alumni. In 2019 current PhD student Keith Jarrett's poem 'From the Log-Book' was projected onto St Paul's and Coventry cathedrals in the collaborative work *Where Light Falls*, commemorating the Blitz. Recent creative MA alumni have won lucrative and prestigious book contracts and awards.

We advertise our doctoral programmes online, in printed prospectuses, and hold 'taster' evenings and funding information events, as well as staffing College-led open evenings. Individual colleagues, PGR Director and a dedicated PGR administrator field enquiries. Advertising and recruitment for funded places are coordinated by the Graduate Research School, CHASE, and the Bloomsbury Colleges Consortium. Our evening teaching model and flexible supervision timetabling particularly attracts working students. Our strategy to diversify the student body is underpinned by funding opportunities such as the College's Diversity 100 Studentships.

We have an established progression route to doctoral studies through fourteen research-led MAs/MFAs (four new since REF2014; currently 294 students). Although MA level is often the apex of students' research ambitions in creative practice, our intake of creative-practice MPhil/PhDs has expanded since REF2014, comprising a third in the 2019 cohort. Annually between 14-18 doctoral students enjoy full studentships, and 9-12 a fee waiver (i.e. around 25% have bursaries). We have maintained PGR numbers and since taking up full membership of CHASE as part of a winning AHRC DTP bid (2018), six students secured funding in the first two years of eligibility (2019/20 and 2020/21), including a CDA with the Wellcome Collection. Other scholarships are supported by the Bloomsbury Colleges Consortium, College, School, or philanthropic donors (e.g. Peltz scholarships, Stuart Hall Foundation scholarships). Some schemes are aimed at students from disadvantaged or BAME backgrounds (Kit de Waal, and Andrew Lloyd Webber Scholarships). The Kit de Waal Scholarship 2015-2019 contributed



£65,000, diversifying MA Creative Writing intakes. Some international students are supported by their home government funding schemes (e.g. Canada, Japan).

Since REF2014 our progress and completion strategies have improved our PGR completion rates (mean p.a. 18.5 as against 17.6 in REF2014). The restructuring of Birkbeck's Graduate Research School (BGRS) brought consistency across College, coordinating generic skills training, and providing mandatory PGR supervision training. Colleagues new to PhD supervision co-supervise until their first student completes. Students have a secondary supervisor, meet their supervisors at least three times a term (full-time) or twice (part-time). We track student progress through an annual graduate monitoring interview, which includes reports from supervisors and students, and a summative written report with recommendations. The upgrade process (Yr2, full-time; Yr3/4, part-time) has recently been complemented by the institution of informal progression meetings (PGR Director and School PGR administrator), in advance of formal academic progress reviews, to support students to completion.

MPhil students attend a taught programme, promoting cohort cohesion (Research Skills, Critical Theory, and Bloomsbury Research Lectures). Optional training for PhDs includes research-led filmmaking, Teaching the Arts in Higher Education, presentation skills training through the Work in Progress Conference and BGRS's 3-minute Thesis Competition. BGRS also commissions digital humanities, fieldwork techniques, publishing and public engagement training through research centres and institutes. Internships offer transferrable skills in events programming/management at Peltz Gallery and the Graduate Research in Theatre (GRiT), production research with The Globe, and publishing (MIROnline, see 3.2). Editorial internships with 19 are funded and advertised across CHASE; and CHASE's other internships are open to our PGRs (e.g. Kierri Price, BBC podcast *You're Dead to Me*). Cross-disciplinary training is offered through partnerships with the Bloomsbury Postgraduate Skills Network and CHASE.

Student-led PGR activities include reading groups, workshops, conferences, and writing retreats. Research centres empower students to plan and run events, build networks and trial public engagement through Arts Week. Internal funds support PGR-led initiatives such as Colm McAuliffe (PhD)'s Lorraine Lim award for his Raymond Williams series (2018) and Sasha Dovzhyk (PhD)'s Wellcome ISSF-funded conference 'La Maladie Fin de Siècle: Decadence and Disease' (2019). Students have access to a shared workroom, £300 for conference expenses annually, and a further £150 for extraordinary research expenses on application.

Intellectual communities for PGR students include ETCW, School, research centres and institutes, CHASE, and the University of London School of Advanced Study e.g. Institute for Historical Research, Institute of English Studies, Warburg Institute. Our London location is rich with galleries, libraries and museums, with whom we have active links.

Commitment to Equality and Diversity (E&D) is central to ETCW research. For instance, Hamblyn and Litt's Wellcome-ISSF-funded series connect writers and medical practitioners on Creative Writing and Mental Health (2017). Litt is the sole creative practitioner in the core management team of the Student Mental Health Research Network (SMaRteN).

AD Equalities (Winning) and departmental E&D-lead (Walsh) shape equality and diversity strategy, implementing mandatory E&D and Unconscious Bias training, using role-play to raise awareness of the experience of people with protected characteristics. Our E&D strategy is discussed at annual teaching day, in annual staff research interviews and PGR supervision. An Equality Impact Assessment of our REF2014 submission found no equalities concerns in ETCW.

Of 46 staff, 28 are women and 18 men; 8 of 13 professors. Heads of Department since 2014 have been women. ETCW is international, with a significant staff-population born and brought up

outside the UK. Many colleagues have disabilities and health needs, although not always declared. The disability office supports students; health and well-being support is available for staff, and the college is committed to the Disability Confident scheme. We celebrate the diversity of our PGR body, with e.g. its large group of mature students. To attract more BAME PGR students and improve BAME representation in the future workforce, we recently reviewed curriculums at all levels with a systematic decolonisation agenda and appointed a lecturer in Transnational Literature and Migration Cultures (Woolley). To improve representation amongst staff, we advertise internationally and prioritise areas which will further diversify our research environment.

ETCW leads in staff diversity networks (e.g. Out@Birkbeck staff network founded by Bale and Winning; Eve chairs the College-wide Staff Disability Network). Eligible female staff have participated in the Aurora mentoring scheme, which develops women's leadership potential, for instance preparing Bauer for the HoD role. To combat precarity, we prefer leave-replacement contracts to extend for a year and include research. While at Birkbeck Sophie Jones co-authored 'The Precarious Postdoc: Interdisciplinary Research and Casualised Labour in the Humanities and Social Sciences' for the series *Working Knowledge: People and Roles*, which informed discussion at research away-day 2019.

E&D in relation to gender, including intersectionally, has been reviewed during the School Athena Swan Bronze application process initiated by AD Equalities Winning and Arts Dean Bale (2018). That review found examples of good practice: e.g. no gender inequality in relation to reward and promotion. Internal grant schemes have featured career-break awards (Wellcome-ISSF career-break funding, £57,917). AD Equalities attends all meetings. We acted to ensure gender balance on the REF evaluation committee and support the College's 2019 gender review of the Work Allocation Model. The draft action plan identifies areas for future effort to formalise our already strong research mentoring system, improve induction for new colleagues, and ensure awareness of special circumstances processes in any future REF EDAP.

The COVID-19 pandemic has highlighted inequalities and made addressing them urgent; it has made certain groups, e.g. disabled staff or those with long-term health conditions, particularly vulnerable. In the summer and autumn terms 2020, AD Equalities and AD Research redirected School research funds to support staff whose time was compromised, e.g. by caring responsibilities or home-schooling duties. In addition to termly funds for teaching relief, the College's Research Innovation Fund advertised recovery funds, which were taken up. New provision is now announced in future promotion processes to recognise COVID-19 circumstances.

### **3. Income, infrastructure and facilities**

#### **3.1 Research Funding and Income Strategies**

As shown in REF4b, our research income in this period is £2,166,445; or £309,492 p.a. (compared to £180,522 in REF2014/4B). In line with our strategy, this funding has been secured from a more diverse and sustainable portfolio, including charities and international funders as well as UKRI.

Notable awards include funds won for the OLH from the Andrew W. Mellon Foundation and OpenAIRE (£517,462; Edwards and Eve), £360,586 from the AHRC (Bauer, Hartnell, Leslie, Vadillo, Winning, Woolley), £315,201 from the Leverhulme Trust (Bale, Calè, Eve, Woods), £52,673 from the British Academy (Wiseman), a further £48,821 from the Andrew W. Mellon Foundation, for a non-OLH project (Eve), £25,000 MHRA (Luckhurst), £9606 from Creative Works/AHRC (Luckhurst), £5000 from the Council for British Research in the Levant (Willey);

£4242 from the ESRC (Litt); and £4000 from the Pilgrim Trust (Bale). Also included is the external funding of Wellcome ISSF grants (£343,369: doubled by college match funding), which has seeded a vibrant emergent strand of medical humanities research (see 1.2c, 1.3c, 1.4, 1.5).

Commercial investment by television companies and theatres is crucial to disseminating drama outputs: e.g. Teevan's two five-episode drama series *Rebellion* had budgets exceeding €6M and grant awards from RTÉ (€600,000; see impact case study); multi-million-pound investment was also attached to three other peak-viewing-time drama series (Teevan's *Charlie*; Carville's *The Bay*, two series, with a third now planned) and a standalone film (Eldridge's *The Scandalous Lady W*). The budgets of the television outputs exceed £21M. Playwrights' work is supported by considerable investment from theatres and radio work (e.g. Bell, Eldridge, Warner) from the BBC.

Not included in our figures above are the amounts generated through dissemination and knowledge exchange activities, for example: Eve's COPIM project described at 1.5; £20,200 Arts Council for England Awards for Bell and Swain (made to individuals rather than institutions). For research activities beyond Birkbeck (conferences, exhibitions, publications, work through research societies), colleagues gather smaller amounts (£200-£5000) through other institutions' accounts (e.g. Institute for English Studies, National Gallery). A range of residencies, fellowships, consultancy placements, and travel grants (4.7) also funded and enriched our collective intellectual life, demonstrating international standing. ETCW staff and PhD students receive internal funding through research centres, School Research Committee, research institutes (BIH, BIMl, BISR), College Research Centre Collaboration Scheme (Burdett, Flynn), Impact Seed Funding (Teevan), and ISSF.

### 3.2 Research and Impact Infrastructure

#### Research Centres and Institutes

Research centres and institutes are crucial elements of our research strategy. At the point of submission, the Department runs seven research centres, the cross-school BiGS (founded by Bauer, currently directed by Walsh) and BIH (co-directed by Leslie and Rose), home to the acclaimed Critical Theory Summer School.

ETCW-led research centres support dialogue across disciplines using steering group membership to involve colleagues from other departments and institutions: for instance, CMedHums (see 1.2) includes colleagues from Geography, Psychosocial Studies, HCA, HOA, C&L; the Eighteenth-Century Research Group colleagues from C&L, HCA, HOA. Through the School's fellowship scheme, research centres cultivate exchanges with clinicians (CMedHums), writers (CConLit; CPoeticsR), and artists and theatre professionals (CCTheatre). Among the annual features of our cultural programming, CConLit hosts the comic studies Transitions conference inaugurated by PhD Tony Venezia (2012), and the Centre for Nineteenth-Century Studies (CNS) hosts Dickens Day.

Research centres nurture the future of the discipline, bringing together MA and PhD students with early career researchers, permanent staff, and emeriti often actively involved in cultural programming, as well as mentoring and training initiatives. The CConLit fosters the student-led London Science Fiction Community, inaugurated in 2014 and supported by a science-fiction specialist staff member.

Networks and partnerships sustained through Research Centre activities are exemplified by the CCTheatre's visiting fellows and extensive partnerships with theatres across the world, offering a dynamic programme of performances (e.g. St James's Garden Project, with Camden People's

Theatre, 2018), Theatre Conversations (e.g. Gbolahan Obisesan, 2019), conferences (e.g. Theatres of Contagion, 2017) and a termly Graduate Research in Theatre seminar (GRiT).

Our newest centre, The Centre for Medieval and Early Modern Worlds, directed by Davis, was inaugurated in 2019 by ETCW in collaboration with HCA, Philosophy, HOA, and C&L. Its networks build on the Birkbeck Medieval Seminar, London Renaissance Seminar and CHASE events (e.g. Matter of the Archive before 1700, 2017-18).

An example of the Centres' transferrable skills opportunities is offered by CNS, home of the discipline-crossing OA journal 19, whose digital editorial intern training, now funded by a CHASE-wide postgraduate internship, has seeded successful academic.

The Mechanics Institute Review online (MIROnline), project-managed by Bell and overseen by Content Editor, Peter Coles, is an international forum for creative writing, launched in 2016 with ACE funding, building on prior departmental initiatives: 'Hubbub' (live creative writing events listings) and Writers' Hub (online forum). It offers a virtual supplement to Birkbeck's creative writing print publication Mechanics Institute Review, founded in 2004. MIROnline is edited by current students and alumni, working with 50 volunteers; it provides editorial experience, training, creative writing workshops and showcases work in progress from a range of writers, linking them with the publishing industry. In 2019 it instituted a creative writing competition in collaboration with the Booker Prize. Between 2018 and 2020 its social media footprint increased by 200%.

### **Institutional Support Structures**

The RD leads on the unit's research strategy, discussing and disseminating College and School plans through membership on Research Committees at all levels; organises research interviews, mentor scheme, research away-day; has academic oversight of grant/fellowship applications, reading drafts, and organizing internal peer review. SRM and College Office assist with costing and post-award support; the Impact Officer with pathways to impact; Library staff with data management and institutional repository compliance. Administrative colleagues support PGR students and events.

Colleagues can draw on a personal research fund up to £700 (conference attendance, image permissions, etc.) and apply to the School Research Committee, which distributes up to £30,000 a year (up to £1200 per application). Staff are supported to apply for internal funds (see 3.1).

### **3.3 Operational and Scholarly Infrastructure**

Our central London premises house the Keynes Library, a range of lecture halls and classrooms, and offices. Postgraduates have shared space. We are co-located with administrative colleagues. The main building houses the College library, whose rare books and archives collection have been used creatively in our research, e.g. Bale's re-discovery of four medieval books led to a Leverhulme-funded artist in residence, animator Shay Hamias. We are in walking distance of the Senate House Library, the Warburg Institute Library, the British Library, the Wellcome Collection and other specialist research facilities with whom we hold workshops and other initiatives.

The building contains a cinema, the Peltz gallery, and performance space used by staff and PGR students to develop research and practise public engagement. The Derek Jarman Lab trains and supports us to 'think with film'. These facilities are staffed by Peltz director, Events Manager, filmmakers and producers. Colleagues in e.g. FMACS and the VASARI Centre advise and collaborate.



Exhibitions in the Peltz Gallery offer knowledge exchange and public engagement opportunities: for instance, *How We Read: Sensory History of Books for the Blind* (2014), developed around Tilley's monograph, *Blindness and Writing*, involved stakeholders such as RNIB; *Conceiving Histories* (Davis, 2017, with artist Anna Burel) brought together fertility health activists, artists, academics and members of the public; *Capsule: Inside the Medieval Book* (Bale, 2018) exhibited the College's Book of Hours with Bale and Hamias's creative-critical animations; *Circus Life: Art and Artistes* (Owen/Walsh, 2018) captured the 250th anniversary of Astley's Amphitheatre through artworks and a performance programme in partnership with The Academy of Circus Arts; *Day for Night: Landscapes of Walter Benjamin* (Bell, 2018 with writer, Jean McNeil, and artist, Diego Ferrari) detailed the landscapes and people of Port de la Salva (Spain), where Benjamin died. We also exhibited the international Wellcome-funded *Transitional States: Hormones at the Crossroads of Art and Science* (Chiara Beccalossi, Lincoln/Bologna/London/Barcelona, 2018-20), developing its London events programme, bringing together LGBTQ+ activists, artists, and academics.

Arts Week, led by Owen and Wiseman, is an annual festival of talks, panel discussions, screenings, performances, exhibitions, and interactive workshops. Staff and PGR students use Arts Week to establish and consolidate research relationships, experiment with new forms, sharing ideas and approaches.

In 2020 ETCW enhanced and diversified its digital infrastructure in response to COVID-19. Arts Week's move from physical to digital platforms multiplied the reach of our events by four.

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

Building external partnerships was identified for strategic development in REF2014. We use extensive collaborations, whether internal, local, national and international, to deliver doctoral training, produce discipline-crossing outputs, gather new insights, and engage public audiences. We have appointed colleagues with established networks, e.g. Willey's poetic practice in the West Bank (1.5), Bintley's Heritage Lottery funded 'Finding Eanswythe'.

##### **4.1 Research Collaborations, Networks and Partnerships**

Grant income networks our research with specialists across the world, sometimes supported by built-in admin, otherwise through the college's research office. For instance, Bale's Leverhulme International Network 'Pilgrim Libraries' connected Birkbeck with the Hebrew University of Jerusalem (Israel); Centre for Pilgrimage Studies (York); Rijksuniversiteit, Groningen (Netherlands); Institute of Pilgrimage Studies, The College of William and Mary, Virginia (USA); and Koninklijk Nederlands Instituut, Rome (Italy). Eve's Andrew W. Mellon funded 'Reading Peer-Review' brought together scholars from Canada, Australia and the UK with stakeholders in OA publishing. Six AHRC-funded projects coalesced international networks to work on histories of sexology (Bauer); US literature and culture (Hartnell); animation (Leslie); the Pre-Raphaelite movement (Vadillo); Dorothy Richardson's writing (Winning); displaced people (Woolley).

Together these have formed teams from five continents to produce co-authored publications: special editions of *Journal of Lesbian Studies* (2014), *Animation* (2017), *Journal of Medieval & Early Modern Studies* (2021), and the edited book *Reading Peer Review* (2021). They made new primary materials available (Richardson's letters), offered PGR training (e.g. CHASE 'Animate Assembly', 2017), held public-facing events (e.g. Bauer's LGBT History month screening of *Anders als die Andern/Different from the Others*, 1919, considered the first homosexual movie released in cinemas), initiated new funding bids (Bauer's Wellcome ISSF-funded 'Visual Archives of Sexology'; Bale's lead of 'Ways to the Holy Land' cluster, in a pan-European COST Action bid on 'Cultures of Europe's Historic Routes', in process).

Our partnerships reach beyond academia, particularly linking with creative practitioners, theatre professionals and visual artists. Visiting fellowships give a platform to creative collaborations. We hosted two funded artist residencies: in addition to Bale's work with Hamias, Ilter facilitated composer Lily Hunter Green's installation *Bee Composed Live* (2018). Leslie's partnership with artist Melanie Jackson (RCA) on cultural meanings of milk as a primal and technologized fluid featured at Limerick Biennale (COVID-19 disrupted); Davis worked with artist Anna Burel on an exhibition, *Conceiving Histories*, and public engagement activities on fertility (e.g. Fertility Fest 2018).

Colleagues are also recruited by high-profile international projects. For example, Finlay's Old Norse expertise attracts commissions e.g. as English translator for an international edition of the *Flateyjarbók*, a project run by the Saga Heritage Foundation, led by Torgrim Titlestad (Stavanger), endorsed by the Icelandic president. This collaboration takes shape through events in the UK, Norway, Orkney, and the US.

## 4.2 Knowledge Exchange and Public Engagement

Our work with stakeholders is focused around the following areas:

### 1) Pedagogical Research

#### a) Creative Writing Workshops

Rethinking the form and function of Creative Writing workshops, Willey devised exercises in Arabic and English with Syrian writer Ammar Haj Ahmed that bridge language barriers through multilingual expertise, typical in cosmopolitan workshops (West Bank/UK, 2015). Shared at subsequent projects/events (Stories in Transit, Words on the Move, and Arabic Poetry and Stories in Translation, see 4.4, 4.6), these exercises undergird future work in Palestine, when COVID-19 allows (see 1.5).

#### b) Teaching Theatre

Work transforming the teaching of drama and theatre practice include Woods' work as co-ordinator of the 'Shakespeare Conversations' and as co-editor of a new CUP Shakespeare series, collaborating with teachers, academics and theatre practitioners. Swain has developed actors' training for the Globe and RSC, and directors' training for the Young Vic.

#### c) Medical Humanities

Several medical teaching institutions (e.g. Imperial College, St George's Medical School, and the Royal College of Psychiatrists) participate in Winning's medical humanities knowledge exchange on the role of the humanities in clinical curriculums. Davis's public engagement work reconsiders fertility awareness with e.g. London School of Hygiene & Tropical Medicine, fertility counselling professionals, and as contributor to the Modern Families Fertility Education Project (2018).

### 2) Museum and Gallery Engagement

Colleagues share research with museums/galleries and their public audiences: Bale's work with the Jewish Museum (see impact case study); Bauer spoke at Schwules Museum (Berlin) for its *Odardle* exhibition on German colonial entanglements with LGBT history; Bintley contributed interactive Old English workshops at the British Library during their *Anglo-Saxon Kingdoms* exhibition; Burdett and Swain work with the National Gallery (4.5); Calè organised a conference responding to objects in the Ashmolean exhibition *Blake: Apprentice and Master* (2014); Davis contributed to the *Portraying Pregnancy* exhibition events (Foundling Museum, 2020, partially COVID-19 disrupted); Edwards curated the *Imagined Futures* exhibition, Museum of London, part of their *City Now: City Future* season (2017-18); Hamblyn spoke at the Tate Gallery / Royal

Meteorological Society *Art and Skies* Symposium (2015); Senior held a conference at Tate Britain, around their exhibition *Artist and Empire* (2015); Vadillo's AHRC-funded Pre-Raphaelites Online network brings UK and US HEIs together with galleries and museums (e.g. the Watts Gallery, Birmingham City Museum and Art Gallery, Delaware Art Museum, and Yale Center for British Art) to reframe the Pre-Raphaelites for transatlantic audiences.

### 3) Media and Social Media

Colleagues use media and social media as part of larger programmes of research activity. Since REF2014, colleagues have contributed to TV and Radio schedules across 15 networks, 10 countries, five continents, including local and national UK broadcasters. Colleagues with notable media profiles include Angel, Bell, Eldridge, Hamblyn, Leslie, Litt, Luckhurst, Msiska, Rose, Warner. As well as writers of screen and radio drama, others are engaged as research consultants, contribute to or make film or radio programmes in relation to their research: for example, Bale (BBC, Radio 4, 'In our Time', 2016; 'Britain's Most Historic Towns', Channel 4, 2020), Edwards and Hartnell (BBC R4, Woman's Hour), McAllister (BBC, *Howards End*, 2017), Luckhurst (e.g. BBC, 'A House through Time', 2019), Warner's R4 series 'What is a Story?' (2015). Leslie and Sam Dolbear (PhD) recreated a radio show from 1932 in their work on Ernst Schoen and radio history. In the print press, colleagues have a special link with the *LRB* (Rose, and contributing editor Warner), but also write for *TLS*, *Guardian*, *THE*, *Los Angeles Review of Books*, *FT*, *Daily Telegraph*. Several colleagues have prominent internet profiles: e.g. Eve on Open Access. Among social media initiatives, CNS's *Our Mutual Friend Reading Project* (2014-15), led by Calè, reinvented serial reading in monthly parts, including creative writing experiments with participants tweeting as Dickens characters.

One example of media integration is Hamblyn's work on histories of meteorology, complemented by 'Cloud-a-day' emails circulated by the Cloud Appreciation Society; TED-Ed animation 'How did Clouds Get their Names', viewed online over 700,000 times; interviews on multiple radio stations e.g. on 'circumzenithal arcs' (upside-down rainbows); collaboration with artist Katie Paterson and Tate, St Ives; leadership of, and participation in festivals, the Lundy Sky Gathering and Ways with Words; journalism (*TLS*, *BBC Countryfile Magazine*); and public events with the Royal Meteorological Society and Cloud Appreciation Society.

### 4.3 Wider Contributions to the Economy and Society

ETCW's principal economic contributions are in academic publishing, creative/museum industries, and jobs and revenue generated by dramatic outputs (see impact case studies, 1.4; 1.5). Carville's *The Bay* is the first drama to use Morecambe as a setting; the production team works with organisations such as the Morecambe Business Improvement District to benefit local communities. New start-ups are serving a local film industry initiated by the series, e.g. The Bay Casting (actor/film agency). These series have also generated advertising revenue. *The Bay's* effect on Morecambe is on-going.

The social benefits of ECTW research include the historicization of challenging subjects: Bale and David Feldman (HCA)'s research shaped exhibitions mounted at the Jewish Museum as anger about antisemitism in public politics was particularly raw (*Blood and Jews*, *Money, Myth*, see impact case study). Others, too, bring archival research to charged discussions, e.g. on legacies of slavery (Senior, Wordsworth Trust/Tullie House Museum's Black History Month talk, 2016) and histories of homosexuality and homophobia.

Msiska's engagement in historical perspectives on colonisation and capacity building in Africa includes: public engagement (e.g. National Theatre talk, part of a 2015 series on work by black playwrights); workshops with Southern African ECRs on research skills and publication (University of Malawi, 2018; Botswana, 2020 partially COVID-19-disrupted); lecture series

(Council for the Development of Social Science Research in Africa, Gabarone, Botswana 2015); interviews (Kenyan KBC English Service radio, Malawian television, and Malawian newspaper, *The Nation*); literary festivals (The Story Club, Malawi; Hargeysa International Book Fair, Somaliland); service on literary prize panels (Brunel University African Poetry Prize 2014; Caine Prize Council -2018 and Caine Prize Advisory Council 2018, International Dublin Literary Award 2018; Makawena's Daughters Short Story and Poetry Competitions 2019); service on charitable boards (Governing Council, British Academy Research Institute in Eastern Africa -2021; council member, Royal Africa Society, 2002-18; trustee of Canon Collins Legal and Educational Trust since 2009, with a mission to build 'a community of change agents across southern Africa who create and use research for social impact').

#### 4.4 Contribution to the Sustainability of the Discipline

Since REF2014 colleagues have published 44 books (including novels and poetry collections), edited 17 books and 20 special editions of journals, written more than 200 book chapters and 170 Journal articles, staged 5 plays (and many smaller performance events), written 4 radio plays and a radio documentary series; screened 5 TV drama series and 1 feature film.

Colleagues have augmented the evidence base sustaining textual/literary studies through 10 editions of primary works, including pioneering editions of *Medieval English Travel Writing* (Bale), Old English poetry (Bintley), previously unpublished letters by poets Michael Field (Vadillo), Dorothy Richardson's letters and fiction (Winning); and new critical apparatus for popular editions of e.g. H. Rider Haggard, H. G. Wells and M. R. James (Luckhurst). Contracted editions include J. G. Ballard's non-fiction (Blacklock), Olive Schreiner (Burdett), Thomas Hobbes' *De corpore* (Clucas), Beckett's late plays (Fifield), Walter Pater's *Renaissance* (Fraser), Conan Doyle (Luckhurst/Kerr), Shakespeare's plays for a new CUP series (Woods). Translations including Bale's edition of *The Book of Margery Kempe*, Bintley's Old English epic *Andreas*, Finlay's Icelandic sagas, and Leslie's Walter Benjamin *On Photography*, give modern Anglophone readers access to historically and internationally significant writing, whilst Ilter's adaptation brings a provocative British play to Turkish and German audiences.

Birkbeck-led CHASE-funded training in cultural transmission shapes our practice and the future of the discipline. 'Scholarly Editing Unpacked' (Burdett, Luckhurst, 2017) passes expertise and imaginative and theoretically informed approaches to the coming generation of textual scholars. 'Arabic Poetry and Stories in Translation' workshops (Warner and SOAS Arabist Wen-chin Ouyang, 2017-19) bring together an international team of writers, translators and critics from the Middle East and elsewhere to reinvent traditions in creative and critical practice, cross-cultural translation, adaptation, and generating new bodies of work for transnational publics.

Contributions to the sustainability and vitality of the discipline also include many outputs not submitted to the REF: editing and writing for handbooks, companions, encyclopaedias and other teaching resources, e.g. *The Creative Writing Coursebook*, co-edited by Bell and UEA's Paul Magrs (2001), reissued in 2019 with new foreword by Warner, contributions from e.g. Kit de Waal and Amy Liptrot, and sections on formal innovations (e.g. flash fiction).

#### 4.5 Interdisciplinary Research

Our Interdisciplinary culture (see 1.2, 1.3, 1.6, 4.7), generated and sustained by research centres, institutes and collaborations (3.2), sets literature, theatre, and creative writing within other fields in the humanities, e.g. archaeology; art practice, history and theory; philosophy; politics; information science; gender studies; as well as in dialogue with histories of science (see 1.3b) and medical humanities (see 1.2).

A strong example is in nineteenth-century visual/material cultures (Burdett, Calè, Fraser, Mills, Senior, Vadillo) supported by the Birkbeck Nineteenth-Century Forum. Calè's Leverhulme-



funded *The Book Unbound* explores practices that turn books into visual repositories and redefine reading through viewing and collecting; Fraser's collaboration with Susanna Avery-Quash (National Gallery) on Old Masters and nineteenth-century women collectors and writers is underpinned by CDP co-supervision, a conference and special edition of *19*. Mills' research on collecting builds on her experience as a museum practitioner. Vadillo partnered with the Watts Gallery for a BAVS-funded conference around their Christina Rossetti exhibition (2018). Senior's collaboration with Sarah Thomas (HOA) led to a Tate Britain conference (*Artist and Empire*, 2015), and a special issue of *Atlantic Studies: Colonial Ways of Seeing* (2021). *Experimenting in the Galleries* (Burdett, Swain and Matthew Longo in Psychological Sciences, with the National Gallery) applies Vernon Lee's aesthetic theory and movement studies from theatre directing research and psychology to captivate gallery goers.

#### **4.6 Responsiveness to National and International Priorities and Initiatives**

Our principal contributions to research priorities are in the OA movement and digital publication (see 1.4 and 1.5); environmental and animal studies; feminist and queer history and culture; human health and medicine; and migration and critical race studies. For instance, ETCW's engagement with displaced people and refugees brings humanities perspectives to the geo-political and environmental phenomenon of displacement as evidenced by migration-related UN Sustainable Development Goals (SDG 10.7). Colleagues' work wrests back narrative authority for displaced people: Flynn was a contributor to the Theatre of Displaced People in Kyiv, and now develops Ukrainian theatre networks (see 1.5); Williams works with others collegewide on the Compass Project, Birkbeck's award-winning access scheme for asylum seekers, and with the Akwaaba storytelling group in Hackney; Woolley is PI in the Council for At-Risk Academics, Syria, and Co-I in an AHRC Interdisciplinary Network on Internal Displacement, Conflict and Protection (2019-20); Warner's and Willey's Stories in Transit Project with artistic collective Giocherenda (run by refugees in Palermo) puts on workshops (e.g. at Museo Internazionale Marionette, 2016), connecting migrants with artists, writers and musicians (with Universities of Palermo and Oxford, and the Hayward Gallery). These endeavours are shared at events like Words on the Move (Warner, Willey, Williams) and 'Arabic Poetry and Stories in Translation' (see 4.4).

#### **4.7 indicators of wider influence, contributions to and recognition by the research base**

Colleagues sit on the advisory boards of 25 international peer-reviewed journals; five edit academic book series, and seven take a leading role in international journal publishing (see also 1.7), e.g. Bale: *Index of Middle English Prose*, Cambridge Studies in Medieval Literature; Bintley: Boydell and Brewer, Literature and Environment; Calè: exhibitions editor, *Blake/An Illustrated Quarterly*; Clucas: editor, *Intellectual History Review* (until 2020); Davis: Boydell and Brewer, Chaucer Series; Eve: Bloomsbury New Horizons in Contemporary Writing; Finlay: editor, *Saga-Book*; Ferguson: associate editor, *Gothic Studies*; Mills: editor: *19*; Walsh: editor, *Theatre Research International*; Woolley: reviews editor, *Refugees and Conflict*; Woods: Cambridge University Press: Elements in Shakespeare and Pedagogy.

Service on Peer Review Colleges for Fellowship and Grant schemes includes AHRC peer review college (Eve, Fraser, Vadillo, Walsh, Woolley), UKRI Leaders Fellowships (Davis), Australian Research Council (Fraser).

Colleagues have peer reviewed at least 1400 articles or book manuscripts for more than 50 journals and academic presses and reviewed over 100 grant applications since REF2014.

15 colleagues at all career stages took up 31 distinguished fellowships and visiting positions across 10 countries, from library fellowships (e.g., Duke; Harry Ransom, Austin Texas; Harvard;

Huntington, William and Mary College; Walpole) to visiting research fellowships (Bale: international fellow, Australian Research Council Centre of excellence for the History of Emotions, Melbourne; Calè: Deutsche Forschungsgemeinschaft Mercator Fellow, Bochum and Marburg; Clucas: Vossius Fellow, Amsterdam; Finlay: Snorri Sturluson Fellow, Iceland; Hartnell: Global South Fellow, New Orleans Center for the Gulf South, Tulane; Litt: Hawthornden Fellow; Luckhurst: Mellon Distinguished Visiting Fellow, Columbia, New York; Rose: Dartmouth College; Willey: poet in residence, University of Arizona Poetry Center). One example of colleagues' international profiles is Warner: Professorial Research Fellow at SOAS; Distinguished Visiting Professor, NYU Abu Dhabi (2014); Honorary Fellow, Italian Academy, Colombia University (2014); Director's Fellow, Institute for Advanced Study Princeton (2015), and Distinguished Fellow, All Souls College, Oxford (2019).

Colleagues with roles in learned societies include: Bale, Trustee (2016-20) and President of the New Chaucer Society (2020-); Bintley, Deputy Chair (2019) and Chair (2020-) Teachers of Old English in Britain and Ireland; Burdett, Executive Committee British Association of Victorian Studies (BAVs); Edwards, Founding Member of the British Association for Contemporary Literary Studies; Finlay, Honorary Secretary Viking Society; Fraser, President of BAVS (2015-18); Msiska (see 4.3); Warner, President of the Royal Society of Literature; Chair of the British Library Collections Committee; Walsh, Executive Committee, International Federation for Theatre Research (2018-); Winning, Association of Medical Humanities (Council member 2018-; Vice-President 2019-).

Two monographs won awards (Senior, University English Book Prize, 2019; Wood, Shakespeare's Globe Book Award, 2014). Walsh's monograph was shortlisted for the UK Theatre Performance Association's David Brady Award (2016); Brooker and Blacklock were shortlisted for academic essay prizes. In Creative Writing, Litt won the Short Fiction/University of Essex Prize (2020), Bell's work fourth place in Bridport Poetry Prize (2016), four creative works were shortlisted (Litt's *Patience*, Republic of Consciousness Prize 2020; Eldridge's radio play, *Jenny Lomas*, Tinniswood Award 2018; Willey's poetry collection *Living In*, Saw Tooth Poetry Prize 2015), six were longlisted for national prizes (Kim, Bell and Litt). Willey saw part of his poem, *Sea Fever*, incorporated into the Blackpool illuminations (2017).

Other honours include Eve's Philip Leverhulme prize (2020); Guardian's HE awards, Most Inspiring Leader, finalist (2017); KU Leuven Medal of Honour in the Humanities and Social Sciences (2018). Warner was made DBE (2015), awarded the Holberg Prize in Arts and Humanities (2015), a British Academy Medal (2017). Since 2014 three colleagues (Leslie, Rose, Warner) have been elected Fellows of the British Academy.

Colleagues also judge prizes: Litt (Wasafiri prize for new writing); Msiska, see 4.3; Rose, jury, Man-Booker (2018); Warner, Chair of Judges, International Man-Booker (2015). The Margaret Harkness prize is administered through 19.

Colleagues have given more than 300 pitched conference papers and 550 invited, keynote papers, or public talks. Creative-practice colleagues extensively participate in festivals (e.g. Hay). Edwards' and Eve's OA advocacy interventions (see 1.7) reached academic conferences (e.g. MLA) and policy forums (e.g. EU commission) in 12 countries. Prestigious invited talks include: Bale: plenary, *Practicing Emotions* (Melbourne, 2015) and Brooke Lecture, Manchester (2018); Bauer: keynotes at Congress of the Humanities and Social Sciences, Vancouver (2019), and *Thinking Sex after the Great War* Conference, Brussels Royal Library (2018); Burdett: keynotes at *Endgames and Emotions* Conference (Universities of Tallinn and Helsinki, 2017) and *Vernon Lee 2019*, British Institute of Florence (2019), Darwin Memorial Lecture (2020); Davis: Felicity Riddy Lecture, York (2015); Finlay: Dorothea Coke Lecture in Northern Studies,

UCL (2015); Fraser: 'Women Writing Art History', public lecture, British Institute of Florence (2015); Luckhurst: Roy Porter Lecture, Wellcome (2017); Rose: Edward Said Memorial Lecture (Princeton, 2016) and keynote, New York Centre for Modern Psychoanalytic Studies' Annual Conference (2018), preceded by 6-month reading group on her work; Warner: Weidenfeld Lecture Series, Oxford (2016); Winning: Compass Chambers Annual Conference for Advocates, Edinburgh (2018); Woods: plenary, German Shakespeare Association Spring Conference (2017).

We use cultural programming to shape our fields, from free public lectures such as our centre-piece Booker Prize Foundation at Birkbeck series and annual Matthews Lecture (endowed lecture alternating between English language and Medieval literature), and our research centre series, to our roles in running University of London intercollegiate series: London Renaissance Seminar; Early Modern Philosophy and the Scientific Imagination Seminar (EMPHASIS); London-Paris Romanticism Seminar; London Nineteenth-Century Seminar; London Postgraduate Conference in Nineteenth-Century Studies; London Modernism Seminar; London Science Fiction Research Community annual conference; London Theatre Seminar.

Colleagues have organised more than 200 events since REF2014, including co-organising international conferences: London Chaucer Conference (2015)\*; New Chaucer Society (2016, 2018); *Aesthetic Enlightenments*, Huntington Library (2014); 100 Dubliners (2014)\*; International James Joyce Symposium (2016), Chinua Achebe Conference (2015). \*Included University Library rare-book exhibitions. Carville was founder member of the John O'Connor Writing School and Literary Arts Festival in Armagh (2016-19).

To shape cross-disciplinary research agendas, collaborations, and public debate, ETCW runs symposia, conferences and other events: examples include Bale's Leverhulme-funded Pilgrims Libraries events (London/Rome, 2016-7); Clucas's collaboration with the Society for the History of Alchemy and Chemistry and the Plantin-Moretus Museum on *John Dee and Alchemy and Print Culture* (Antwerp/London, 2014/2018); *True Crime Fictions* (BIH, 2016), a creative and critical exchange between academics in English and Law, graphic artists, fiction, and screen writers. Our medical humanities strand intersects with gender, art and history in Wellcome-ISSF-funded *The Pregnant Archive* (2017) as part of Davis's *Conceiving Histories*. Dissent in Dark Times is a new annual weekend school led by BIH in partnership with the LRB. *Feminist Emergency* (BIH, BiGs, BISR, British Comparative Literature Association, 2017) engaged theorists, poets, professionals, policy makers and activists in healthcare, education, domestic labour and sexual violence.

### **Co-operation and collaborative arrangements for PGR training**

ETCW's standing in PGR is evidenced by 165 PhDs examinations nationally and internationally since REF2014.

Our innovative PhD supervision arrangements include one CDA (Davis with Wellcome archivist Elma Brenner, 2019-), one CDP (Fraser with NG curator Avery-Quash, 2016-20), two Bloomsbury Studentships with SOAS (Bell with Jörg Haustein; Msiska with Lutz Marten), and cross-disciplinary co-supervision arrangements with C&L, HOA, HCA, FMACS, Organisational Psychology, Psychosocial Sciences and Computer Sciences.

Our cross-disciplinary PGR strategy also translates into 14 cross-disciplinary funded initiatives through the CHASE doctoral training partnership in collaboration with other Birkbeck Departments, other HEIs (e.g. Goldsmiths, Kent, OU, SOAS, and Sussex), and cultural institutions such as the ICA, theatres (e.g. Camden People's Theatre), museums and archives (e.g. British Museum Prints and Drawings, Science Museum). These training strands strengthen working partnerships and support our interdisciplinary research through multi-disciplinary

collaborations: for instance, *Sensible Cinema* (Leslie, Joel McKim FMACS, Vasari Centre, and Goldsmiths, 2017) developed research methods for creating moving-image works and geo-aesthetic film-making practices; *Landscapes of Utility* (Hamblyn with Goldsmiths/OU 2018) involved anthropologists, geographers, landscape photographers and sound artists in developing creative and critical writing about environments such as landfills, industrial wastelands and utility plants.

By fostering rigorous and creative multi-disciplinary methods we shape the emerging scholars of the future, enhancing English Language and Literature as a vibrant critical and creative discipline.