

Institution: Edge Hill University
Unit of Assessment: 27 English
<p>Section 1. Unit context and structure, research and impact strategy</p> <p>This submission brings together work by an interdisciplinary team of researchers in English and creative writing, across a range of overlapping areas of inquiry. Work by Edge Hill's scholars of English has been submitted to RAE/REF exercises since 1996, a decade before we achieved University status. In the ensuing 25 years we are proud to have consolidated a reputation for nurturing and celebrating new talent in the fields of English and creative writing, as evidenced by, for example, the Edge Hill Short Story prize (established 2006, the only annually-presented award that recognises excellence in a published, single-authored collection of short stories in the UK and Ireland) and by the achievement of a recent PhD graduate, Carys Bray whose practice-as-research PhD and first novel, <i>A Song for Issy Bradley</i> (2016), set locally in our region, was a Radio 4 Book at Bedtime in February 2019.</p> <p>Within this thriving and supportive environment our first and guiding objective since 2014 has been to expand the scale, scope, and impact of the team's research by nurturing and developing existing strengths in language, literature and creative writing. The team has continued to grow since REF 2014, with 19.4 FTE in this submission, representing a 40% increase on REF2014, and reflecting appointments of staff at all levels.</p> <p>Ten of the staff (circa 50%) submitted in this unit have been in post throughout this REF cycle. Cowan and Wiltshire are both identified for submission to the REF for the first time, having developed into independent researchers since their appointment during the previous REF cycle. At the census point our UOA was composed of four professors (Grant, Merriman, Newall, Peimer) and four readers (Byrne, Hughes-Edwards, Simic, Wright), the other colleagues being either lecturers or senior lecturers. Of the ten appointed during the REF2021 cycle, Allak, Andrews, Byrne, Dean, Eastlake, Ludke, Marcus, McInnes, Peimer, and Simic; eight were early career researchers.</p> <p>In our REF2014 narrative statement we pledged to increase the number of PhDs completing in the current cycle, and our growing reputation has attracted a much larger cohort of well-qualified candidates. Our strategy has been to increase the number of full-time PhDs, in contrast to PT-only students registered in the previous cycle, and to integrate our MRes and PhD students to generate a vibrant peer community (section 2). Evidence for the successful implementation of our strategy is provided by the 19 awards this cycle (as well as Byrne's PhD by publication which is not included in the HESA data) compared with just one completion in REF2014. These PhD projects are spread across the full range of specialisms presented by the UOA.</p> <p>We have placed impact at the heart of our strategy in order to achieve our third objective of improving partnership and public engagement. We work with external partners on a series of projects which have influenced positively a range of extra-mural beneficiaries in the theatre and museum sectors. As section 4 illustrates, we establish effective relationships with external partners who are integrated into the research process from the beginning as interlocutors. In addition, we use these partners to reach 'the general public' to share our passion and enthusiasm for the study of English language, literature and culture in its broadest terms. This strategy has allowed us to engage more effectively with non-academic audiences and also to increase our research income significantly, including from sources not included in REF4 data, such as Arts Council England.</p> <p>The core of this UOA is housed in the multi-disciplinary Department of English, History and Creative Writing. The unit also includes scholars from the Department of Creative Arts, whose research</p>

complements our core specialism of theatre and performance. The extended team is divided into three intersecting research clusters; all are of long standing at Edge Hill:

- Literature and culture (8.4 FTE: **Andrews, Brindle, D'Souza, Eastlake, Hughes-Edwards, McInnes, Merriman, Peimer, Wright**)
- Linguistics (4 FTE: **Gabrielatos, Grant, Ludke, Marcus**)
- Creative writing and related scholarship (7 FTE: **Allak, Byrne, Cowan, Dean, Newall, Simic, Wiltshire**).

The three clusters feature a diverse range of interests and methodologies, spanning corpus linguistics, critical discourse analysis, critical performance studies, cultural theory, digital humanities, gender studies, Irish studies, literary criticism, maternal studies, medical humanities, memory studies, migration, political economy, postcolonial criticism, race and ethnicity.

The development of these clusters has led to the formation of new research groups and a University research centre during the REF2021 period. The interdisciplinary International Centre on Racism (established in 2019) is reported on more extensively in UOA28, but it is based in this unit's home department and its membership includes **Merriman** and **Peimer**. The ICR grew out of an earlier Ethnicity, Race and Racism research group (2010-2019) whose aim was to give a voice to those marginalised through those social mechanisms. Those themes continue in award-winning work by **Byrne**, as well as creative and critical work by **Peimer**, and the directorial work of **Merriman**.

The development of new research centres remains central to the unit's future research and impact strategy. Our aim is to nurture collaborations and partnerships within each cluster, developing the most promising into formalised research centres. The research and impact activities of 'EHU Nineteen', our nineteenth-century research cluster, have expanded considerably in this cycle and now meet the criteria for forming an interdisciplinary centre. We expect that this will be established early in the next REF cycle and co-directed by **Eastlake** and **McInnes** alongside Nicholson (UOA28).

Within the linguistics theme, a cluster has coalesced around corpus linguistics. LxGr is our annual transnational research symposium on Corpus Approaches to Lexicogrammar, a well-established intellectual platform for communicating corpus-based research on any aspect of the interaction of lexis and grammar, with special interest in studies that interrogate the system lexicogrammatically. **Gabrielatos, Grant** and **Marcus** are central to this research and its increasing profile is reflected in **Grant's** recent Leverhulme award, **Marcus'** British Academy grant, and a British Academy grant on which **Gabrielatos** is Co-I, and several funded visiting scholars. Increasingly, interdisciplinary research collaborations are being established with colleagues in Psychology.

Both ICR and EHU19 have collaboration at their core, with University and non-university partners; the European University Institute and the International Slavery Museum in the case of ICR, the Atkinson Gallery and Museum (Southport), the Wordsworth Trust, the Being Human Festival and the University of Glasgow for EHU19. Likewise, theatre research, a substantial subset of our Creative Writing cluster, with a long history at Edge Hill, is rooted in external collaboration. **Newall** has well-established collaborations with regional theatres and other partners such as Network Rail (for site-specific performance to reach a very wide and non-traditional audience).

Our impact strategy actively encourages and includes processes for developing external-funding bids in collaboration with partners. This is enabled by the University's Impact and Knowledge Exchange Fund (IKEF) which has supported both case studies. This funding mechanism is reinforced by annual performance review, mentoring and peer-review given at departmental and Faculty level on funding applications. **Newall's** Arts Council England (ACE)-funded project built on this institutional support (section 3).

The UOA's impact case studies both come from working closely with collaborators. To support and develop best practice, **Newall** was seconded (internally) to the Research Office as University Impact Fellow, 2017-19, collaborating closely with the University's Research Impact Manager, in order to monitor and facilitate research-impact potential. Her own practice-as-research (PaR) is complemented by the work of **Cowan** and **Wiltshire** who collaborate closely with the NHS, social-housing groups and the TUC in the devising and performing of their theatrical oeuvre. Their work is designed to enhance public engagement and understanding of pressing contemporary social problems throughout the 'decade of austerity'.

Our keenness to be early adopters in areas that contribute to equity, responsible use of metrics and open research means an ethical approach has been, and will continue to be, at the heart of our research strategy. For the last decade, our home department has been central to the running of our departmental, faculty and University research ethics approval system. The University developed a comprehensive and thoughtful Research Ethics Policy in 2017 after a thorough review and benchmarking exercise and the unit proudly adheres to these policies on research integrity. As a result of this review, there is now an Arts and Humanities REC of which **Wiltshire** is deputy-chair, having been a member of the review group. The University provides training on research integrity and detailed advice on all aspects of applying for ethical review and approval. All projects are registered with the Arts and Humanities REC, albeit with expedited review where commensurate with the risk.

We are also very aware of the particular ethical challenges posed by creative work that uses the self as the subject of research: to that end we are in the process of developing new guidance to support researchers in that area and colleagues from the unit are contributing to that.

As part of our commitment to research integrity, we promote open-access publication to enhance reach and transparency. For articles, we encourage staff to use the increasing number of 'read-and-publish' deals (listed on the Learning Services wiki); where gold OA is not possible, all journal outputs adhere to green OA. Some chapters are OA, including works by **Ludke**, **Gabrielatos** and **Grant**, and creative outputs by **Cowan**. For PaR research, we encourage outputs to be made publicly available via the University's instance of Figshare. All PhD theses are made OA via the British Library's EThOS catalogue and also in Pure (under a Creative Commons licence), unless explicitly exempt. In the next REF cycle, along with promoting OA for journal articles, we will explore with Learning Services options for OA books and chapters, for example by working with Open Book Publishers, university presses and other providers, building on the initial steps we have already taken with OA chapters. We believe that a commitment to open research is an important way of reaching greater audiences, particularly HE colleagues in developing countries and research-users who may not have the same access to libraries and subscriptions.

Merriman participated on the working group of the Standing Conference of University Drama Departments and was contributing author of a Position Paper on Open Access (2020) as a formal submission to the UKRI Open Access Policy Consultation (May 2020).

The period since REF2014 has been one of growth and renewal for Edge Hill's English and Creative Writing community. These changes have been driven by a new cluster-partnership strategy, which, in turn, grew out of initiatives that had been in development over the last decade. In REF2014, we returned 13.9 FTE members of staff. Since then, the UOA has been galvanised by the collaborative opportunities brought by working with regional theatres and museums (through EHU19), and with international university networks (through the ICR). These clusters will also promote interdisciplinarity which is firmly embedded in a multi-disciplinary department that already has close ties with Creative Arts (largely submitting to UOA34).

The next REF cycle will be a period of continued growth and consolidation, as well as one of nurturing and capitalising on the energies of the more diverse staff and graduate students we expect to recruit. Our objectives for the next decade are:

- We will continue to improve the quality and increase the quantity of our research outputs;
- We aim to increase and diversify further our postgraduate research community, especially through external studentships;

We will build on what is now a well-established strategic focus of identifying opportunities for collaboration, constructing vibrant networks and partnerships in order to enhance the impact of our creative and scholarly work, maintaining these through successful bids for internal and external funding.

Section 2: People

We believe that people are at the centre of what we do and therefore the recruitment, development and support of researchers at all career stages is central to the work of the unit. The character and composition of the English group has changed significantly since REF2014, reflecting four retirements, a sad and untimely death, and various departures. This return to UOA27 comprises 19.4 FTEs across the range of career stages, encouraging both vitality and sustainability: four professors, four readers, eight senior lecturers (7.4 FTE), and four lecturers (ECRs), all of whom enjoy continuing contracts.

Our recruitment strategy involves appointing people, in open competition, who present strong research plans, as well as the capacity to be excellent teachers, and the disposition to be effective and collaborative colleagues. Ten of those submitted in this UOA (50%) have joined the University since 2014, and the research environment has benefited from the merger of Media and Performing Arts, following which **Merriman** and **Peimer** were re-deployed specifically to contribute to research leadership following two professorial retirements. As evidence of the effectiveness of our recruitment strategy, all those appointed within this UOA since 2014 are identified as having significant responsibility for research.

The department prides itself on supporting ECRs with the development of their research. Eight staff submitted here were ECRs on appointment (three remained so at the census date). From the outset, career planning is encouraged and supported via the PDR process and mentoring. ECRs and all new staff undertake a comprehensive institutional induction programme, which is complemented by a departmental induction. Where not already possess a teaching qualification, ECRs are expected to undertake the PGCert in Teaching in Higher Education within two years of appointment.

The support structures we have in place enabled six ECRs (4F:2M) to be promoted since 2014. Both ECRs and staff returning from long-term leave are given reduced teaching loads for up to a year to enable them to prioritise research, e.g., one colleague has received support of this kind when returning from a period of parental leave, enabling her to refine a bid which has resulted in a substantial British Academy award (2020). In-keeping with our commitment to the Concordat to the Career Development of Researchers, we encourage ECRs to avail themselves of the University research support funds and to take up training and development opportunities to support their professional development. As a result, all ECRs have received internal research-support funding to support projects or attend conferences.

All new staff in the unit are assigned an experienced mentor, who provides advice on all aspects of their academic role and helps them to navigate University and departmental practices, including adherence to ethical practices and open-access policies, and applications for external funding. Mentoring and peer support are also central to helping staff develop research projects and proposals

for internal and external grant capture. The department uses its established work-allocation process as a strategic tool to ensure that each full-time independent researcher is facilitated by one dedicated day per week, during term-time (pro-rata for fractional staff) to support their research.

To ensure succession planning and career progression we are keen to provide opportunities for our mid-career staff. Of the staff promoted to reader is this cycle, all received internal research-support funds to facilitate their progression. During this REF cycle, eleven colleagues have received internal funding (6F:5M): five successfully applied for research-leave funding for purposes including seed-funding for larger projects and bid writing (see section 3) and another six colleagues received support to reduce their teaching hours to support research activities, including producing manuscripts. Intention to submit internal funding bids is discussed in performance and development review (PDR) and managers review applications across the department to ensure that all staff benefit from the support resources and that these resources are used to support long-term career progression.

Improvements in the provision of this staff-development support during the cycle have delivered an increasing confidence, resulting in better and more numerous bids for external funds and a gratifying record of success in attracting funding, which augurs well for the future vitality and sustainability of the UOA's research and for individual career trajectories.

Generous University support is available for conference attendance, giving all active staff opportunities to present their research, elicit feedback and develop networks. The department also provides funding for external researcher training, travel and accommodation for archival visits, meetings to develop external collaborations, and, where appropriate, short-term associate tutor support for replacement teaching.

The UOA makes use of various measures to ensure good opportunities for staff development and career progression, all of which are consistent with the Concordat to Support the Career Development of Researchers. All staff present five-year rolling research plans at annual PDR, the point at which goals are agreed mutually between managers and individual staff members. The University's Researcher Development Programme provides a range of training opportunities including face-to-face workshops and online modules. Open to all staff, regardless of employment function (academic, non-academic etc), contract type or mode of employment, including associate tutors and PGR students, sessions are customised to the needs of specific audiences, including senior researchers (e.g. Research Governance, Developments in the Research Funding Landscape), mid-career and ECRs (e.g. Boost your Research Profile, What Makes a Good Grant Proposal).

All staff included in this submission are on continuing contracts but we are alert to the needs of fixed-term colleagues: all staff have access to the full range of researcher development sessions and staff with research or research and teaching contracts can access research support and conference funds. Fractional staff also have access to these resources (we appreciate that it is not always possible to make such resources available on a pro-rata basis and we judge applications for conference funding, for example, on merit). We also ensure that they are able to engage fully in departmental life by arranging meetings etc, at times when they are able to attend.

Equality, diversity and inclusion

The department proactively supports the University's firm commitment to equality, diversity and inclusion (EDI). We are sensitive to the needs of staff and students and take them into consideration when designing our policies and practices e.g., arranging meetings times so part-time staff and those with caring responsibilities are able to engage fully in departmental life, considerate in the deployment of workload (arrangements for teaching etc). Improving diversity among the unit's staff is a core objective, and we are committed to ensuring that our recruitment of staff and research

students is designed to demonstrate openness to applicants from Black, Asian and other minority ethnic communities, as well as other under-represented groups. Only 5% of our submitted staff identify as BAME which is reflective of the national picture; nevertheless, as new recruitment opportunities arise, we will work with HR and the ICR to ensure that we promote opportunities to a wider audience to encourage applications from a more diverse body. For the present, our commitment to increase diversity focuses in particular on the University's annual PhD/GTA scholarship programme and on recruitment supported by external funding.

If our staff cohort is overwhelmingly white, it is diverse in terms of social class background, and includes colleagues of six distinct national origins. We enrich the diversity of voices informing the unit's culture by appointing visiting lecturers, writers-in-residence, and external examiners, to expose colleagues and students to a wider range of perspectives and experiences. In doing so, we benefit from those who bring experience from living and working in other countries introducing a richness that permeates our culture. While historically we have not monitored visiting lecturers, writers-in-residence or external examiners in terms of diversity, it is something which we plan to do in the next REF period.

In addition to the promotion of equality and diversity through policies and practice, much of our research engagement with a world marked by untapped human potential foregrounds issues of equality, diversity and rights in relation to cultural Others, communities affected by austerity, and the interaction of subjectivities with literary, linguistic and performance practices. Work done by the ICR and the One Hour Theatre Company (**Peimer**), on racialised experiences and postcolonialism, articulates perspectives which support the decolonisation of research priorities, processes, and curricula. As a University with historic roots in the port city of Liverpool, we are committed to doing more to address the enduring legacies of colonialism. Post REF2021, the ICR will recruit a minimum of one postdoctoral fellow for the purpose of establishing a national postgraduate and ECR network in ethnicity, race and racism studies.

This UOA submission includes twelve female colleagues; this includes one professor, two readers, seven senior lecturers, and two lecturers. The professoriate is 75% male (3 out of 4) and women represent 75% of readers (all resulting from internal promotions). The broader department has improved the balance between female and male researchers in senior positions, and now has two women in leadership roles as associate heads of department. Though the submission is more diverse in gender terms than in REF2014, we acknowledge that further improvements are needed, particularly with respect to senior roles. This will be achieved by opening up discussions about personal aspirations and how we support them through the PDR process, ensuring that the particular personal circumstances are taken into consideration. Since the census date, another two staff members (1F:1M) have been promoted to reader.

25% of the UOA report a disability, which is significantly higher than the national average, and the University is a disability-confident employer, fully committed to supporting those with disabilities, through the provision of inclusive and accessible recruitment, reasonable adjustments and specific equipment or software tools. Just as important, however, is our commitment at departmental level to flexible-working practices that allow people to work from home on their research days and we attempt to arrange teaching in a way that best meets the needs of individuals.

As demonstrated above, our support structures are designed to allow staff to progress their careers. We are mindful to encourage all staff to consider how they will work towards meeting promotion criteria and plan via PDRs; we offer departmental mentoring to support their progress. We also encouraged staff to engage with institutional opportunities such as leadership programmes, and mentoring and coaching schemes which promote networks across the institution and access to

senior staff external to the department. Resources include EHU 's revised leadership programmes (accredited by the Institute of Leadership and Management), and Advance HE's Aurora programme. An expectation of completing the Aurora programme is that Aurorans join the University's mentoring scheme and Aurora network to support future attendees; our department has two Aurorans who have participated in the mentor process.

Research students

Growing our postgraduate community has been an important part of our research strategy. We have been successful since 2014, deriving benefit from the University's GTA scheme. We integrate GTAs as staff members, enabling them to gain a rounded and balanced perspective on the diverse teaching, administrative, pastoral and research aspects of a lecturing role. GTAs each have a desk and individual computer in shared office-space which brings together PGRs in English, Creative Writing and History encouraging interdisciplinary exchange and cohort identity.

We will continue to draw on the GTA scheme and on recruiting self-funding students, but our aim is to attract more externally-funded PhDs and PDRAs to what is a dynamic and vibrant research community. In this regard, the award of an AHRC collaborative-doctorate scholarship – working with the British Library – in early 2021 is a good example of the path we intend to tread. We provide mandatory training for postgraduate supervisors, scheduling, for example, sessions on learning needs analysis, applying for ethical approval and supporting postgraduate mental health needs. We also make a point of including ECRs on supervisory teams for PhDs, under the guidance of more experienced staff. This is an important and distinctive feature of the Edge Hill staff experience.

The department has participated in the University's MRes programme. 22 people have graduated with this award since 2014. Our MA and MRes programmes have also enabled us to identify and retain able and committed students and to encourage them toward PhD research, in keeping with our strategy to proactively support individuals in long-term career planning. Dr Adam Hampton, for instance, enrolled at Edge Hill as a mature student following a career in the armed forces, and went on to complete a first-class BA and distinction-level MA, before securing a GTA position and completing a doctorate in Creative Writing.

PhD supervisory teams consist of two (or occasionally three) academics, one of whom is required to have previously supervised to completion. The University requires full-time students to have supervision meetings at least 10 times a year, which supports timely achievement of milestones, and, ultimately, completion. PhD students undergo three *viva voce* examinations, two with external examiners – registration and progress providing strong oversight of progress and excellent preparation for the third (final) PhD viva.

The AHoD (Research & PGR) manages GTAs, guiding them through four standard probation meetings and associated teaching observations during their first year. Thereafter, their performance as academic staff and PGRs is subject to annual appraisals. Performance review enables students and supervisors to negotiate an annual learning needs analysis, which informs individually tailored training programmes, adaptable as needs emerge. Doctoral students meet informally as a group with the postgraduate coordinator for English (**Wright**) twice per semester, to nurture cohort identity, and share information about research events and opportunities. All postgraduates are guided through a supportive process to submit research proposals for ethical approval. PhD students, including GTAs, are given the opportunity to offer a session on their own research within relevant modules.

Doctoral students are encouraged to present at the annual Departmental Postgraduate Conference, and, as part of their career development, postgraduate students have also supported the organisation of major conferences. The department also covers expenses specific to individual

research projects, such as work at national/international archives. We further support small-scale postgraduate research expenses, including attendance at domestic conferences, and match University postgraduate bursaries, in the case of larger amounts for international conferences: during their time at Edge Hill, virtually all students are funded by the University to present at conferences at least once. This support enables postgraduates to develop research networks, prepare to present research, and gain experience of making funding applications. In a competitive environment, our doctoral candidates have published their work in respected journals and been awarded external funding.

The success of the PhD programme is evidenced by the destination of our graduates: many have gone on to develop independent writing careers, including Bray and Holloway who have won prizes for their creative writing. Some others are now in HEI posts while others have used their degrees in other settings including social services in a prison setting, and teaching. Given our disciplinary focus, we help PGRs to consider careers outside the academy, e.g., Assistant City Arts Office, Dublin, using resources from Vitae to help them to consider careers beyond the very competitive world of pursuing a lectureship. We continue to mentor after they have graduated to support them with their post-doctoral careers.

Section 3: Income, infrastructure and facilities

The English team has sought to increase the level of its external income, to support its vitality and sustainability. This objective has been cascaded into annual PDRs. This has also included identifying and optimising internal research-support funds (REF5a) to help researchers to establish their own profiles as well as lay the foundations for significant research projects as detailed below.

In order to create critical mass and sustainability, we have sought to ground our strategy in partnerships, internal and external, facilitated by the research clusters. On the basis of sustainable critical mass, we can make credible cases to the AHRC and the major charities.

This core objective has taken significant organisational prioritisation and time to bring to fruition but has resulted in real achievements which have gathered pace over the cycle. External awards bring a sense of confidence and internal recognition to our emerging research groups. Recent awards include one for LxGr: **Grant's** 2020 Leverhulme award (£53k) for a linguistic description of the Pearl Lagoon Basin Misktu and another for EHU19: **McInnes'** 2020 AHRC award (£200k) on the Romantic Ridiculous and subsequently his 2021 AHRC collaborative interdisciplinary doctoral award, along with the British Library. The **McInnes** grants help consolidate further the EHU19 research group and **Grant's** Leverhulme project and **Marcus'** British Academy grant, as well as a recent British Academy award on which **Gabrielatos** is Co-I, reflect the maturation of the LxGr group. Along with **Andrews'** award outlined below, these are setting the foundations for the post-REF2021 period.

Naturally not all of the funding successes are linked explicitly to the research clusters. Individual researchers are encouraged and supported to forge their own external networks which are now leading to bid success, e.g., **Simic** holds an AHRC award as CI of £189,000 (EHU share, £56,303) for a Maternal Studies project (PI – Underwood-Lee, University of South Wales). This initiative had been underpinned by financial support from EHU (£8000) and the project has staged multiple national and international performances and exhibitions. **Andrews** is co-I on an AHRC project, Women in the Hills, with Dr Rachel Hewitt (Newcastle University). Subsequently, **Andrews** won a British Academy mid-career fellowship (£89,000). Before securing these awards, she received £12,000 pump priming internal funding for a complementary project on Hannah More's letters which had helped to consolidate her research profile.

More generally these awards evidence the success of internal support mechanisms for pump-priming projects. For example, before **McInnes's** AHRC successes, the EHU19 team had obtained small-scale funding to organise public performances and workshops as part of their match-funded AHRC

Being Human Festival, 'Laughter in the Nineteenth-Century' exhibition (Atkinson Museum, Southport, 2019/2020), which attracted 11.5k visitors and 171 to associated talks. This event was also supported by British Association of Victorian Studies (BAVS). The bidding success of EHU19 is also built on the strong collaborations they have established. These initiatives were supported by RIF awards to **McInnes** and **Eastlake** which helped to secure the external funding.

Other examples of initial internal support leading to a successful bid for external funding include **Marcus** whose internally-funded teaching buy-out enabled her to write a successful BA small grants application (£9936, 'From Manuscripts to Messaging: orality, texts and connectives from late medieval to Present Day English', awarded 2018). In 2019 **Hughes-Edwards** organised a conference 'Carol Ann Duffy: the Legacy of the Laureateship' supported by the BA which hosted the event at its premises and paid all expenses (c.£20K). (2019).

The range of small grants highlights researchers' success in seeking niche external support for specific purposes, and helps build experience and capacity toward applying for major grants. Examples, often applied to projects in tandem with match-funded internal support, include the Educational Institute of Scotland, Alcohol Research UK, the Liverpool Bid Company, a Past and Present Society Small Grant, British Association of Romanticism Studies and BAVS.

Creative Writing researchers have successfully bid for external funding from sources not reflected in REF4b; **Newall's** practice-based research work on performative commemoration and memory in site-specific performance, visual and digital theatre attracted a total of £227,000 from Arts Council England (ACE), in seven awards including £48,000 (Silent Night) and £90,000 (Honour). **Cowan** received £14,000 to support his production, Care Takers, and **Wiltshire** was funded for play scripts, *Project XXX*, and *The Value of Nothing*. In total her grants from ACE, Lime Arts and Cheshire East Council for these projects amounted to £57,275. Grants from such funders are vital for the sustainability of creative, practice-based, and place-based research and are part of the success of research that engages directly with research users and audiences, as evidenced by our case-studies.

This shift in emphasis towards submitting strong grant-bids has resulted in external research income increasing from £28,219 (REF2014) to £82,951. Equally important is the recent successes with awards such that we now receive support from a range of funders: British Academy, AHRC, Carnegie Trust, MHRA, Arts Council England, Alcohol Research UK, local authorities in the north-west region, and the Past and Present Society. As the census period has progressed, we have submitted larger bids to funds with greater overhead recovery rates which is vital for long-term sustainability, and success is beginning to grow as evidenced by the recent awards of **Andrews**, **Grant** and **McInnes**. These achievements will enable significant research and impact-building during the next REF cycle, and beyond, working with our communities in the north west, as well as further afield.

Infrastructure

Two major investments by Edge Hill are central to institutional support for our sub-disciplines. These are our state-of-the-art library (2018) and learning resource centre, The Catalyst, and the Arts Centre, which houses two theatres, the Rose and the Studio. The Catalyst provides the resources, tools and expertise needed to support the research and teaching of the English team. Our research is supported by a dedicated humanities librarian who provides specialist research-support for students and staff, which includes advice on finding literature, navigating electronic journals and databases, using specialist research software, and managing bibliographic data. The library's physical and electronic holdings have expanded significantly. The English team is well supported by subscriptions to digital archives, including collections of newspapers and periodicals including Gale resources and

JSTOR, which have been vital for the production of new research and the delivery of research-informed-teaching.

The Rose Theatre is a 220-seat regional touring venue, serving the University's hinterland and the campus community. The Studio is a fully-equipped theatre with screening and projection capacities, and a sprung floor. These spaces enable experimental performance, related or free-standing exhibitions and installations, and are available to doctoral candidates engaged in practice research.

Cowan, Merriman, Newall, Peimer, Simic, and Wiltshire have all staged works at the Rose Theatre and the Studio. The University funded **Merriman** and **Peimer** to stage *Half Measures* by Tim Prentki (2016) and *A Pound of Flesh* by **Peimer** (2017), inaugural productions of One-Hour Theatre Company's (OHTC) series of critical reworkings of Shakespeare plays.

To support research and ensure that it is part of the daily conversation, it is embedded in the department's deliberative structures. Research is a standing item for department meetings and we run annual departmental strategy days which all staff attend. The department facilitates multiple opportunities for discussion about research, such as hosting visiting speakers in seminar series and conferences (for example, Substance Use and Abuse (2019), Romanticism goes to University (2018)). Staff and PGRs present on their current research at the annual departmental research forum, and the strength of external collaborations is evidenced by the range and diversity of visiting external speakers, including, David Crystal, Emma Liggins, and Susan Zieger. Most significantly, the department funds the tenure of Edge Hill international writers-in-residence, which has also attracted funding from the British Council. A normal term of appointment is two weeks, during which a writer contributes to the life of the research community by means of public readings, discussion panels, academic seminars, and visits to partner organisations. The Pulitzer prize-winning author Forrest Gander was writer-in-residence (2019).

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

The University's Institute for Creative Enterprise (ICE) and Institute for Social Responsibility (ISR) are public-facing interdisciplinary fora which encourage effective research collaboration and the formation of clusters, networks and external partnerships. UOA staff participate in both, and **Merriman** and **Peimer** serve on the steering committee of ICE. The institutes co-run an annual Festival of Ideas and series of public lectures, blogs, and podcasts as well as bid-writing retreats.

ICE partnered with the annual Liverpool Irish Festival by hosting *Backstop: Ensuring Cultural Collaboration between Ireland and the UK after Brexit* (June 2019), at which **Merriman** spoke. ISR hosted (June 2017) a rehearsed reading, directed by **Merriman** of Tim Prentki's *King Lear in Brexitland*, as a community-engagement event, performed by OHTC. *Shylock Speaks* by **Peimer** and Robert Gordon (Goldsmiths) was performed at Kings Place (London), as the launch event of Jewish Book Week (2020), exploring Shakespeare's outsider in the context of Brexit England.

The OHTC, whose founding directors include **Peimer** and **Merriman** (along with Professor Robert Gordon, Goldsmiths, and Professor Tim Prentki, University of Winchester), has presented original works at the Rose Theatre, Edge Hill University, the Communiversity (based in Croxteth, Liverpool: one of England's 10% most deprived wards), and the Black-E Community Arts Centre, Liverpool (2016-2018). No play runs for more than 60 minutes, and, following an interval, audience members are invited to articulate responses to any contemporary concerns to which they believe the play speaks. The ICR and OHTC will make a site-specific performance in at Wannsee Castle of *Shylock Speaks* as part of ICR's anti-Semitism project.

Using theatre to encourage audiences to explore issues in civil society, **Wiltshire** and **Cowan's** work grows out of dialogue with external organisations such as the NHS, the NUT, the TUC, the Proud Trust, social housing organisations and local councils. These engagements have led to their writing plays and running workshops addressing issues such as the growing acceptance of internet

pornography in youth culture (**Wiltshire's Project XXX**). The performances and workshops have sought to reach audiences of young people, professionals and policy-makers (see case study). *Project XXX* was funded by Arts Council England. **Cowan's Care Takers** won a Stage Edinburgh Award (2016).

Both of our research institutes sponsored the Arts Resilience Network Launch Event (**Hughes-Edwards**) at the Poetry Café (Covent Garden, London, Sept 2019), in association with The Poetry Society, the Royal Society of Literature, Royal Museums Greenwich, balletLORENT, Manchester University Press, Open Eye Gallery and Cornerstone Gallery. The theme of the launch was the development and vitality of careers in the arts, with 120 attendees.

The 2018 Festival of Ideas hosted an event at the University called *Who are the new Boat People?*, which integrated a photographic exhibition by Fojit Sheikh Babu, a resident of the Rohingya camp in Bangladesh. **Byrne** read his translations of poems from the camp at this event. He subsequently visited the camp, editing *I am Rohingya: Poetry from the Camps and Beyond* (2019) with Shehzar Doja, editor of *The Luxembourg Review*. The book won the inaugural Poetry Book Society World Book Prize (July 2020) and demonstrates nicely our ethos of working with marginalised groups in order to make their voices heard more effectively.

Complementing the research institutes, the University has encouraged the formation of research centres. Our long-standing commitment to *Ethnicity, Race and Racism* (ERR), of which **Peimer's** theatre and **Byrne's** Rohingya project might be regarded as good examples, has led to the formation in 2019 of the interdisciplinary International Centre on Racism (ICR).

The emerging development of *EHU19* is an example of how we nurture collaborative, interdisciplinary working that brings together Edge Hill researchers with external partners for mutual benefit. This research group, driven by colleagues appointed since 2014 (**Eastlake** and **McInnes** with Nicholson (UOA 28)), but building on earlier research on Romanticism at Edge Hill, has been at the forefront of collaboration, public engagement and knowledge exchange during the census period. As a research collective, *EHU19* has built a strong relationship with the Atkinson Museum, Gallery and Library in the nearby Victorian seaside town of Southport.

The Atkinson is, like *EHU*, a member of the Merseyside Literature Partnership of organisations, venues, clubs, festivals and societies which promotes literature, heritage and culture across Merseyside. The partnership has led to productive interchanges and mutual benefits, including disseminating the work of the unit and the Atkinson to a wider audience. The AHRC-funded *The Romantic Ridiculous* project emerged from a series of research activities centred around public exhibitions at the Atkinson in which **McInnes** collaborated with **Eastlake**, Nicholson (UOA 28), and Stephen Whittle (Director, Atkinson Gallery) in the planning and curation.

Dr Jekyll's Study: Science and Medicine in the Nineteenth Century (Atkinson, 2019) featured an exhibition of medical items loaned by the Thackeray Museum (Leeds), and was complemented by a series of public talks by **Eastlake**, who organised a creative competition: *Substance Use and Abuse in the Long Nineteenth Century: Your Research in One Image* (2018). This latter initiative involved collaboration with colleagues from the Department of Psychology, as well as funding from Alcohol Research UK.

Most recently, internal *EHU* and AHRC Being Human funds underpinned a larger exhibition, *Nineteenth-Century Laughter* (2019-2020), which further enabled *EHU19* to support curriculum enrichment and development in schools, an important aspect of our work in the region. In the next REF cycle, *EHU19* will focus on rethinking the legacies of C19 for the modern age, via collaborative

ventures in Southport, for example, as this Victorian town addresses the full range of contemporary civic and civil challenges.

A further example of our regional engagement with cultural institutions, *Theatre of Ghosts: Bringing up the Bodies* has involved **Newall** in reframing memory and memorialization. Her community-based collaborations with Theatre in the Quarter, Chester, and her commissions from local authorities and Network Rail have involved audiences as participants in a process of deepening public knowledge and understanding of local histories and senses of places.

For the Fallen was watched by 70 people; *Lost Morecambe* by over 100 people, four at a time; *Remember Me* was experienced by over 250 people in individual presentations; a single outdoor performance of *Honour* (Salford Quays) played to over two thousand people; *Over By Christmas* was seen by over 20,000. *Silent Night* toured England's north west, as did *Salonica*, which was also performed in the National Theatre of Serbia, Belgrade; and New Zealand. A site-specific performance, *Over by Christmas*, involved over 400 people of all ages and 25 schools.

Performances were staged on working railway station platforms; some were heritage sites not much changed from 100 years previously, when the events evoked had taken place. They were experienced by local schoolchildren, community groups, Royal British Legion members, local history groups as well as the general public. It was performed to an estimated 20K people during its run at 25 stations across the region, at Manchester Piccadilly, St Pancras International, and the Service of Remembrance (Chester Cathedral, 12 November 2014). The project won a National ACORP Award (2015) for its work with community rail partnerships.

LxGr, our annual transnational research symposium on Corpus Approaches to Lexicogrammar (**Gabrielatos; Grant**), is a well-established intellectual platform for communicating corpus-based research on any aspect of the interaction of lexis and grammar, with special interest in studies that interrogate the system lexicogrammatically. The conference has taken place annually since 2016, and its programme committee includes researchers from a wide range of UK universities, from Europe (University of Jaén, Université Catholique de Louvain, Université Paris-Diderot, University of Trier, University of Bergamo, University of East Finland) and the United States of America (Georgia State University, University of Florida). Papers have been presented by colleagues from these and other countries and territories, including Russia, China and Hong Kong. There are plans to publish an edited volume of selected papers. Locally, the Linguistics Research Seminar meets during the Spring, providing a forum for interaction with guest presenters, and colleagues' own work. Further collaborative work with the Department of Computer Science and the Department of Psychology is being supported by internal funding.

The Gender and Sexuality Research Group (GenSex), coordinated by **Hughes-Edwards**, is an interdisciplinary group that promotes global research into gender and sexuality which runs events on subjects such as masculinities, feminisms, gender theories, LGBTQAI+ and/or queer studies, sexuality and subversion, bodily/embodiment narratives and trans identities: these have included 'Black Women in Britain and the Media', an 'in conversation' with Professor Anne Phillips and Professor Graham Wallas to evaluate a century of women's education and political advancement. The group also engaged in public outreach through lectures for Waterstones, The Liverpool Playhouse and Oldham Books Festival.

The Edge Hill Short Story Prize, which is awarded for excellence in a published single author short story collection, has been running since 2007 and is now the only such national prize in the UK. It signals this unit's (and the University's) commitment to the celebration of creative writing. Winners

have included Colm Tóibín (2007), Tessa Hadley (2018) and Shelley Day (2020). Judges have included Hilary Mantel, A. L. Kennedy and Stuart Maconie.

Members of the UOA regularly deliver keynote lectures at conferences, appear at public-engagement events and in the media, edit journals, conduct peer review for the AHRC and contribute generally to innovation in the humanities.

Among the language and linguistics scholars: **Gabrielatos** gave a keynote at the University of Cambridge *Teaching and Language Corpora* conference (July 2018); **Grant** delivered a keynote at the Ghent University *Ibero-Romance Linguistic Conference* (December 2015); **Ludke** addressed the *Multilingual Families* conference at the Spoleczna Akademia Nauk, Łódź, Poland (November 2014).

Of the literature scholars: **Andrews** spoke on 'Nan Shepherd's Correspondence' at the National Library of Scotland (February 2020); **Brindle** addressed the North American Chapter of the Barbara Pym Society at Harvard (March 2018); **Merriman** addressed the Irish Society for Theatre Research conference at the University of Nottingham (April 2017) and the International Association of Ethical Literary Criticism at University Santo Tomás, Manila (April 2019).

Among the creative writers: **Peimer** gave a keynote at the Havel Foundation, Prague (May 2017) and **Wiltshire** spoke at the TUC North West conference after a performance of her play *The Value of Nothing* (October 2017). **Wright** has published creative work for the *Call of Cthulhu* role-playing game and has been part of the development team for Edgar Rice Burrough's *John Carter of Mars* for Modiphius Entertainment Ltd.

Byrne edited *The Wolf* from 2002 to 2017 and is international editor for Arc Publications. Cox (retired 2019), who established the Edge Hill Short Story Prize, is founding editor of *Short Fiction in Theory & Practice*. **Eastlake** is public engagement officer for the Classical Reception Studies Network and reviews editor for the *Wilkie Collins Journal*. **McInnes** convenes the EHU Romanticism Seminar Series and has also organised *Edgy Romanticism* (2016), *Romanticism takes to the Hills* (2017) and *Romanticism goes to University* (2018). **Brindle** and **D'Souza** [0.4] are joint editors of *Tinakori: Critical Journal of the Katherine Mansfield Society*.

Gabrielatos co-edits the *Journal of Corpora and Discourse Studies*, and he curates a [Bibliography of Discourse-Oriented Corpus Studies](#) (DOCS) which promotes the use of corpora and corpus linguistic techniques in discourse studies. **Grant** is a member of the editorial advisory committee of the *Journal of Pidgin and Creole Languages*. He is editor of the forthcoming *Oxford Handbook of Language Contact* and of the *Bibliography of Penutian Languages for the Oxford Online Bibliographies* series. **Simic** has edited a special issue of *Performance Research* (2017) with Emily Underwood-Lee, 'On the Maternal'.

Andrews and **Hughes-Edwards** were appointed to the AHRC Peer Review College (2017; with Hughes-Edwards being re-appointed in 2020), and **Merriman** was a second-round reviewer for the 5th Scholarly Monograph Award in the Humanities and Social Sciences (Academia Sinica, Taiwan, 2016).

Examples of research dissemination using media and social media include **Hughes-Edwards'** two series for Bay TV (Liverpool), *About Books* and *52%* (on women's issues) and appearances on Channel 4. **Eastlake** has created advertising and 'talking head' promotional videos for the Atkinson Gallery, for local and regional press. **Newall** has given interviews to Radio Merseyside on *Remember Me*. **Andrews**, **Marcus**, and **Hughes-Edwards** and have been commissioned to write for publications including, *The Guardian*, *The Conversation*, *Poetry News*, *The Encyclopedia of Medieval British Literature*, *The Times Higher Education Supplement* and *History Today*.

Unit-level environment template (REF5b)

Andrews is principal investigator on a project to publish digitally all 1,800 of Hannah More's surviving letters, working with a team of advisory editors from the UK, the US and Canada. The project website currently has around ninety of More's letters. This project uses digital humanities techniques to identify people, places and topics using TEI P5, which will enable the team to create a digital, searchable index for the whole edition. Marcus' British Academy project 'From Manuscripts to Messaging. Orality, Texts and Connectives from Late Medieval to Present Day English' has produced a transhistorical corpus of written English which is freely available online.