

Unit-level environment template (REF5b)

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| Institution: Goldsmiths, University of London |
| Unit of Assessment: 27, English Language and Literature |
| 1. Unit context and structure, research and impact strategy |

The Department of English and Creative Writing ([ECW], formerly English and Comparative Literature), is home to a large family of researchers working in and across literary, cultural, film, comparative and translation studies, creative writing, linguistics, and critical theory. It accommodates the Centre for Caribbean and Diaspora Studies, the Centre for Philosophy and Critical Thought, the Goldsmiths Writers' Centre, and the more recently established Decadence Research Centre and the Centre for Comparative Literature, and embraces a thriving postgraduate community. The Goldsmiths Prize, which celebrates bold experiments in the novel form, is one of our research jewels and embodies our collective concern with the critical/creative nexus within literary culture.

The hallmark of the Department's research is a rich and productive diversity. From African-American literature to Continental philosophy and critical theory, from life writing to the Anthropocene, from classical reception studies to decadence, we publish work which explores the intersections of society, literature, language, and culture, embracing a variety of approaches to literary studies from the historical to the theoretical to the visual and conceptual. We publish within and across a broad range of disciplines, debates, and practices and are proud of our enterprising, interdisciplinary, and collegial research culture.

Our aim is to bring together literary historians, theorists, critics, and creative writers in productive partnerships, and our research is widely translated and prizewinning. Dooley won the Cholmondeley Award in 2016; Spufford's novel *Golden Hill* won the Costa, Ondaatje and Desmond Elliott Prizes, and the NYC Book Award of the New York Society Library; Mars-Jones' *Box Hill* won the 2019 Fitzcarraldo Editions Novel Prize; Wilson's *Guilty Thing: Life of De Quincey* won the American National Book Critics Circle Award in 2016; and Canova-Green's book *Faire le roi* (published by Fayard) was nominated by the Le Grand Livre du Mois Book Club as its book of the month in 2018, to mention just a few. Alongside the more traditional author-based and periodised trajectories of literary studies, such as Shakespeare and Nineteenth-century Literature, we publish in new and developing fields, such as cultural translation studies, digital humanities, eco-criticism, and experimental fiction, bringing a versatile focus to bear on language, literature, theory, culture, and creativity.

Research Clusters and Centres

The Department's research is organised through clusters of disciplines and fields, including English and American Literature, Comparative and World Literature, Caribbean and Diaspora Studies, Linguistics and Translation, Creative and Life Writing, and Philosophy and Critical Thought. These are formalised in Research Centres. There are no hard boundaries: colleagues research within and across a range of disciplines and research clusters and engage in continuous critical and creative dialogue.

- 1) English and American Literature

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The Department was the first in London to offer a dedicated pathway in the Literature and Culture of the United States, and our American research cluster offers a vital contribution to the disciplinary and interdisciplinary fields that are currently shaping the field. Our collective and pioneering research explores many of the key traditional topics that shaped American literature and culture during the nineteenth, twentieth, and twenty-first centuries, but also focuses on significant and growing fields, including visual culture, eco-criticism, hemispheric American Studies, group biography, poetry and poetics, and aesthetic resistance in contemporary indigenous literature and art. Our mission is to embrace the more complex perceptions of American literature, society and history that are most pressing in today's world.

2) Comparative and World Literature

Our Department was the first to offer a BA in English and Comparative Literature in London, but the polyphonic outlook pervades all our degrees, emphasising their diversity. Our research and teaching focus on literary, artistic, and cultural phenomena that traverse, challenge, or work programmatically across national and monolingual canons, even when we teach in English or in English translation. Expertise in literatures in European languages prevails (whether in Europe or in other continents; and includes 'small' literatures such as that of Catalonia) but we extend beyond those geographically (with pockets of interest in, for example, Hebrew, Arabic, and Tamil) as well as historically, with research in classical literatures and their modern reception. We study literature in interdisciplinary relation with the visual arts, film, philosophy, the law, scientific discourses, sport, education, human rights, etc. We believe in supporting the discipline world-wide, and have strong links with key professional associations such as the British Comparative Literature Association (BCLA), the American Comparative Literature Association (ACLA), and the International Comparative Literature Association (ICLA, of which Boldrini is Vice-President). The launch of the Centre for Comparative Literature in 2020, jointly with the Department of Theatre and Performance, is only the latest stage in the evolution of Comparative Literature at Goldsmiths.

3) Caribbean and Diaspora Studies

The Centre for Caribbean and Diaspora Studies (CCDS), first established in 1983 under the directorship of Anim-Addo as Centre for Caribbean Studies and re-launched in 2015 with its present name, hosts an annual 'Diasporic Dialogues' international conference series. The Centre has a strong community focus, and has coordinated our work to introduce Black British Literature to local schoolchildren. It participates in a number of public events hosted at Goldsmiths, including the 'Slavery and Social Justice' series of talks (started with support from College 'theme' funding), the Workshop and Reading Event on 'State Violence and the Poetic Response', and the 'Divinations of Worlds to Come' performance and roundtable discussion in collaboration with Nefta Poetry. In October 2015 the Centre, in collaboration with the local charity The Marsha Phoenix Memorial Trust, which co-funded Leila Kamali's Marsha Phoenix Postdoctoral Fellowship, hosted the '60 Untold Stories of Black Britain' exhibition with National Lottery funds. The exhibition explored and celebrated the lives of the children of migrants from the Caribbean who came to Britain in the 1950s and 1960s, and who would become the first Black middle-class professionals to make significant contributions to their communities and to British society as a whole. In July 2019 the Centre's Open Book Club was launched in collaboration with the National Maritime Museum's Community Outreach Department, a project that encourages local-community focus on a wide range of reading with student volunteers from the Centre.

4) Linguistics and Translation

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As befits the ethos of our Department, we research and teach linguistics from interdisciplinary perspectives, with foci on morphology, on sociocultural linguistics, intercultural communication, language and education, multilingualism and the international contexts in which languages exist. We are interested in how varieties of English can be compared to other languages, how speakers move across languages, and how identities are formed through linguistic practices, in oral, written, digital, public and private discourses in a wide range of social and textual settings. We combine tools from linguistic discourse analysis and sociocultural linguistics with insights from cultural studies, anthropology, sociology and social psychology. Our Goldsmiths Linguistics Seminar (GoldLingS), free to attend, features renowned academics, including members of staff and post-graduate students and meets regularly through the academic year, attracting a steady audience.

In addition to offering an MA in Translation as well as theory and practice-based PhD programmes, we produce translations and publish academic work on a range of translation topics. Always mindful of impact on practice and the local community, we run translator-training sessions and short courses on communication. By exploring the territory between translation and a range of cognate frameworks drawn from literary and cultural theory, political philosophy and philosophical hermeneutics, our translation research advances approaches rooted in the understanding of issues of ethics, justice, identity development, community relations and political recognition. Although we list this area together with linguistics, our work in translation intersects with comparative literature, critical theory and creative writing, and includes translations of poetry, theatre and critical theory (Dooley, Maitland, Morrison, Ng).

5) Creative and Life Writing

The Department has a PhD programme in Creative Writing and a flagship Writers' Centre, directed by Morrison and Wagner, which was established in 2013 to develop and strengthen the College's position as a hub of literary excellence and to sustain our creative practice research. The Centre has allowed us to continue to build on the legacy of the many acclaimed authors (including Doris Lessing, Harold Pinter, Seamus Heaney, Derek Walcott), critics and linguists who have spoken at Goldsmiths under the aegis of the Department's Richard Hoggart Lectures in Literature and Culture, first established in 2003. With a wide-ranging programme of weekly events in term-time, the Centre features writers outstanding in their fields, including the neurosurgeon Henry Marsh, the poet Paul Muldoon, novelists Ali Smith and Howard Jacobson, the children's writer Michael Rosen and the memoirist Marion Coutts (the latter two writer-colleagues from the Departments of Education and Art), but also young writers at the start of their careers, as well as a large number of former students (now close to a hundred) who have gone on to publish their books after coming through one of Goldsmiths' creative writing programmes. In inviting around 40 writers who appear at the Centre each year, we seek to reflect not only diversity of styles, genres, and approaches to writing, but also of the speakers' backgrounds. Supporting our commitment to inclusivity and to the local community, these events are free of charge and open to members of the public as well as to staff and students.

The Writers' Centre supports our links to several other organisations (including the *New Statesman*, the Ink Academy, Poetry London, which now has its office in the Department, and the Society of Children's Book Writers and Illustrators), and it hosts or helps to organise a range of prizes. An annual life writing prize, open to authors throughout the UK and Ireland, runs in conjunction with the London writers' development agency Spread the Word. The Centre hosts the readings and awards ceremony of the annual £500 Pat Kavanagh Prize, awarded by the literary agency United Agents to an outstanding student on the MA in creative writing. It provides the judges for the Goldsmiths Young Writer Prize, offered for 16-18 year-old pupils in schools and colleges in the UK. And, to crown it all,

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it hosts the prestigious Goldsmiths Prize for Fiction and the various readings and lectures associated with it, such as the *New Statesman*-Goldsmiths Prize Annual Lecture on why the novel matters. Parnell is Literary Director. Drawing together a number of our research preoccupations, including literary-critical as well as creative approaches to language, the Goldsmiths Prize also projects these research strengths outwards, as reflected in one of our Impact Case Studies.

6) Philosophy and Critical Thought

The conceptual, methodological, and interdisciplinary work of the Centre of Philosophy and Critical Thought (co-directed by Ng and by the Department of Sociology) has a significant international reach, boasting a number of activities, projects and collaborations, publications, networks, and funding/support partnerships (e.g., with the Walter Benjamin London Research Network; LGS Kingston; Central Saint Martins; the Warburg). The Centre hosts a year-long Research Seminar on various themes for its staff and student affiliates as well as the wider public. The Centre is also an invited member of the International Consortium for Critical Theory Programs, a Mellon Foundation-funded initiative based at UC Berkeley. Since January 2018, the Centre has invited 9 distinguished international speakers and organised 7 workshops, conferences, lectures, and screenings (some in collaboration with our postgraduate students). In June 2019 the Centre hosted a major international conference on Baudelaire and Philosophy, funded by the British Society of Aesthetics, followed in 2020 with a conference on the theme of Tragedy and Philosophy. In June 2018 the Centre launched the Goldsmiths Annual Philosophy Lectures, co-sponsored in 2020 by the Centre for Freudian Analysis and Research. In line with its founding principle to maintain a high level of impact and public engagement, all the events of the Centre are free and open to everyone. In 2020 the Centre started a new book series, published by Seagull Press and distributed by the University of Chicago Press, that will publish the Goldsmiths Annual Philosophy Lectures as well as selected documents from its research activities.

7) Nineteenth-century Literature and the Decadence Research Centre

ECW has a constellation of colleagues working on 'the long eighteenth century' and 'the long nineteenth century' in literary and cultural studies. A distinctive feature of our research in this area is the search for, and pursuit of, larger patterns. The identification of one such pattern was the impetus behind the establishment under Desmarais' directorship of the Decadence Research Centre (formerly the Decadence Research Unit, established in 2017). The DRC hosts the new Open Access journal *Volupté* and the recently-founded British Association of Decadence Studies (BADs). An international research hub, it attracts top-flight scholars (Professor David Weir, The Cooper Union; Professor Frédéric Martel, ZHdK University, Zurich), seeking to tie in their individual research with a specialist institution, and to this end it organises a yearly schedule of conferences and symposia, and participates in international networks and organisations like the Aestheticism and Decadence Network and the Rimbaud and Verlaine Foundation. In 2019, it collaborated with members of the Aestheticism and Decadence Network at Michigan State University and Newcastle University and hosted a two-day international conference on the theme of Decadent Archives, and in 2020-22, through partnership with the Department of Theatre and Performance and Dr Adam Alston who secured an AHRC Leadership Fellowship for his project, 'Staging Decadence', it will collaborate with Rich Mix Arts Centre in London, and HERE Arts Centre in New York in creating programmes of live performance, artist residencies, and post-conference Club Nights hosted by the two venues.

Research objectives achieved during the assessment period

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Since 2014 the Department has become more public-facing; it has reached out to academic partners across the College, and, more extensively, towards partners beyond the HE realm, such as museums, libraries, cultural publications, even prisons. Individual staff are active members of Research Centres based in other Departments (e.g., the Centre of the Body and the Centre for Feminist Research), and actively contribute to regular seminar series at the University of London's School of Advanced Study, as well as international conferences and symposia. The Department's own Centres are major springboards to this effect, involving academics from other departments, institutions, and the local community.

We have also been focusing on enhancing our Research Environment and Impact. To this end, we have increased our collective self-awareness by more methodically sharing work and expertise, including through Department-wide gatherings to produce a collegially owned Research Strategy and disseminate achievements and initiatives. For instance, in 2016 we organised the exhibition 'Print, Voice, Screen, Song' in the College's Great Hall to showcase the breadth and depth of the Department's research, generate discussions on the interactions between our fields and stimulate ideas for possible collaborations with other colleagues at Goldsmiths and beyond. A Research Funding Review Panel and a Research Development Group have been established in the Department to promote and improve grant applications. We have developed our public outreach and embraced partnerships beyond the HE sector and have enhanced our postgraduate research culture in ways that are generative and sustainable.

As a multi-racial, multi-cultural, and multi-lingual Department with a diverse gender and sexual representation also reflected in our teaching, we have been keen to cultivate this diversity in our research and training activities. During the assessment period, we have contributed to the recently established MA in Queer History programme run by the History Department, and started an MA in Black British Writing with the Department of Theatre and Performance; this is now hosted in our Department as the MA in Black British Literature. In 2017 we co-hosted with The Complete Works 3 and in partnership with the Poetry School a 'Diversity in Poetry' Conference.

Over the last five years, the Department has also developed its own discipline-specific thinking about research integrity and responsibility. We give more details of this strategic focus in the section on 'Supporting a culture of research integrity' below.

Research strategy over the next five years

Our comprehensive Research Strategy entails numerous defined goals, but those assuming higher priority, within the adaptive provisions of the strategy and alongside the continuation of the work detailed above, are to:

1. cultivate our specialities to give ourselves improved internal definition and critical mass, not least for bidding to external research funding bodies
2. grow outwards towards partners beyond the HE realm to stimulate the potential impact of our work
3. sustain and enhance our vibrant postgraduate research culture and developing postdoctoral dimension, to produce the early career researchers and creative practitioners who can set the agenda for the future

We intend to pursue these goals while strategically continuing to:

1. provide an inclusive and supportive research environment in and beyond the Department
2. build on our public engagement by developing funding bids with external partners in the arts and society
3. take our research to non-academic audiences, thus broadening our outreach and stimulating public debate
4. develop further research funding applications

Impact strategies and activities

Our support for impact goes strategically wide as well as deep. The Department aims to galvanise research impact wherever our research possesses organic potential to create it. This strategic goal, running as a thread through our Research Strategy, prevails across all areas of our research and is proactively cultivated by all of our research Centres. While our summits of research impact, in the three Impact Case Studies, arise from the domains of literary/cultural criticism and creative practice, the Department has also dedicated financial and infrastructural support for developing impact from projects in sociolinguistics and in translation studies, which together lie within our other main sphere of research, of language and linguistics. One project involved a support charity in London for asylum seekers (Cogo); the other concerns a new, creative working method for theatre translators in staging international productions (Maitland).

Among its numerous popular, public events, such as the 'Voice and Community' series, the Centre for Caribbean and Diaspora Studies scored a world premiere of the opera *Imoinda: A Story of Love and Slavery* for which CCDS Director Anim-Addo wrote the libretto, creatively based on Aphra Behn's *Oroonoko*. The premiere was part of the 7th London Festival of American Music, in 2019. As scholar and poet, exemplifying our investment in creativity and critique, Anim-Addo informed the libretto with her research into Caribbean literary culture, women's writing, and history.

In the volume of the Centre of Philosophy and Critical Thought's free, public fortnightly seminars, annual lecture, conference, and other events, about 80% has a clear socio-political orientation. Meanwhile, CPCT faces internationally towards more new contacts, such as the Benjamin Archive in Berlin. Advisory Board member Cohen has struck a resounding major chord across public culture with his latest book *Not Working: Why We Have to Stop* (2019), advancing philosophical and empirical arguments against hyperwork, and for mindful alternatives.

In our public-facing Writers' Centre, writers, particularly Knight, Mars-Jones, Morrison and Wilson, regularly contribute reviews and review essays to the *Times Literary Supplement*, *London Review of Books*, the *Guardian*, and more. While the Goldsmiths Prize stands out, the public interface of the Centre extends much more broadly, and deeply into literary history. Spufford's quadruple prize-winning novel *Golden Hill* has vivaciously introduced new readers, via sales of 200,000 in the UK and USA, and translations into ten languages, to the pioneering resources of the English 18th-century novel, as a 21st-century novel flaunting its own literary-historical debt to those earlier bracing innovations. Meanwhile, Wilson's American-prize-winning biography of De Quincey has informed a broad audience about a later period of literary history, as has Wood's dual award-winning *Mrs Hemingway*, also selected for the Richard and Judy Book Club.

We feel rewarded by effectively sharing our research and creativity as far beyond the seminar room as possible. Staff are reminded of the significance of impact as they read and refer to our Research

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Strategy in applying for Dedicated Research Time, and in discussion at our staff Research Power Lunches.

Open research environment

The Department actively supports Green Open Access for all staff outputs via the resources of the Goldsmiths Research Online repository. We promote publication in Open Access journals, and our in-house journal of Decadence studies *Volupté*, edited by Desmarais, was established as Open Access from its inception.

Supporting a culture of research integrity

Goldsmiths is a signatory to the Universities UK Concordat to support Research Integrity and has adopted the UK Research and Integrity Office's Code of Practice for research, and we follow this Code rigorously. While our Research Ethics and Integrity Sub-Committee (REISC) has the overarching responsibility to coordinate and promote a research environment based on good governance, best practice, and support for the development of researchers in all our areas (achieved, *inter alia*, by developing tighter procedures and forms and guides), we have also integrated the reflection on research ethics in the work of creative non-fiction and autofiction PhD writers; this allows us to advance the field intellectually and academically, too, and a number of our creative writing students are now producing intellectually sharp material, both in their critical work and in ethics applications that have informed the work of our REISC and of the College's Data Protection Officer. In 2018, the Department hosted a CHASE CDF-funded conference on Research Ethics in Creative Practice, at which PGR students and practitioners were joined by reps from the Society of Authors, Pen, QCs dealing with these matters, and figures prominent in the Hacked Off campaign, to discuss in detail the existing research ethics frameworks and guidelines and the direction in which these need to be re-thought to properly account for and sustain the needs of creative writers.

2. People

A prized strength of the Department is its diverse, inclusive and collegial research community. We are rigorous in appointing staff with strong publication and research profiles, and deploy a clearly stated workload allocation model that supports the balance between research, teaching, and administration, ensuring that every member of staff is eligible for research time, and that individual circumstances, including temporary, are taken into account.

We recognise the importance of staff diversity in terms of ethnicity, class, sexuality, gender, and disability, whether formally declared or not. At the REF census date, the Department reported 42 (33.55 FTE) Category A staff on teaching and research contracts, and 7 of our 13 Professors were female (54% compared to 25% in 2014, reflecting a policy of actively supporting women). Of the 45 staff entered in the submission (including three who left before the census date and one, Platt, based in another department) 58% are women, and they account for 62% of staff submitting 4 outputs. 16% were from BME backgrounds.

Since 2014, the staff body has grown substantially in number and in research intensity, both through new appointments and internal promotions. We have made 7 early-career appointments (Laffer, Lee, Raisin, Sakr, Stevens, Wagner, Wood) and 3 strategic appointments in the fields of World

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Literature with a specialism in Arabic (Sakr), African-American Literature (King), and Translation Studies (Maitland). 17 staff were internally promoted: 1 re-appointment to a chair (Mars-Jones), 8 promotions to chairs (Canova-Green, Desmarais, Dooley, Kramer, Krause, Scott, Spufford, Tubridy), 2 promotions to reader (Blinder, Sweeney), and 6 to senior lecturer (Barber, Barnsley, Cogo, McDonald, Underwood, Vakil).

Our colleagues in fractional posts are an asset to the Department and a testimony to its ability both to attract well-established creative practitioners keen to balance their teaching, research and writing (Barber, Knight, Lee, Morrison, Raisin, Stevens, Underwood, Wagner, Wilson), and to retain extremely successful practitioners who wished to reduce their hours but maintain their active involvement with our research students and our Centres (Mars-Jones, Spufford and, as practising psychoanalyst, Cohen, who, all three, have been Chairs of the Goldsmiths Prize).

From post-doctoral research assistant to professor, our aim is to support the work of every research-active member of the Department and encourage collaborative research endeavours between colleagues within and between departments at Goldsmiths. This has led to some ground-breaking work in the areas of diaspora (Anim-Addo, King, Kirwan), memory (Crownshaw), classical reception (Hurst, Simpson), nineteenth century (Baldick, Desmarais, Hurst, Stevens, Wilson), and decadence (Baldick, Desmarais, Hurst), and to the incorporation of the Centre for Philosophy and Critical Thought in ECW and the founding of the Centre for Comparative Literature and the Decadence Research Centre in 2020.

Goldsmiths central services offers support for early career researchers, in line with the Concordat to Support the Career Development of Researchers.

Recognising and rewarding staff for carrying out research/impact and supporting and enabling staff to achieve impact from their research

The Department's research culture is enabled by an enlightened policy on research leave, which permits staff on teaching and research contracts with clearly defined research plans to apply for a term's paid leave on 'Dedicated Research Time' every seventh term, irrespective of seniority and of FTE. Performance and development reviews take place for all staff on a regular basis (they are a prerequisite for all promotion applications), and all new appointments receive an induction programme and are allocated a mentor for their probationary period. Early-career staff have a reduced teaching and administrative load in the first two years of their appointment.

In recognition of research and impact, we have an internal research budget from which various activities are funded, including making research visits, attending national and international conferences or organising such conferences at Goldsmiths, and meeting publication costs, e.g., permissions and reproduction costs for the use of images. Foreign language publications frequently require subsidies, and the Department supports these to ensure that all staff have equal access to publishing no matter what the different circumstances and costs of their areas of study. Staff have equal access to this budget, irrespective of seniority, FTE, or length of contract. There is no individual or yearly cap, in recognition of the fact that some research is more expensive and that there are cyclical fluctuations in every researcher's life. 'Seedcorn' funds are made available to incentivise larger funding applications on a case-by-case basis after consultation between the Director of Research and HoD, e.g., the 50% Goldsmiths matched funding initiative for large projects (Anim-Addo, Kirwan). Grant application writing is factored into workloads allocation when justified.

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Our Centres each receive a regular yearly contribution from the Department of £2,000 (matched by the Department of Theatre and Performance in the cases of the CCL and the DRC, and by Sociology in the case of the CPCT) and are encouraged to seek external funding.

II. Research Students

Our seven MPhil/PhD programmes currently have 66 students researching in the domains of literary or linguistic studies, translation or creative writing. Around a hundred students are studying on the MA and MRes programmes. This large, lively, multicultural community of postgraduate research students (PGRs) is the heart of the Department, and we are passionately committed not only to enhancing their postgraduate experience but also to helping them gain employment after they graduate. Not including those who take up administrative and Associate Lecturer posts within the Department and elsewhere at Goldsmiths, examples of recent postgraduate destinations include a Leverhulme-funded postdoctoral fellowship at University College Dublin, and academic posts in the UK and abroad (e.g., Birmingham City University; Brasenose College, Oxford; PAAET, Kuwait; Jyoti Dalal School of Liberal Arts, NMIMS, Mumbai; the American University, Beirut; University of Amsterdam; Shanghai University of Finance and Economics).

Monitoring and support mechanisms linked to evidence of progress of successful completions

Applications from prospective PGRs are assessed first by the Director of Postgraduate Research and then by individual potential supervisors to ensure suitability for doctoral research and compatibility between student and supervisor. All doctoral students have a first and second supervisor, and all three meet together at least once a year. Creative and Life-Writing PGRs have a critical as well as a creative supervisor. When joint expertise is required, we offer active co-supervision both internally and externally. Performance is monitored through supervision logs (filled in for each supervision by both supervisor and PGR) and an annual Postgraduate Review meeting with the Chair of Research Committee and Director of Postgraduate Research (Simpson, Natarajan), also attended by the supervisor. The Graduate School has acknowledged these annual personal meetings as best practice. The Department has a PG Administrator who is charged with the day-to-day running of the programmes, and pastoral support is offered by postgraduate admissions tutors. Staff new to PGR supervision are mentored by experienced colleagues, while the Graduate School offers ongoing training and support for all supervisory staff.

Studentships from major funding bodies

We participate in national and international doctoral training partnerships – CHASE (Consortium for the Humanities & the Arts South East England). 15 of our applicants have been awarded CHASE studentships since 2014 – a high number of awards for a single department. In March 2020, Natarajan won a Collaborative Doctoral Award from CHASE for a PhD studentship to start in 2020 on the topic of the impact of English prose on the development of the modern Tamil novel, in collaborative partnership with the prestigious Roja Muthiah Research Library (RMRL) in Chennai.

Support for skills development and preparation for future careers

We resolutely believe in supporting our PGRs and early career researchers. We seek to support the training and development of our PGRs by assisting them financially to attend conferences and

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prestigious summer schools (we have extended this support to MA and meritorious BA students also), as well as other training such as writing retreats and language courses. Supported summer schools have included the T. S. Eliot, Beckett, Joyce and Synapsis Summer Schools. For the International Samuel Beckett Summer School, we have an ongoing agreement with Trinity College Dublin, whereby they pay the fees and we contribute to the students' travel and accommodation.

Other research training initiatives include or have included Mnemonics (an international partnership which includes several European Countries), Erasmus+ (through which the Department has a doctoral student exchange agreement with Humboldt University in Berlin), the Freie Universität Berlin Research Alumni Program, and the International Network for Comparative Humanities (INCH), which was sponsored by Princeton and Notre Dame, and the European Doctoral School, through the College's ongoing collaboration with Copenhagen and Berlin – more recently extended to other European partners – contributes significantly to the development of our PGRs and research culture.

We supplement these initiatives with a Graduate Trainee Tutor (GTT) scheme launched in 2015 whereby current PhD students are offered teaching on undergraduate modules, under mentoring, provided they have upgraded from MPhil to PhD, and are on track for completing on time (this is confirmed, *inter alia*, through the Annual Progress Review described above). In a further development to the GTT scheme we require that participants attend the Academic Practice Module offered by the Graduate School prior to starting teaching and/or the PGCert in HE Teaching (during teaching), unless the tutor already has qualifications in HE teaching. Our mentoring structures, under the leadership of the Director of Associate Teaching Staff, have been strengthened accordingly.

A further manifestation of our ongoing Research Strategy is the development – in addition to the College-level provision – of a postdoctoral dimension through the introduction of a Postdoctoral Research Associate Scheme, which confers the title of PDRA upon all our PhD graduates for their first full postdoctoral year, along with the opportunity to apply for financial assistance from the Department to promote the development of research/creative projects. For example, Abigail Parry was supported by the PDRA scheme and won the Ballymaloe International Poetry Prize in 2016. Our Postdoctoral Research Assistants provide some help for staff members who require it to complete or develop projects. We also run a Postdoctoral Associate Tutor scheme which offers professional development in the form of two years of teaching experience and mentoring, both for teaching and research, and the possibility of some research funding. We actively support postdoctoral applications to externally funded schemes such as the British Academy and the Leverhulme Foundation.

Our weekly Goldsmiths Literature Seminar (GLITS) is organised by postgraduates in the Department. We pay them for their contribution and a member of staff (Shinn) acts as support and liaison. The GLITS seminar offers postgraduates a chance to introduce and explain their research to an academic and non-academic audience, and all papers presented throughout the year are considered for publication in the annual, peer-reviewed GLITS-e journal.

Equality and diversity

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Diversity is a key feature of our Department, and equality is something we work hard to protect and maintain. Equality and diversity issues have been considered at every stage of the REF process (see Goldsmiths' Code of Practice).

The Department is fully committed to equality and diversity, from recruitment to the support of staff members. We enable flexible working for those that request it; concentrate teaching days and support remote working when possible; provide specialist equipment for colleagues that have musculoskeletal or other disorders, and facilitate phased return to work after illnesses, seeking the advice of Occupational Health when appropriate; and support phased retirement. All staff are entitled to apply for Dedicated Research Time, irrespective of seniority or FTE, and research funding is open to all staff, including fixed-term. Staff on Teaching & Scholarship contracts also have access to funding to enhance their teaching-orientated scholarship or develop their research in view of a potential transition to a research contract. During the assessment period staff have had parental and maternity leave and have taken leave while on long-term funded or visiting fellowships at other institutions; during these periods, they have continued to have access to research support in the Department and the College.

All staff are advised to take part in mandatory training in Sexual Violence/Harassment and Race Awareness. The Department is fully committed to anti-racist and inclusive pedagogy and practice, and aims to promote and uphold diversity in our research by ensuring representation of BAME and LGBTQ+ scholars and writers at our meetings.

Supporting the wellbeing of staff and students

We support flexible working for researchers, for example, reducing hours temporarily to accommodate individual need, and returning to full-time appointment at the end of the period (an opportunity that has been taken by four colleagues).

All Goldsmiths staff benefit from a Staff Wellbeing Centre that also houses staff counselling and occupational health (see Goldsmiths institutional environment statement).

Students also benefit from supportive services at College level, including counselling; staff in the Department also offer support, including through the annual progress reviews, which are meant to offer assistance as much as to monitor progress. Students who encounter difficulties can interrupt their studies for up to two years in total over the course of their PhD, during which time contact with the Department is maintained.

3. Income, infrastructure and facilities

Research funding and strategies for generating research income

We are steadily improving our performance in attracting funding from research councils, foundations, and charitable trusts, and we are making considerable efforts to encourage staff, both individually and in clusters, to apply for grants and fellowships. Building up the culture of routinely considering and planning for applications for external funds, especially involving collaborations to complement the 'lone scholar' model that our Department has historically (and with good success) relied on, is a key action point in our Research Strategy.

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To this end, the Department has implemented support mechanisms with a view to helping all staff and early career scholars in particular. Staff involved in planning and drafting research grant proposals are able to draw on a Research Funding Review Panel (chaired by Desmarais), consisting of senior members of the Department and aiming to give feedback on research grant proposals before they reach submission stage. In addition, we have a Research Development Group of interested, self-selecting colleagues (organised by Ng and Shinn), providing peer review feedback to one another on evolving research grant proposals. All staff are encouraged to seek information, advice, and help from College Research Services, especially in relation to collaborative applications by colleagues in different departments and different universities (e.g., Desmarais: ESSE Collaborative Workshop Scheme, Venice; European Joint Doctorate (EJD) programme, Burgundy, Venice), and to attend training sessions, workshops and one-to-one coaching led by consultants with senior experience of working for funding bodies such as the AHRC and the ESRC.

Since 2014, we have also devised targeted ways to enhance the personal and Departmental research funding in the absence of, and in order to build up to better potential for, larger external funding, by devolving Departmental income obtained through various activities such as Summer Schools, short courses, and an Erasmus+ Strategic Partnership for the support of research-orientated initiatives. The first steps of what is now the Decadence Research Centre, for example, were financed through income derived from a Rhodes University Summer School together with funds raised from an international conference and a series of public talks ('Jeudis') hosted by Goldsmiths for the British Association of Decadence Studies.

As evidence of the positive effects of our strategy, the number of bidding applications to external bodies has been steadily rising since 2014 and we are heartened by our recent successes in securing small and medium-sized grants, which we see as significant stepping-stones to more ambitious grant applications and success. Recent achievements include funding from: AHRC (a Public Policy Engagement Fellowship, 2015, and a Cultural Engagement Fellowship, 2016, by Tubridy while Dean of Graduate School and based half in ECW and half in the Department of Visual Cultures; and an OWRI award, 2017-2019, for 'Language Acts and Worldmaking' and a research grant, 2018, for 'Translation and Interpretation Work in Multilingual Business Communities: Roles, Perspectives, Agency' by Maitland, the latter as Co-I); Arts Council National Lottery, 2019-20 (Scott); British Council, 2018, matched by the Brazilian Government, for 'English as a Medium of Instruction in two state-funded Brazilian higher education institutions from an English as a lingua franca perspective: policy in practice' (Cogo); British Society of Aesthetics Small Grant, 2018-2019, for the conference 'Baudelaire and Philosophy' (Ng); Cassal/Staunton Bequest (under UoL School of Advanced Studies), 2018, for 'Common Scents – Smells & Social Life in European Literature' (Krause, together with alumna Dr Katharina Herold, now at Brasenose College, Oxford, and Dr Godela Weiss-Sussex from the Institute of Modern Languages Research (IMLR)); Centre de Recherche du Chateau de Versailles, 2018 (Canova-Green); European Society for the Study of English (ESSE) Collaborative Workshop Scheme, 2020 (Desmarais, together with Professor Elisa Bizzotto from University of Venice).

Several of our colleagues have obtained personal funding in the form of visiting and research fellowships, including from the Beinecke Library, Yale University and Reed College, Portland, Oregon, 2020 (Barnsley); the Lilly Library, Bloomington, Indiana, 2019, the Harry Ransom Center, Austin, Texas, 2018 (Sweeney); the Cullman Centre Fellowship at the New York Public Library, 2018-19 (Wilson); Maynooth University, awarded 2020, pending due to Covid-19 (Boldrini);

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Doshisha and Kobe Universities: Terra Foundation International Fellowship in Art History (worth approx. \$150,000), 2019-20 (Blinder).

The Department has also attracted funding to support a variety of significant research initiatives. Two notable examples are: the British Association of American Studies award to Barnsley to undertake archival work on her edition of Mary Barnard's *Complete Poems*, and Oxford University Press (2018-2022) which buys out time for Cogo as Chief Editor of the *ELT Journal*. In 2018 Kramer received a subsidy from the Geschwister Boehringer Ingelheim Stiftung für Geisteswissenschaften, a German foundation that supports arts and humanities scholarship, for his book, *Sport and Literary Expressionism*, and in 2020, Desmarais' Decadence Research Centre received a private donation towards the editing of the journal, *Volupté*. In addition, the International Comparative Literature Association funds an assistant and a web consultant, line-managed by Boldrini, to support its work. We have received CHASE funding to organise various events to support doctoral research (Boldrini, 2015 and 2018; Cogo, 2017 for a workshop at the October Gallery in London).

Organisational infrastructure supporting research and impact

We have improved the ways in which we communicate our research to one another. We have, for example, a twice-termly Research Power Lunch as an opportunity for staff to present work in progress and discuss general research issues, and colleagues are invited to participate actively in the Department's and College's developing research strategy.

Our 2016 event 'Print, Voice, Screen, Song', helped us demonstrate the range of the Department's research to our students, to heighten their understanding of what their tutors do when they are not lecturing or marking essays and what expertise their teaching is built on; to colleagues in other departments at Goldsmiths or in our fields but at other institutions, to spark dialogues and collaborations; and to Alumni and members of the public who were interested. The event was free – about 250 people attended – and featured short talks alongside the exhibition of work by staff and students; it included film shorts and videos of performances and of talking heads. It was a successful experimental model of how research might be publicised and communicated.

The Department has a full calendar of research seminars, symposia, conferences and events. Each week, we circulate an electronic bulletin detailing weekly news and an events update that features screenings, readings, exhibitions and shows alongside announcements about new publications and career opportunities. This communication also publicises calls for papers and literary competitions and prizes.

4. Collaboration and contribution to the research base, economy and society**Support in place for and effectiveness of research collaborations, networks and partnerships, in other institutions, locally, nationally or internationally and indicators of their success**

Our most prominent support is that provided by both Department and College for our creative association with the *New Statesman*, which has collaborated with us on the Goldsmiths Prize since before its inception in 2013. Although the Department is always prime mover and administers the Prize, this is a valuable collaboration for us. The success of the collaboration is fully attested in the international literary journalism addressing the Prize, and in the pervasive, ongoing public interest in it.

The Department supports, also financially, the development of projects aimed at building momentum towards larger funding applications for international networks and collaborations, for example on Caribbean literature (ERC Synergy grant 'After Reading the Globe: Reading the World in 21st Century Diasporic Literature', Anim-Addo) and Native American literature ('Famine Pots and Transatlantic Exchanges: Celebrating the Choctaw Famine Gift to the Irish', Kirwan).

Members of staff have taken part in research projects based in and across other institutions. For example: Cogo is founder and co-convenor of the AILA Research Network on English as a Lingua Franca. In 2015 Crownshaw – one of the founding members of Mnemonics Network for Memory Studies, an international network dedicated to research training for doctoral students – co-organised the Mnemonics colloquium in London, with King's College and Westminster. Desmarais was a core member of the Decadence and Translation Network (Glasgow and Oxford, 2018-20). Popova was invited to take part as a consultant on the international project 'Mapping the cultural authority of science across Europe and India' (2012-2015) and as a participant in the international research project 'Cross-linguistic research into derivational networks' (2017), and Kirwan is one of the international team based at Hull University involved in the AHRC-funded network 'Indigenous Literatures and Languages in the Americas: Translanguaging and Education in Global Contexts'. Simpson was a member of the advisory board of the AHRC project on 'Classics and Class in Britain 1789-1939' (2013-2015) based at KCL. Sweeney is a founding member of the British Association of Contemporary Literary Studies (BACLS).

Interactions and engagement with key research users, beneficiaries or audiences to develop impact from research and how these collaborations have enriched the research environment and engaged with diverse communities and publics

Our staff are actively engaged in public outreach and community engagement. Reaching out into different media and institutions, our researchers expand socio-cultural possibilities, and also our own collective horizon for where research can make impact. Our interactions with wider audiences are variously digital, cultural, and festival. Here is a snapshot.

Digital

Barber has established a MOOC (Massive Open Online Course), an Introduction to 'Who Wrote Shakespeare', provided by the University of London via Coursera, which has attracted almost 10k enrolments.

Art, Music, Poetry, and Dance

Natarajan is senior Research consultant on an Arts Council National Lottery Project Grant (November 2020 - March 2021), aimed at the Sri Lankan Tamil diaspora in the UK and awarded to a London-based classical dancer/performance artist, Stella Subbiah, as part of the Arts Council's cultural recovery programme during Covid-19. As a practising artist working at the interface of visual culture, literature, and politics, Tubridy has exhibited mixed media paintings in the No Format Gallery, Deptford, in 2017. In 2014, Underwood wrote a libretto for the Jerwood Foundation's Jerwood Opera Writing Programme and he co-wrote the opera *The Commission* with composer Elspeth Brooke which was premiered at Aldeburgh Music's Snape Maltings, before being staged in the Linbury Theatre of the Royal Opera House, and then at Opera North in Leeds. He co-edits and co-presents The Faber Poetry Podcast, and poems from his book *Happiness* have been recorded and included in the National Poetry Archive, the BBC documentary *We Belong Here*, the BBC's *Culture Show* as

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well as being set by the composer Freya Waley-Cohen as part of her orchestral song cycle *Happiness*, commissioned by the Melos Sinfonia for premiere on the 19th October 2018 at LSO. He is also an editor of the *Goldsmiths Shorts* pamphlet series run with Goldsmiths Press, which is distributed nationally and brings work by recent graduates and alumni together with writers associated with the College.

Press, Radio, and TV

Canova-Green appeared on the BBC4 programme, 'The King who invented ballet' in 2015. Kirwan has been interviewed on the American and Irish famines, including for *Time* magazine, VOX, and CBS News, and he has spoken with LeAnne Howe on the Great Famine Voices platform and at the Irish Embassy in Washington DC (the Consul General in Texas have invited LeAnne Howe and Kirwan to participate in a large public engagement event online in December 2020, hosted by Naomi O'Leary of the *Irish Times*). Krause's paper on the Crystal Chain Letters on utopian architectural fantasies (1919-20) was broadcast on the open radio channel OK Westküste FM in April 2020. Scott has closely collaborated with: the BBC (TV and radio) notably as consultant and lead contributor on BBC 1's 'Judi Dench: My Passion for Trees', reaching 8 million viewers; Oxford University Press, on two short videos; the Hay Levels series, for enriching the A Level English curriculum; Shakespeare in Italy, a charity promoting Shakespeare's 'Italian plays', with outreach to local councils in Merseyside, Sussex, Manchester and Peterborough; Shakespeare's Globe Theatre; the Royal Geographical Society; the British Council (on a short film with 34,000 views).

Theatre and Film

Cohen has enjoyed close involvement with the Film and Video Umbrella, affiliated with the Jerwood Trust, supporting film-makers (as indicated in one of our Impact Case Studies) and he has contributed two articles to the Institute of Art and Ideas (IAI.TV). Maitland's theatre translations have benefited two theatre companies, Cuartoymitad Teatro and at the Cervantes Theatre. In 2016, Morrison collaborated with the composer Gavin Bryars to create a 'sonic journey' inspired by, and to be experienced on, the train journey from Goole to Hull, with travellers invited to download words and music on their personal device for an artistic evocation of the East Yorkshire landscape, and *For Love or Money*, Morrison's adaptation of Lesage's play *Turcaret*, was produced by the theatre company Northern Broadsides and toured throughout the UK in autumn 2017 to four-star reviews ('classic', *Observer*, 'comedy gold', *Guardian*). His short play *Luggage* was produced at the Ink Theatre Festival in Suffolk in 2018.

Educational

Scott works closely with The Globe theatre, giving public lectures and contributing to their adult learning initiative. She is chair and judge of the Shakespeare prize for the Independent Schools Association. Scott's work with women in the penal and criminal justice system, and beyond, has involved close engagement with the following institutions, which have benefited from it in sustained ways, as reflected in one of our Impact Case Studies: HMP Styal, HMP Eastwood, the Venus Centre, Bootle, Women in Prison, HMP Isis.

Wider activities and impact of research carried out in the unit that is not captured in the impact case studies

Beyond our Centres, energising examples of research work generating impact and/or public engagement include Tubridy's consultancy on a 2018 neuro-diverse production of Beckett's play *Not I*, by Tourretteshero, at Battersea Arts Centre and the Albany Theatre, Deptford, and the

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documentary *Me, My Mouth and I* for BBC 2. Her recent research focus on intermediality and neurodiversity includes working with DYSPLA on their Neurodivergent and Dyslexic Storymaker Residency 2020; King's consultancy on the casting of the Loman family as African American in a production of Arthur Miller's *Death of a Salesman* at the Piccadilly Theatre, London (2019); Natarajan's work on William Hazlitt annually informing the public Hazlitt Day School, in 2019 addressing current political journalism; Krause's diverse research on war, the olfactory, and the oral presented at museums in the UK and Germany; and Canova-Green's contributions on 17th-century French court culture to BBC 4 and French radio. Overall, our national and international research co-operation with galleries, festivals, museums, theatres, schools, charities, prisons, and the media, including news outlets such as *The Wall Street Journal* and Al Jazeera, has grown substantially, and by design.

To give a sense of the range of keynotes given by our staff: in 2014, Sweeney delivered a keynote address on 'Weird Modernism: Alienation and Experimentation in the Writing of Anna Kavan' to the British Association of Modernist Studies; Barber has twice delivered the inaugural annual Christopher Marlowe lecture in 2015 and 2020, and in 2016 she was the keynote speaker for the British Council at their 'Shakespeare Lives' conference at Yasar University in Izmir, Turkey; in 2015 Ng delivered a Distinguished Friends of Yonsei University Lecture on 'The Poverty of Art' at Yonsei's Underwood College, Seoul, and in 2019 a keynote lecture on 'Surrealism and Catastrophe (Harnack, Auerbach, Benjamin)' for the Futures of Catastrophe conference at the Institute of Philosophy, KU Leuven; in 2019 Natarajan delivered the opening keynote on 'The Essay' at the University of Malta and led a study day on Hazlitt and Art in Britain at the Courtauld Institute; and in 2019 Boldrini delivered a keynote lecture at the 9th International Convention on Ethical Literary Criticism at Zhejiang University, Hangzhou, China.

We enjoy leading and participating roles in external networks. For example, we are founding members of and active participants in the following enterprises: the London Intercollegiate Network for Comparative Studies, a collaboration between London institutions involved in teaching and research in comparative literary studies; the London-Paris Romanticism Seminar, an international research forum launched in 2016 under the School of Advanced Study, and linked with the biennial symposium on British and European Romanticism at the École Normale Supérieure; and the Classical Reception Studies Network, which Simpson serves on the Executive Committee. At the Institute of English Studies, we also take an active part in the London 19th Century Seminar. Sweeney is a member of the CHASE Feminist Research Network.

Our interdisciplinary research energises the Department's collective research theme of the critical/creative nexus related to literary culture and is complementary to the College research themes. For example, Tubridy has been co-convenor of the London Beckett Seminar at the Institute of English Studies since 2015, which has hosted eight UK and international guest speakers in a series of seminars open to academics, researchers, PGRs, ECRs, and the general public. Inherently interdisciplinary in approach, the seminar supports a vibrant research network for postgraduate students, early career researchers, and established academics on a national and international level. Tubridy's interdisciplinary work explores the intersection between writing, performance, and art, with a focus on identifying the modalities of influences and exchange between the arts. Maitland's work on translation and geopolitics questions how the translation paradigm plays a part in ongoing negotiations (and confrontations) between hegemonic/majoritarian structures and justice-based solidarity movements for different forms of minority rights, and between disparate discussions of reciprocity and interdependence, equality and emancipation, and the politicised spaces in which they

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operate. Canova-Green is part of the French project based in Arras and funded by the Maison Européenne des Sciences de l'Homme et de la Société (MESHS), 'Merveilles de la cour', and she is also part of a Franco-German research project on Le Théâtre à Machines entitled PEGASUS (funding is currently being sought from L'Agence nationale de la recherche (ANR) and the German Research Foundation (DFG)).

Indicators of wider influence

Four members of staff have held visiting positions at other universities and other institutions (Blinder at Doshisha and Kobe Universities in Japan; Boldrini at Kuwait University; Ng at Harvard University; Wilson at New York Public Library); five have been short- and long-listed for prizes and awards including the Royal Society of Literature's Encore Award (Barber), the Forward Single Poem Award (Dooley), the Pen Ackerley Prize (Mars-Jones, Moore-Gilbert), the Folio Prize (Raisin), the Rose Mary Crawshay Prize (Scott), the International Dylan Thomas Award (Wood); and eight have received awards for their work (Anim-Addo: Lifetime Achievement Award; Barber: Calvin & Rose G. Hoffman Prize (three times winner in 2011, 2014, 2018); Spufford: Costa, Ondaatje and Desmond Elliott Prizes, and the NYC Book Award of the New York Society Library; Stevens: Somerset Maugham Award, 2019; Underwood: Somerset Maugham Award, 2016; Wagner: Eccles British Library Writer's Award, 2014; Wilson: American National Book Critics Circle Award, 2016; Wood: Jerwood Fiction Uncovered Award, 2014). Three leading academic journals in the field are edited by members of the Department, including: *ELT Journal* (Cogo); *Journal of American Studies* (Blinder); *Volupté: Interdisciplinary Journal of Decadence Studies* (Desmarais).

Twelve colleagues (Barber, Boldrini, Crownshaw, King, Kirwan, Maitland, Mars-Jones, Natarajan, Scott, Sweeney, Tubridy, Vakil) are external examiners at 17 UK universities, covering the subject areas of English, American Literature, Comparative Literature, Creative Writing, and Translation Studies. And across the Department members sit on editorial boards of internationally refereed journals. Desmarais and Cogo are Chief Editors of *Volupté* and *ELT Journal* respectively (the most important world-wide journals in their fields), and Maitland is Managing Editor of *JoSTrans*. Four (Boldrini x1, Desmarais x3, Kirwan x1, Ng x1) edit book series for a range of publishers including Bloomsbury, Cambridge UP, Legenda, MHRA, OUP, Manchester UP, Dublin UP, Seagull Press, Michigan State UP, and Stanford UP. Canova-Green is one of the co-editors of the Brepols Festival Studies series and is also one of the co-directors of the Society for European Festival Research.

Boldrini was academic co-director of the Erasmus+ Strategic Partnership Mediterranean Imaginaries: Literature, Arts, Culture; she is Vice-President of the International Comparative Literature Association; she is an elected member of the Academia Europaea (for which she served on the committee for Literary and Theatrical Studies until 2020); and since September 2020 she has been the Chair of the Review Panel on Arts and Literature of the Academy of Finland. Desmarais is an elected member of the Academia Europaea, the European Society for Translation Studies, and an Honorary Member of the Italian Oscar Wilde Society. Maitland is elected member of the Executive Council of the International Association for Translation and Intercultural Studies and Managing Editor of the *Journal of Specialised Translation*. Ng is co-chair of the Walter Benjamin London Research Network, and serves on the editorial board of the series *Walter Benjamin Studies* for Bloomsbury Philosophy, and the scientific board of the series *Critical Theory* for Inschibboleth edizioni. Scott is editorial advisor and pedagogic advisor for the *New Oxford Shakespeare*, which produced entirely new scholarly editions of all the plays for Oxford in 2016. Underwood was a judge for the National Poetry Competition in 2016, and he was also a resident poet at Sherwood Forest as part of the

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'Places of Poetry' project linking poets with a number of National Heritage sites. He is commissioned by wide-circulation publications, including Tate etc. and the *RA Magazine*, and he regularly gives readings, appearing at O Miami festival in Miami, and Crossing Border in Den Haag, Holland, as well as launches for Poetry London at King's Place, and The Poetry Review at Keats's House. In 2020, he also appeared on the US Poetry Foundation podcast. Wagner was Literary Editor of *The Times* for 17 years and is now contributing literary editor for *Harper's Bazaar*, a contributing writer for the *New Statesman*, as well as writing for the *Financial Times*, the *Economist* and the *New York Times*. She has been twice a judge of the Man Booker Prize.

The work of our creative writing colleagues permeates collective cultural spaces and is studied across the country in schools and colleges. For example, not only was Dooley's poem 'Still Life with Sea Pinks and High Tide' selected as one of five *Poems on the Underground* in 2019 and read at the United Nations Climate Change Conference in 2015, but her 'Letters from Yorkshire' is studied at GCSE level. Morrison's critical writing on the novel and Barber's poem 'Material', published in Faber's *Poems of the Decade*, are studied as part of the A-Level Edexcel English Literature syllabus.

In sum, the Department of English and Creative Writing at Goldsmiths is a thriving, dynamic research community as committed to shaping practices and debates in the creative and critical domains in which we work as it is attentive to communicating this work and to fostering new generations driven by the same values of openness, rigorous inquisitiveness and imaginative thinking.