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

During REF2014, our UoA declared among its future aims the enhancement of a research environment whose vibrancy would encourage new, aspiring researchers, an increase in our level of publication output, the acquisition and retention of high-quality research staff, and an increase in our bidding activity.

These gains have been evidenced throughout REF2021. UoA27 comprising a small team of 13 scholars, has punched above its weight, landing a total of £555,808 income (an increase of £377,897 from REF2014), firmly establishing an international identity. The vibrance and sustainability of the UoA's research environment has been enhanced through its innovative and wide-ranging research activities and staff achievements, its capacity to attract internationally renowned researchers, and nurturing of early career talent, all amplifying our public impact and evidencing the gains achieved in REF2021.

Operating within the context of UCLan's institutional research themes, in particular 'Arts, Culture and Heritage', 'Citizenship, Society and Justice', and 'People, Place and Environment', UoA27 embraces a variety of research areas (English Literature, American literature and culture, Black Atlantic Studies, and Creative Writing) united by a commitment to fighting oppression, inequality and racism, securing justice and access to resources for all, protecting our ecosphere, and (re-) affirming the value of the humanities in the ongoing struggle for social betterment.

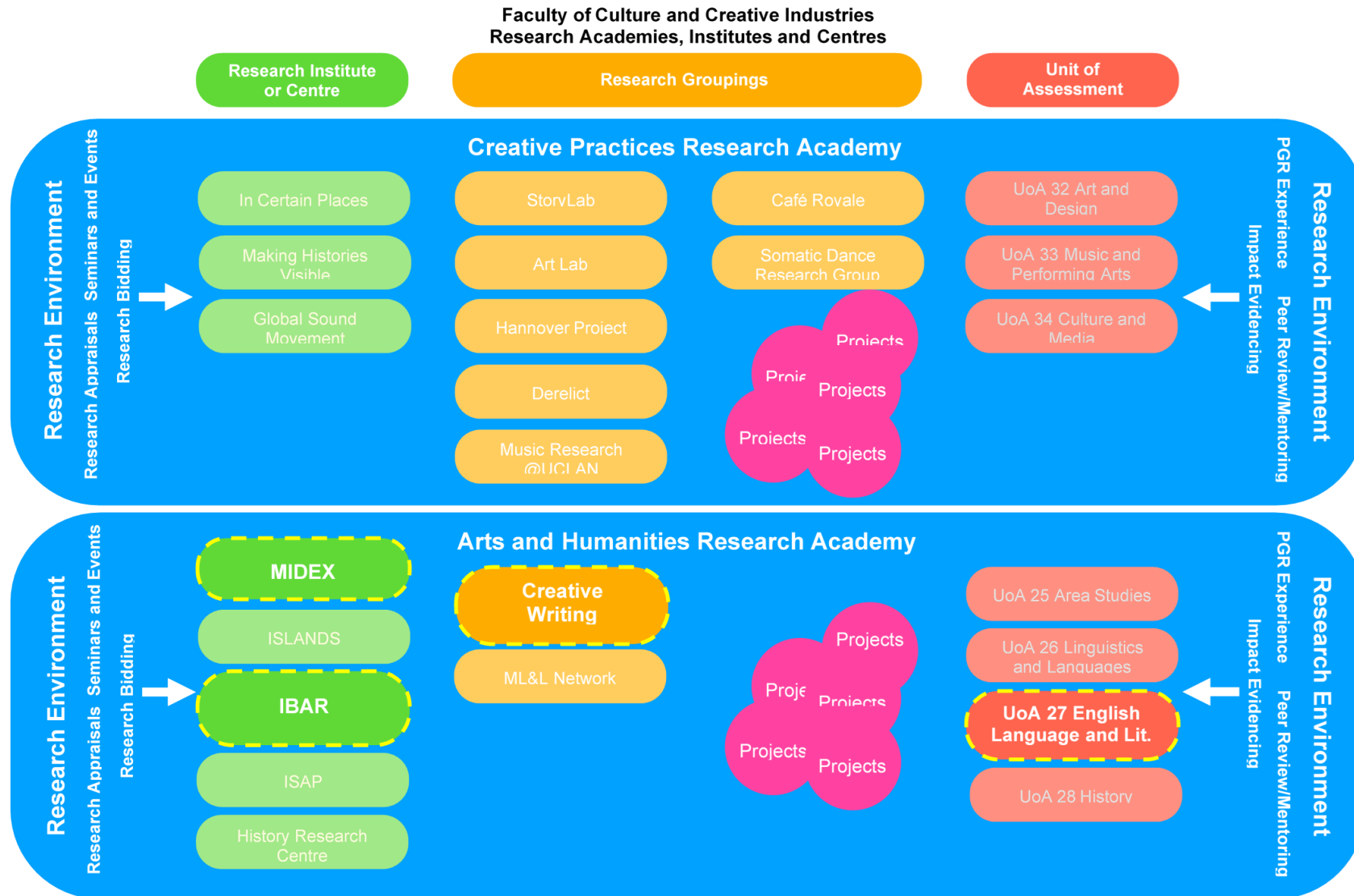
Structurally, we are facilitated through a number of transdisciplinary research academies, institutes and centres coordinated within the Faculty of Culture and Creative Industries (FCCI) - the Arts and Humanities Research Academy (**AHRA**, primary home to UoA27) and the Creative Practices Research Academy (**CPRA**) formed in 2020. Their aim has been to provide a structured context within which to strengthen the Faculty's research and impact activities, profiles and narratives, providing homes for researchers within the Faculty, their research students, their research collaborators and their associated research institutes, centres and clusters.

Crucially, the **AHRA** and **CPRA** provide a structured context within which to encourage and develop transdisciplinary and interdisciplinary projects and initiatives addressing the University's strategic research themes. Early and Mid-career Researchers (ECRs/MCRs) are encouraged to develop their research trajectory within an intellectually diverse, stimulating, and supportive environment, across three levels of Academy membership: (a) Full Members, who have a significant responsibility for research (SRfR) as defined by the University's REF2021 policy; (b) Associate Members, who are staff members identified in appraisals by a Head of School as being on a path to achieving SRfR, ECRs, or postgraduate students; (c) Honorary Members, such as prominent practitioners able to contribute to the research culture in ways not prescribed by other research definitions.

Our advancement through strategic partnerships is built around research synergies, with UoA27 members at the forefront of establishing a flagship research institute and a new research centre, respectively, the Institute for Black Atlantic Research (**IBAR**) and the UCLan Research Centre on Migration, Diaspora and Exile (**MIDEX**) – both driven by commitment to equality and diversity down to subject level. IBAR's *raison d'être* is to focus on the Black Diaspora and the deconstruction of white supremacy, while that of MIDEX is to engage with issues of migration, diaspora and exile. IBAR and MIDEX reflect UCLan's commitment to interdisciplinary study, internationalism, and collaborative local partnerships with a focus on scholarship in transnational histories and cultures. IBAR's membership includes UoA27 members **Hoermann**, **Penier**, **Reddick**, **Rice**, and **Saxon**, as well as new senior fellow (**Haas**) and new postdoctoral fellow (**Willson**). All these colleagues, plus **Duggan**, are also members of MIDEX.

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Figure 1 – Faculty linkages between Research Institutes, Centres, Groupings and UoAs



Projects = output driven activity and can be part of a Research Institute/Centre, Research Group or independent.

First, to **IBAR** – the only British institute devoted to the study of Black Atlantic culture – drawing inspiration from feedback on a bid led by **Rice** for a large European grant, with reviewers noting the lack of a specific research centre to support the project manager. With **Rice**'s capture of an FP7 Marie Curie Intra-European Grant in the Black Atlantic field for German scholar Raphael **Hoermann** in April 2014, the opportunity was taken to combine with scholars and practitioners from Fine Art – UCLan Professor Lubaina Himid (the 2017 Turner Prize winner), Susan Walsh (now retired) and Christine Eyene – to establish IBAR in May 2014. With its mission to promote dialogue and scholarship on African Diaspora cultures, IBAR's launch event drew over 80 participants including Dr Richard Benjamin, Director of the International Slavery Museum in Liverpool, and the Yale University Professor and Black British novelist, Caryl Phillips. Phillips (who delivered at IBAR keynote events in 2015 and 2019) praised the atmosphere at IBAR's events for being 'intellectually rigorous, convivial and familial, an almost unique combination to achieve in an academic setting'. Key inaugural members from UoA27 were **Rice**, **Saxon**, **Reddick** and **Hoermann**, with PhD students Andrea Sillis (**Rice** 1st supervisor) and Zoe Whitley (Himid 1st supervisor, **Rice** 2nd) as associate members.

IBAR, established with an initial grant of £10,000 from the University, has had phenomenal success, running 20 international symposia and conferences (with multiple partners), hosting 10 international visiting fellows and promoting partnerships with museums and community groups. In terms of grant capture there has been an exponential leap from the preceding REF period, with **Rice** gaining two more Marie Skłodowska-Curie mobility grants (for **Penier**, 2016 and **Haas**, 2019) and a Leverhulme Early Career Fellowship (for **Willson**, 2019). This boosted UoA27 membership as well as the international reach of the scholarship, with two German scholars and one Polish scholar coming to IBAR. This internationalisation has been enhanced through IBAR's Visiting Fellow programme, hosting scholars and filmmakers from the USA (Lisa Merrill, Sikay Tang and Maria Sanelli), Spain (Maria Rocio Cobo Piñero), South Africa (Aretha Phiri), Saint Lucia (Malica Willie) and Britain (Jessica Moody) as well as doctoral fellows from the USA (Ali Faraj) and Brazil (Luana De Souza, based in Germany). This has brought significant networking benefits to IBAR members and others in the UoA. ECRs in IBAR have been nurtured and developed and **Reddick** and **Hoermann** now have full time permanent posts whilst **Penier** advances as a bid writer in the School of Medicine, with research links to IBAR.

MIDEX: August 2019 marked a second research centre growing out of IBAR and colleagues in the School of Languages and Global Studies: the UCLan Research Centre for Migration, Diaspora and Exile (**MIDEX**), which came second out of 15 in a bid for competitive internal grants in a University-wide competition. MIDEX was awarded £20,000 in 2020 to support the concrete realisation of an envisaged collaboration between scholars across five faculties and multiple UoAs (**Rice** is the centre's first director; **Hoermann** is the research lead for the research stream, 'Black Atlantic Diaspora'). With over 60 members, MIDEX is already very active, with an online seminar series launched in January 2021 and multiple events organised, including some run jointly with IBAR. The wide focus of MIDEX allows other English members to be involved, also enabling Preston-based members to reach out to international MIDEX colleagues such as Dr Olga Michael in Cyprus, who is co-delivering an international conference (over 150 delegates) with Multi-Ethnic Studies Europe and the Americas (MESEA) on UCLan's Cyprus Campus in Larnaca (May 2022, postponed from 2020 due to COVID). This MESEA conference – the twelfth biennial – will engage with migration and climate change, with literary scholars and writers at the fore, working to the theme of 'Communities of Engagement: Contesting Borders, Barriers and Walls in the Era of Climate Crisis'. Another MIDEX-IBAR conference postponed from 2020, 'Race and the Anthropocene', will convene when COVID restrictions are lifted (co-organiser **Reddick**).

In addition to synergies of institutes and centres like IBAR and MIDEX, we have forged an active and coherent team specialising in **Creative Writing** (**Braithwaite**, **Kruger**, **Day** and **Reddick**). As both a research cluster and an academic subject, Creative Writing is flourishing at UCLan. The 2020 *Complete University Guide* ranks UCLan's undergraduate programme at 19th in the UK, up from 40th in 2017. Since the hiring of dynamic early-career researcher colleagues (**Kruger**, **Braithwaite** and **Reddick**) Creative Writing has become an important constituent in the UoA's REF return. Indeed,

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progress has been impressive measured against 2014, when Creative Writing was under different leadership and no outputs were returned for the REF. The cluster's practice-based research has a robust theoretical underpinning in environmental and medical humanities, as well as restorative justice, central to the stated REF emphasis on integrity and ethics. **Kruger's** innovative novel, *May* (2018), drawing on interdisciplinary research in medical humanities and practice-led research, was praised at publication as 'an ambitious novel that speaks to our times' (*Wales Art Review*), while the creative/critical articles drawn from Kruger's research blend personal reflection with narrative theory to question not only the representation of dementia in fiction but also the ability of creative practice to offer new perspectives and insight. **Braithwaite's** play, *The War Play* (premiered 2015) is based on a tragic miscarriage of justice, the execution of Braithwaite's posthumously exonerated great uncle in WWI. The play was commissioned by WW100 with a grant to commemorate the war's centenary and was awarded the Robert Lord Award for Best Script in 2015.

Reddick's research spans Creative Writing, English Literature, environmental humanities and medical humanities (specifically poetry therapy and writing therapy). Reddick's signature achievement is a prestigious AHRC Leadership Fellowship awarded in 2020 for a project on "Poetry and the Anthropocene", the first to be held at UCLan. **Reddick's** writing about climate change, animal ethics, fossil fuels, forests and moorlands draws on her robust theoretical research from her monograph *Ted Hughes: Environmentalist and Ecopoet* (Palgrave, 2017), described as 'immensely readable' in the *Times Literary Supplement*. **Reddick's** impact case study, 'Poetry, Grief and Healing', is underpinned by her editing of a unique interdisciplinary issue of the *Magma* poetry journal on the subject of loss. As Principal Investigator of an Arts Council England grant, **Reddick** commissioned eight poets including Jackie Kay MBE, the Scottish National Poet, to work with psychologists and counsellors. The poets wrote new poems inspired by working with psychologists and counsellors, ranging from the loss of a limb or the loss of bodily autonomy after a stroke, to the fragmentation of national identity following Brexit. Writing resources devised by **Reddick** are adopted by the NHS Lancashire Recovery College, the Arvon Foundation, and a number of hospices and individual grief counsellors—collectively reflecting the strong ethical dimension of **Reddick's** work. The Creative Writing cluster's ongoing strategy is to continue strengthening its research base by developing new creative outputs in prose, poetry and script as well as associated critical articles, research-led teaching materials and opportunities for impact in the local community and beyond. As part of this, Creative Writing members are seeking opportunities for more interdisciplinary collaborations and focused research groups, strengthening the University's developments in practice-based research across film, writing and visual art.

With the emphasis thus far placed on collaborative centres, institutes, clusters, it should be noted that the Faculty and the UoA actively support the activities of individual researchers whose work might not fit neatly into the remit of a given research centre, institute or subject cluster. Thus, **Kaufman's** world-leading research on the US balladeer Woody Guthrie has consistently benefitted from both financial and logistical support, particularly with regard to his 2014 archival discovery of a cache of Guthrie's writings condemning the racist housing practices of his Brooklyn landlord, Fred C. Trump, father of the US president. This material has informed not only two monographs appearing during REF2021 – *Woody Guthrie's Modern World Blues* (Oklahoma, 2017) and *Mapping Woody Guthrie* (Oklahoma, 2019) – but also a new song-and-spoken-word 'live documentary' that **Kaufman** has presented at over 100 public venues on both sides of the Atlantic during the census period; a TEDx talk (2017); a BBC-4 television documentary on Guthrie (2019); and a plethora of media pieces and cultural interventions on the part of other practitioners inspired by **Kaufman's** findings in the resistance movement against the Trump presidency. Kaufman's work also serves to strengthen the interdisciplinary and transdisciplinary nature of UoA27 research: the case study 'Woody Guthrie and Old Man Trump' is included as a case study for UoA33's REF submission. Having established the value placed on individual and autonomous research, we should note that even here **Kaufman's** work offers exploitable synergies with MIDEX, in particular surrounding Guthrie's association with the Dust Bowl refugees and his own factual and fictional migrations across America, culminating in his highly crafted image as the quintessential hobo.

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Moving forwards, the five main priorities for UoA27 for the period 2021-27 are to:

1. Continue to sustain and enhance a high quality and vibrant research environment that supports inclusive, pluralist, multi-, trans-, and interdisciplinary collaborative, engagement to enrich and benefit society. At its core, UoA27 is a relatively small band of free-thinking individuals pursuing their particular research interests, many of which are suited to cluster-, centre-, or institute-based remits, but some of which might not be. We aim to continue balancing support for individual researchers with support for collective enterprises, with a target of high-quality research outputs and demonstrable impact.
2. Work closely with the FCCI Academies (**AHRA** and **CPRA**) and the Faculty Research Strategy Group, to review our baseline of data on our current capabilities, with an aim to identify any gaps that we need to address. This will inform design and structure of new research Masterclasses and bid writing workshops to support ECRs in bidding for external grants. Building upon previous grant capture will be key to supporting UoA27 activities and this will be underpinned through a Faculty led Peer-review process.
3. Encourage a thriving research environment through a succession plan, by supporting ECRs and MCR in their ambitions to undertake larger scale and more complex research and developing fresh talent. This succession plan will assist staff new to research in producing high-quality research by the next REF cycle, honing their skills to replace researchers that retire or move on. This can be achieved by strengthening our mentoring resources to increase opportunities for research workshops, forums, symposia, small grants and sabbaticals.
4. Encourage growth in synergies that serve multidisciplinary enquires, for example through bringing together an Environmental Humanities Research Group drawing on **Kruger's** interest in landscape writing in fiction, **Braithwaite's** exploration of climate change in drama and **Reddick's** writing on animal ethics, mountain environments and the Anthropocene, in partnership with colleagues from Sociology and Asia Pacific Studies (a partnership central to the planned 'Race and the Anthropocene' conference).
5. Expand our international networks and partners and to access appropriate external expertise as critical friends in helping to shape and integrate the work of our centres, institutes and clusters.

2. People

Staff development and staffing strategy within UoA27 is entwined with that of the University, the FCCI (and its constituent research academies, institutions and centres) and the new School of Humanities, Language and Global Studies (HLGS, constituted 2019). At University level the Centre for Excellence in Learning and Teaching (CELT) offer a range of courses to all staff for professional development, from mental health awareness to academic advising, from assessment and feedback to understanding academic regulations, from managing professional behaviour to course leadership. There are 61 research-related courses and workshops available for staff development. These include regular update briefings for Research Degree Tutors and postgraduate supervisors; identifying and deciphering research funding opportunities; bidding for research and knowledge transfer; finding research collaborators and networks; research costings and data management; research integrity and ethics (mandatory for all staff); and the researcher toolkit, among many others. All UoA staff, in addition, receive further guidance from University-level Impact Officers. Mentoring is also carried out elsewhere above the Faculty level. (Thus, for example, **Reddick** has been mentored by the Pro Vice-Chancellor for Research, Professor StJohn Crean, guiding her in opportunities to collaborate with colleagues in medicine and at the Lancashire NHS Recovery College.) There is a clear mechanism for career progression through the Professor and Readership Committee's annual promotions (with **Rice** sitting on the committee).

At Faculty level, the focus is on developing researchers all the way from undergraduates through to

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Professors, with support in terms of communities, institutes, appraisals, mentoring, small grants and sabbaticals managed through the Faculty Research Strategy Group. Peer mentoring for research (including impact mentoring) is led by professorial staff (**Rice** and **Kaufman**) based on objectives agreed during annual appraisals. All ECRs are mentored by Senior Lecturers and Principal Lecturers for career progression. Throughout REF2021, the FCCI has been operating a sabbaticals scheme, enabling up to 10 researchers annually to take a semester-length sabbatical. These are particularly targeted for ECRs; hence **Kruger**'s semester-length sabbatical in 2019-20 as well as funding for **Reddick** to attend conferences in environmental humanities and the National Association for Writers in Education. MCRs are also supported; hence **Hoermann**'s semester-length sabbatical (2021) to complete his pioneering study on Gothic Narratives of the Haitian Revolution. The FCCI annually distributes approximately £40,000-£50,000 to directly support research projects and activities, accessed via a competitive application process, managed and peer reviewed through the FCCI Research Strategy Group. As well as supporting high quality research, the Faculty Research Grants scheme supports PhD students towards engaging in academic conferences. IBAR has attracted and developed seven post-doctoral fellows and two doctoral fellows since 2016, in addition to maintaining its mentoring system (directed by **Rice**), its Visiting Fellowship programme and its commitment to see research fellowship posts converted to permanent contracts (e.g. **Reddick**, **Hoermann** and **Penier**).

Maintaining a thriving postgraduate environment is an ongoing priority, with a cohort of students commensurate with the small size of the UoA. Throughout REF2021 UoA colleagues have been involved in supervising a number of collaborative, cross-disciplinary PhD projects, seeing 4 PhD completions since 2014 – between English and Linguistics (**Kaufman**), English, Theatre and Transatlantic Studies (**Saxon**, **Kaufman** and **Rice**), English with Nursing (**Rice**) and English and Visual Arts (**Rice**)—this last completion deserving of special mention as the student went on to senior curatorial posts at the Tate and Haymarket galleries before becoming Director of London's Chisenhale Gallery in 2020. Last year also saw the successful completion- with remote supervision and viva, due to COVID-19- of a PhD on Irish life writing (**Kruger** and **Kaufman**).

Current PhD supervisions include the Black Atlantic in the North (**Rice**), African Aesthetics and the Psycho-social (**Rice** with colleagues from Social Work) African Americans in Broadway musicals (**Saxon**, **Rice** and **Hoermann**), English-to-Arabic translations of *Lady Chatterley's Lover* (**Saxon** and **Kaufman**), Word-Class Organisation (Linguistics, with **Kaufman** as co-supervisor), women's memoirs of reproductive choice and mothering (**Day**), poetry of the Arab Diaspora (**Reddick** and **Rice**), interactive sound archiving (Ethnomusicology, with **Kaufman** as co-supervisor), intertextuality and dramatic stage directions (**Saxon** and **Purves**), Indian memoir and incarceration (**Kruger**), the creation of narrative through improvisation (**Purves**), mental health in British and Asian science fiction (**Kruger** and **Day**), Preston in narrative film and drama (**Purves** and **Kaufman**), memoir and well-being (**Kruger**), and learning disability in the science fiction novel (**Day**). UoA27 have also hosted visiting postgraduates on short research projects, such as Sandra Gomez-Garrido from the University of Santiago de Compostela in Spain (2018), researching road imagery in the songs of Bruce Springsteen (mentored by **Kaufman**).

Postgraduates have a growing number of opportunities to increase their employability, with opportunities to teach on undergraduate modules (paid at an hourly rate that considers preparation and marking time) with mentoring from senior colleagues. **Reddick** has commissioned two postgraduate students to write new poems on the theme of loss for an issue of respected poetry journal *Magma*, co-funded by the Arts Council England and a UCLan public engagement grant. This will showcase their work to the literary community and increase their chances of securing future book contracts with high-calibre publishers. Students are also involved in the performance and organisation of book launches, open mic nights and other literary events. Our 'In Conversation' research seminar series, managed by **Purves** and **Day**, is open to all staff and students and brings a variety of visiting writers, scholars and creative industry representatives onto campus to discuss current research and innovation. A new MA in Creative Writing designed by the Creative Writing team (validated 2019), received positive feedback from the panel and external examiner, offering students a chance to develop a substantial piece of creative work alongside modules on research methods in creative writing and the publishing and creative industries.

The UoA is committed to inspiring future postgraduates through developing a rigorous undergraduate research culture. **Day** and **Kruger** oversee the annual student-edited *Diffusion: A Journal of Undergraduate Research*, as well as a student-led publishing house, Diffusion Publishing, which aims to publish one book annually (from 2019, being *The Red Rose Book of Weird Fiction*, the results of subject-wide Creative Writing competition). UoA27 members also run an annual undergraduate dissertation conference, which engages all third-year dissertation students; preparing them for future academic conferences, with a formal panel structure, calls for papers and keynote addresses.

Our commitment to equality and diversity go well beyond the online ‘diversity and awareness’ training courses required of all UCLan staff, the availability of flexible and remote working opportunities for those with small children or caring responsibilities, or indeed the roughly equal gender split within the UoA. At the School level (HLGS), we initiated an Athena SWAN project in 2019, aiming for a Bronze award in 2021, to sustain our effort to advance equality across all our operations. This has brought significant positive effects: increased staff awareness in supporting career progression amongst disadvantaged groups; driving respect for staff; and supporting communicating of Athena SWAN principles. The data collection process, surveys, interviews and open forum, prompted frank and constructive discussion and effectively identified specific needs from underrepresented groups (training on publishing research outputs, mentoring, dissemination).

At institute level, the EDI commitment begins with our postgraduate recruitment; hence IBAR’s receipt of a Stuart Hall Foundation Scholarship for Jade Montserrat’s PhD project – supervised by **Rice** and Lubaina Himid – on the Black Atlantic and the North, capturing £36,000 to the UoA. (Ms Montserrat is a Black British working-class performance artist and student from Scarborough; IBAR was approached by the Stuart Hall Foundation to host its scholarship due to IBAR’s expertise in Creative Practice and scholarship on the Black Atlantic.

Concerns for – and commitment to – equality and diversity are embedded in all our work. In June 2020 UCLan’s Black Lives Matter Committee invited IBAR as a key constituent, with **Rice** and **Reddick** attending. Both IBAR and MIDEX work with the University’s Equality, Diversity, Inclusion and Communities officer to co-host a series of events over two years, while the direction of Lubaina Himid and the participation of other Black British and African Diasporan artists—the majority of whom are women—are further evidence of commitment. Particular IBAR events at UCLan and more widely with the Preston Black History Group (PBHG) – in an ongoing partnership - have included a Windrush event (June 2019) featuring a lecture by **Hoermann**, who has delivered other lectures for PBHG on 19th-century radical abolitionism. IBAR has regularly staged Black History Month events, most recently in conjunction with the launch of UCLan’s Equality and Diversity unit (October 2018) featuring a performance and talk by Jade Montserrat. ‘In Conversation’ events for Black History Month have included presentations by Montserrat, UCLan alumna Reni Eddo-Lodge (who in June 2020 became the first Black British woman to achieve No. 1 in the non-fiction category for *Why I’m No Longer Talking to White People about Race*), Queen Quet (Chieftess of the Gullah/Geechee Nation), and **Haas** on ‘Black Inter-American Mobilities and Autobiography’. In June 2018 IBAR hosted a two-day international conference, ‘Women’s Spring: Feminism, Nationalism and Civil Disobedience’, with speakers from across Europe, Asia, North America and South America participating in panels on feminism, Queer activism, Black Lives Matter, religious nationalism, maternity and refugee support. Further afield **Rice** and **Hoermann** were key participants and **Rice** a consultant on the outreach showcase by the landmark Legacies of British Slave Ownership project. **Rice** is also board member of the Centre for the Study of International Slavery (CSIS) in Liverpool and has collaborated and helped to run events for Liverpool’s International Slavery Museum including being co-organiser of the Collegium for African American Research conference in 2015 and the Bluecoat 300 event in 2018 commemorating 300 years of the Bluecoat school, now a celebrated Liverpool Arts Centre. **Hoermann**, **Saxon**, **Penier**, Montserrat, **Haas** and Himid have all contributed to these events. Finally, **Rice** has been consulted on new Black British entries for the Oxford Dictionary of National Biography and written 3 new entries to make it fully reflective of Britain’s multi-racial past. In contributions to the dissemination of local Black British history **Rice** has developed an updated Lancaster Slave Trade, Abolition and Fair-Trade Trail pamphlet, distributed across the town’s cafes, bars and museums, with prominence on the City’s ‘Visit Lancaster’ website.

Outside of IBAR, in Creative Writing, **Reddick's** *Magma* magazine editing project saw Adam Lowe taking a role as co-editor, leading to strong BAME and LGBTQ+ participation. (Lowe is a poet, novelist, publisher, coordinator of the LGBTQ+ literary talent development scheme 'Young Enigma' and enabler for Eclipse SLATE, for black and ethnic minority artists.) There was strong BAME representation in the published issue of the magazine (40%); significant because 14% of the UK population is BAME (only 10% in the North West), and BAME authors are underrepresented by the UK's leading poetry presses. Important LGBTQ+ poets such as Jackie Kay, Jeffrey Sugarman and Kostya Tsolakis also published work in the issue. **Reddick** also sits, along with **Saxon**, on the School's Athena Swan committee. Meanwhile, **Kaufman's** 2016 work on Woody Guthrie has largely focused on Guthrie's anti-racist activism, specifically his conflicts with Fred Trump, leading to major cultural interventions and discussions on race throughout the 2016 and 2020 US presidential campaigns and the 2018 US mid-term elections.

3. Income, infrastructure and facilities

During REF2021 UoA27 have captured funding totaling £555,808 (up from £177,931 in the previous REF period—an increase of £377,897). IBAR has been particularly strong in attracting funding, with **Hoermann** securing €299,558 for a Marie Curie Intra-European Fellowship (2014-16) as PI on 'Transatlantic Politics of Horror and Terror in Gothic Narratives of the Haitian Revolution, 1791-2011', as well as a three-month Visiting Fellowship at the Centre for Concurrences in Colonial and Postcolonial Studies, Linnaeus University, Växjö, Sweden (2016), worth £8,500. **Rice** was CI for a £6,000 Paul Mellon Foundation Publication Grant, (2016) for the Liverpool University Press volume, *Inside the Visible: Slavery and Memory in the Work of Lubaina Himid, 1985-2018*. In August 2016 **Penier's** EU Horizon 2020 Marie Curie Skoldowska Intra-European Fellowship secured €195,455 for her project, 'Black Women/Black Nationalism: Feminist Discourses on Nation-building in American and British Literature and Visual Arts'. In February 2019 **Haas** secured an EU Horizon 2020 Marie Curie Skoldowska Intra-European Fellowship worth €212,933 as PI for her project 'Black Inter-American Mobility and Autobiography in the Age of Revolutions, 1760-1860'. **Willson** secured £91,000 for a Leverhulme Early Career Fellowship in May 2019, as PI on the project 'Fanm Rebèl: Recovering the Histories of Haiti's Women Revolutionaries,' with **Willson** appearing on Dan Snow's *History Hit* podcast (October 2019); notice in the BBC *History Magazine* (December 2019); an address to the Haitian Studies Association conference (October 2019); an address to a UK Parliamentary committee on Haiti chaired by Lord Leslie Griffiths (March 2020); and a co-edited special issue of the journal *Slavery and Abolition* (February 2020). January 2017 saw **Rice** and Himid secure a Stuart Hall Foundation PhD Studentship Grant of £36,000 for a creative practice project on 'The Black Atlantic and the North,' won by Jade Montserrat through open competition. Collectively these projects have strengthened IBAR's research profile, while future fellowships through MIDEX (with £10,000 already budgeted at the time of writing) will enable participating UoA members to build on these successes.

Beyond IBAR and MIDEX, **Reddick** has brought considerable funding to Creative Writing, with her AHRC Leadership Fellowship (£91,000) (a significant accolade for UCLan with only 8% of grants awarded to the New University sector), £11,800 from Arts Council England, a Hawthornden Foundation Fellowship and a visiting Writer's Fellowship at Chateau de Lavigny, Switzerland. She also secured internal funding for her art and poetry exhibition, *Deerheart*, co-curated by artist Diana Zwibach (a project commenced in 2015 as a contribution to a collaborative exhibition at Cambridge University's prestigious New Hall Art Collection, subsequently trialed at UCLan's PR1 Gallery (2016) before transfer to Summerhall, Edinburgh, 2017). **Hampton-Reeves** secured two Arts Council England grants, worth £15,000 each, for his Preston Jazz and Improvisation Festival of 2018, and was awarded a 2019 Mellon Foundation Research Fellowship Endowment for his work on British director Peter Hall at the Harry Ransom Center, University of Texas at Austin.

All UoA27 staff are supported through the University's Grants and Funding Unit, who are available to assist all bid writers from project conception to submission. At Faculty level there is a dedicated

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bid writer and mentor, supporting all staff to develop ideas into grant opportunities. The Faculty designed a peer-review process, acting as a critical friend focused on improving draft bid quality—mandatory for all bids over £50,000 and optional for smaller bids. Members of the professoriate and UoA leads, including previous grant winners, act as peer reviewers. Peer review also operates at School, Research Centre and UoA level; thus, for example, **Reddick**'s application for a major AHRC Leadership Fellowship was peer reviewed not only by the Faculty's bid writer but also by three members of the professoriate from Literature and Film, while for MIDEEX, **Hoermann** peer-reviewed both **Penier** and **Haas**'s Marie Curie bids. **Reddick**, in turn, has advised colleagues and students on writing bids for funding from the Northern Writers' Awards.

Additional funding — actual or 'in kind'— has accrued outside of formal bidding processes. **Kaufman** has presented his 'live documentaries' on Woody Guthrie at over 100 public UK venues the USA and Switzerland since December 2014 — including shows at the Woody Guthrie Center and a TEDx talk in Tulsa, Oklahoma. Travel, accommodation, subsistence and other 'in kind' assistance for these presentations will have amounted to several thousand pounds.

In terms of infrastructure and facilities, **open access** remains a key provision where possible. Hence UCLan's maintenance of the OJS platform that hosts, among other titles, the *Woody Guthrie Annual* launched by **Kaufman** in 2015, while **Penier**'s monograph, *Culture-bearing Women: The Black Women Renaissance and Cultural Nationalism* (2019) is an open-access publication from De Gruyter. An **IBAR/MIDEEX** 'Creative Conversations' video series— 'Black Women Artists Making and Doing'— is posted on UCLan's web pages.

In addition to the University-wide facilities that are available to all researchers – for instance the Library and Learning Resource Service with its ample book stock, journal subscriptions and myriad online facilities – IBAR hosts dedicated office spaces for its PhDs and visiting fellows. (A similar space is currently being developed for MIDEEX.) Newer UCLan buildings such as the Media Factory host IBAR exhibitions and performances, while the UoA's relationship with the Harris Museum in Preston has enabled **Reddick** to share her work with the public through exhibition and creative writing workshops. UoA27 members preside over the Live Literature Room in the Livesey Building, a designated space equipped for teaching and performing, with a stage, lighting, and microphones, demonstrating UCLan's commitment to our UoA. This facilitates book launches, Open Mic events, and creative writing workshops, benefiting both undergraduates and postgraduates. Our staff and students also engage with a wholly professional and legitimate publishing house, UCLan Publishing, which have published the Preston-based novels of *New York Times* bestselling children's author A. J. Hartley (*Cold Bath Street*, nominated for the 2019 Carnegie Medal, and its sequel, *Monsters in the Mirror*).

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

Collaboration, partnership and networking are core to **IBAR**'s operations, internally and externally to the University, convening academics, municipal councils, arts organisations and local individuals on economic and cultural projects. As a multi-disciplinary and interdisciplinary enterprise, IBAR relies on scholars working across literary and cultural studies, history, art history and performance. UCLan members from various UoAs contribute their expertise, views and techniques, while a host of visiting scholars have established and maintained connections with the Institute. These include Professor Gretchen Gerzina, University of Massachusetts, 2017 recipient of UCLan Distinguished Visitor funding for her contribution to IBAR's Black History in Britain programme (resulting in a volume *Britain's Black Past* (Liverpool UP, 2020 that includes essays by **Rice**, **Saxon** and **Hoermann**); Professor E. Patrick Johnson from Northwestern University, funded by the US Embassy and British Association for American Studies, to speak at the 2015 conference of the Collegium for African American Research as well as IBAR's Theatre and Performance conference; Professor Winston James from University of California at Irvine (co-funded by the US Embassy and BAAS), who spoke at the IBAR 'Red and Black' conference in 2017; and Professor Maria Sanelli, Director of the Frederick Douglass Institute at Kutztown University, Pennsylvania, who brought 12 UG/PG students for an IBAR-crafted bespoke course on social justice, delivered by UoA27 members **Rice**, **Hoermann**, **Saxon** and **Kaufman**, and PhD student Jade Montserrat. Sanelli invited **Rice** to return

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to Kutztown in Spring 2020 to present a lecture series on Frederick Douglass through the University of Pennsylvania system at the 14 Frederick Douglass Institutes she leads. For this Rice secured a \$1,000 grant from Kutztown, match funded from MIDEX. (Due to COVID, this visit has been postponed until conditions permit.)

IBAR members have led curated exhibitions on Black Atlantic history and culture, including ‘Lubaina Himid’s Radical Work’ at the opening of the *Inside the Invisible* exhibition at Muzeum Mazowieckie in Plock, Poland, in October 2017, co-curated by **Penier** and with a keynote by **Rice** and simultaneous translation into Polish at a public event with over 100 participants. **Rice** is also organising a virtual exhibition memorialising the massacred Africans aboard British slave ship *Zong* in 1781, in conjunction with Lancaster Maritime Museum and Lancaster City Council, to go live in mid-February 2021 with an accompanying catalogue published by UCLan Press (co-edited by **Rice** and Andrea Sillis).

IBAR is firmly engaged in community-based partnerships to enhance the lives of local people. **Rice** is board member of the Lancaster Jazz Festival and runs events with them, including a visit from Spanish author Professor Maria Rocio Cobo Piñero, who gave a festival presentation (July 2018) on the rise of jazz in Spain between the wars. **IBAR** has also been working with Sewing Café Lancaster, a community group advocating for ethical clothing and textiles; where **Rice** has been an advisor on the history of cotton, conducting local slave site tours, (2018 and 2019) and participating on a panel for Fashion Revolution Week. His work with the Preston Black History Group spans years, with their members speaking at **IBAR** events and vice versa; recent events have included an **IBAR**-hosted Windrush Day Celebration for Refugee Week 2019, with funding from the Department of Local Government and Communities. **Rice** presented at the Irish World Heritage Centre on Frederick Douglass in Ireland (2017), for Black History Month at the Nelson library (2018), at Deepdale Stadium for a Royal College of Nursing Black History Month event on local and global Black histories (2019) and at Calne Heritage Centre, Wiltshire, with the inaugural Leonora Casey Carr Lecture on ‘Memorials and Black Identity’ (2019). For Black History Month 2019, **IBAR** collaborated with MIDEX and UoA27’s ‘In Conversation’ seminar series to host Queen Quet, Chieftess of the Gullah/Geechee Nation, South Carolina Sea Islands. Most recently, in July 2020, **Rice** participated in a ‘Discovering Our Local Heritage’ event organised by Lancaster City Council, speaking on ‘Black Lives Matter Now and Then: Rescuing Black Agency in Lancaster’s Slave History’ in an online webinar, accessible on the Council website.

Creative Writing colleagues have been active in collaborations and partnerships with external bodies such as Comma Press, an award-winning independent Manchester publisher. In 2017 **Kruger** co-founded the national Dinesh Allirajah Prize for Short Fiction – an annual writing prize posthumously commemorating a UCLan Creative Writing Lecturer, co-run by Comma Press and UCLan and is shortlisted every year by UCLan Literature and Creative Writing students. The prize continues to develop with a new partner, Northern Soul, and the 2019 prize celebration was included at the Northern Short Story Festival. Representatives from Comma Press also act as visiting speakers on the publishing industry and the new Northern Fiction Alliance as well as offering internships to UCLan staff and students. **Braithwaite** has written plays commissioned by Climate Change Theatre Action, a New Zealand-based organisation devoted to using theatre to highlight effects of climate change. The organisation invites international playwrights to write short plays (five minutes long); which are compiled into shows that are produced globally, mostly in universities and local community centres across the Antipodes, Europe, Africa, Asia and North and South America. **Braithwaite**’s plays *Swing Among the Stars* and *Ice Flow* have been included in Climate Change Theatre Action’s public festivals and productions at Vassar College (New York), Presbyterian College (South Carolina), Hasting College (Nebraska), the Carnegie Mellon School of Drama (Pennsylvania), Massey University (New Zealand), University of Dayton (Ohio), Missouri State University, Quest University (British Columbia), Southern Arkansas University, Normandale Community College (Minnesota) and diverse public venues including the Midland Arts Theatre Centre in Houston, Chapel Arts Centre in Cardiff, PAN Shanghai (China), West Seoul Arts Centre (Korea) and Maria Reiche Park in Lima, Peru.

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Reddick's impact work has involved collaborating closely with the *Magma* poetry journal. Her creative writing workshops and resources for the 'Poetry, Grief and Healing' project to help bereaved people have been adopted by a host of external partners including the NHS Lancashire Recovery College, the Arvon Foundation, the Poetry in Aldeburgh festival, St Catherine's Hospice, the Torriano Meeting House writing workshops, the Harris Museum, Gallery and Library, the 'Poems in the Waiting Room' project, writing therapist Amy Tempest and *Valley Journal's* bereavement support course. **Reddick's** other community projects have included – along with **Kruger** – creative writing workshops with refugees and asylum seekers in Preston, in collaboration with local charity Pukar and the School of Social Work, Care and Community. **Reddick** is currently establishing a partnership with the National Trust, developing creative projects that touch on history, heritage, narrative and psychogeography based locally at Rufford Hall. Within UCLan, Reddick's interdisciplinary collaborations with the School of Medicine and the School of Community Health and Midwifery have included joint funding bids for a project to develop young people's resilience through writing, art, music and community projects. Bids for Leverhulme Trust and Wellcome Trust funding will be submitted in 2021, involving staff from the three participating Schools. Creative Writing colleagues have also hosted Chinese scholar and poet Wang Fang from the Shanghai University of Sports, who visited UCLan across 2018-19, supported by a £1,200 grant from the Shanghai Educational Bureau. Under **Reddick's** mentorship Ms Fang researched the environmental poetry of Robert Frost and Tao Yuanming, also translating bestselling Chinese poet Yu Xiuhua into English; resulting in her publishing poems co-translated with **Reddick** in the prestigious poetry journal *PN Review* and the poetry magazine *Smoke*.

Willson's Leverhulme-funded website *Fanm Rebèl* (Haitian rebel women) serves as a co-curated open access digital archive, gallery, resource centre and hub of expertise and further learning, inviting collaborations and contributions from scholars, collectors, conservators, archivists and other interested parties in the research community. **Willson's** impact is extended through a recent documentary in collaboration with the Haitian Chamber of Commerce, on the British exile of Haitian queen Marie-Louise, which as of 22 January 2021 had attracted 7,462 viewings.

Media work has been a strong aspect of UoA27's contribution to the research base and social awareness in the UK and abroad. Three UoA members have written for *The Conversation* during the census period (5 pieces by **Kaufman** with a combined global readership of 992,935 as of this writing; 2 pieces by **Saxon** with a combined readership of 3,949; 1 piece by **Rice** with a readership of 248,425). Rice's *Conversation* piece, 'Black Troops Were Welcome Here but Jim Crow Was Not' discussed the ramifications of a mutiny in Bamber Bridge, Lancashire by African American GIs and has attracted interest for treatments from actors, directors and production companies including British director Josie Rourke. **Kaufman's** *Conversation* pieces, 'Woody Guthrie, "Old Man Trump" and a Real Estate Empire's Racist Foundation' and 'In Another Newly Discovered Song, Woody Guthrie Continues His Assault on "Old Man Trump"' introduced the world to Guthrie's anti-Trump writings and were either reprinted in full or substantially referenced in such major news outlets as the *New York Times*, the *Guardian*, the *Washington Post*, the *Telegraph*, the *New Yorker*, *Newsweek*, *Time*, *New Statesman*, the *Los Angeles Times*, the *Times* of London, CNN, PBS, CBC and a host of newspapers and sites in Europe, Asia, South America and Australia – as well as being referenced by talk show hosts such as Jimmy Fallon on *The Tonight Show* and Amy Goodman on *Democracy Now!* (and even game show hosts such as Victoria Coren Mitchell on the BBC's *Only Connect*). **Kaufman's** *Conversation* pieces on Guthrie and 'Old Man Trump' have also been the basis of musical recordings and performances by Tom Morello, Ani DiFranco, Ryan Harvey, Lucinda Williams and other musicians and groups who have chosen to sing versions of Guthrie's anti-Trump songs – first unearthed by **Kaufman** – as part of the cultural resistance against the Donald Trump presidency. Hence, for example, Johnny Irion and US Elevator's contribution of their version of 'Old Man Trump' to the online resistance project, *30 Days, 30 Songs* (latterly retitled *1000 Days, 1000 Songs*), 'written and recorded by musicians for a Trump-free America' and described by the *Washington Post* as 'a playlist of songs that Donald Trump will hate'. **Kaufman's** *Conversation* writings have also fueled several commercial Trump biographies since the 2016 presidential campaign as well as two high-profile pieces perpetuating Guthrie's relevance to the 2018 US mid-term elections: Amanda Petrusich's 'A Story about Fred Trump and Woody Guthrie for the Midterm Elections' (*The New Yorker*, 6 November 2018) and John Whitlow's, 'Trump Is Just Another Crooked

Unit-level environment template (REF5b)

New York City Landlord' (*New York Times*, 4 October 2018). **Kaufman** was chief consultant and contributor for the BBC 4 television documentary, *Woody Guthrie: Three Chords and the Truth* (2019), reviewed by the *Sunday Telegraph* as 'The Very Best of the Week Ahead' (earning 4 stars), as 'Critic's Choice' for the *Times*, and 'Pick of the Day' for the *Observer*. All reviewers have made a point of highlighting the Guthrie-Trump connection; even the *Daily Mail* noted the documentary as evidence of 'a life and legacy that still resonates in 2019', while – perhaps the most ironically – *Breitbart's* outraged profile of Tom Morello's anti-Trump activism (June 2016) included substantial reference to Guthrie's songs and **Kaufman's** *Conversation* piece. **Kaufman** is currently consultant for a theatrical show and album on Guthrie, *Fire and Dust*, in progress from the UK singer-songwriter Reg Meuross, written by actor and writer Ben Keaton and produced by Pete Townshend of The Who.

Among other UoA27 colleagues, **Rice** was consultant and interviewee on the Korean Broadcasting Network's programme *Empire of the Sea: Sugar and Slavery* (2015), consultant and interviewee to BBC Radio 4's *Britain's Black Past* (2016), contributing expert on African American spirituals and the England rugby song 'Swing Low, Sweet Chariot' on *BBC Breakfast* (2017), consultant and interviewee on BBC 4's *A Stitch in Time* (2018), Channel 4's *Great Canal Journeys: The Lancaster Canal* (2018) and BBC 2's *Villages by the Sea* (2019). Rice also published a feature article, 'Lost and Found: Echoes of Britain's Black Voices', in *THE* in June 2015. **Reddick's** poem, 'Imagines', was chosen for publication by Carol Ann Duffy for a *Guardian* article on vanishing insects in 2019 and **Reddick** wrote a groundbreaking article on an unpublished poem by the African novelist Amos Tutuola for the *TLS*, June 2020.

Convening and conference organising has been highly productive within the census period. Before departure from UCLan, **Hampton-Reeves** organised an international conference on 'Shakespeare in Practice' (2018) and has been on organising committees for British Shakespeare Association conferences at the Universities of Stirling and Hull, as well as six national conferences and two world congresses for the British Conference of Undergraduate Research. **Saxon** was organiser of IBAR's 'Theatre and Performance' conference, co-sponsored by the British Association for American Studies and the US Embassy (2015, with 45 delegates). **Hoermann** was the main convener of IBAR's 'After Revolution: Versions and Re-Visions of Haiti', co-organised with the Centre for the Study of International Slavery (2015). **Hoermann** was also the main local organiser of the Society for Caribbean Studies 43rd Annual Conference (2019), hosted by IBAR with a keynote address by Caryl Phillips and a sponsored address by Clinton Smith of the Preston Black History Group, who brought local Caribbean knowledge to this international conference of 80 delegates. **Rice** has organised or co-organised a plethora of conferences and panels, including 'Mobilising Memory: Creating African Atlantic Identities' at Liverpool Hope University in partnership with the International Slavery Museum and the Bluecoat School (2015); 'Art, Culture and Ethics in Black and White Network: 100 years of D.W. Griffith's *The Birth of a Nation*' (Whitworth Art Gallery and International Slavery Museum, 2015; 200 participants); 'Lost Children: The Black Atlantic and Northern Britain' (IBAR and the Bronte Parsonage Museum, 2015; 120 participants, with Caryl Phillips launching his novel, *The Lost Child*, and **Saxon** leading a literary tour of the Brontes' Haworth); 'Performance and Politics in the Black Atlantic, 1789-2016' (IBAR, 2016), with keynotes by George Lipsitz and Celeste-Marie Barrier before 60 delegates; 'Bluecoat 300: Charity, Philanthropy and the Black Atlantic' (2017), with 100 delegates in partnership with the International Slavery Museum and the Bluecoat Arts Centre, Liverpool; 'The Red and the Black: The Russian Revolution and the Black Atlantic' (IBAR, 2017), with addresses by Linton Kwesi Johnson and Winston James; 'Women's Spring: Feminism, Nationalism and Civil Disobedience' (2018, co-organised by **Penier**), with delegates from 23 countries, some sponsored by the Government of Pakistan; 'What Is Happening in Black British History' (IBAR and the Institute for Commonwealth Studies, 2017); 'Slavery, Emancipation and Art' (IBAR and the British Academy, 2017); 'Music and Freedom' (IBAR and the Ribble Valley Jazz Festival, with Arts Council funding, 2017). In January 2020 as a celebration of Lubaina Himid's 2017 Turner Prize award, **IBAR** organised 'Creative Conversations: Black Women Artists,' on the synergies and influence of Black women's writing on Black British artists, with a keynote conversation between Lubaina Himid and Jackie Kay MBE and featuring 175 participants, including many of the most influential Black women artists of the last forty years and with a racially diverse audience including many new young Black artists (2020). In October 2020, **Willson** co-convened a Courtauld

Unit-level environment template (REF5b)

Research Forum Webinar, 'Afterlives of the Kingdom of Haiti, 1820-2020'. Through IBAR and MIDEX, **Rice** is currently organising a range of international conferences including 'Communities of Engagement: Contesting Borders, Barriers and Walls in the Era of Climate Crisis' (in partnership with the Multi-Ethnic Society of Europe and the Americas, IBAR/UCLan Cyprus, 2022, postponed from 2020 due to COVID).

Public lectures, presentations and keynote addresses are an important aspect of UoA27's domestic and international activities. **Rice**'s local and community talks, including museum and library talks, have included presentations at Manchester Public Library (2015), the National Museum of Scotland (2015), Portico Library, Manchester (2017), the Irish World Heritage Centre, Manchester (2017), Nelson Public Library (2018), the Calne Heritage Centre, Wiltshire (2019) and the Royal College of Nursing (2019). **Rice**'s open-to-the-public University lectures included 'Tracing Roots and Routes: African Atlantic Residents and Sojourners in the Cottonopolis, 1789-1956' for Black History Month at Manchester Metropolitan University (2015); 'Transatlantic Abolition' at the University of Manchester Research Day (2015) and 'Ways Forward for Black British History' for the Institute of Commonwealth Studies' Black British History Workshop at the University of Liverpool (2015). **Rice**'s 20 invited keynote and plenary presentations at international conferences since January 2015 include addresses at University of California at Santa Barbara, Kutztown University (Pennsylvania), University of North Carolina, University of Bremen, Edinburgh University, Université Paris-Diderot, University of Alicante, University of Athens, Ferrara University (Italy), Aarhus University and National Museum of Denmark, University of Leiden, State University of Applied Sciences in Ploek (in collaboration with Muzeum Mazowieckie) and University of Amsterdam. **Hoermann** presented on 'Haiti and Transmodernity in the Black Atlantic' for the Merzakademie and Art Association of Württemberg in Stuttgart, Germany (2017). **Kaufman**'s TEDx talk, *Woody Guthrie and the Art of Making Good* (2017) was arranged in partnership with the Woody Guthrie Center and Tulsa Community College, Oklahoma. His live presentations of 'Woody Guthrie and "Old Man Trump"' – first delivered as the 2018 Matthew Caygill Memorial Lecture at Leeds Beckett University – have been included on a variety of public arts festival programmes including the Wellingborough Diggers' Festival, the Greenwich Village Trip Festival in New York, the DuMaurier/Fowey Festival of Arts and Literature, the Whitby Folk Festival and the Durham Book Festival. **Kaufman** has also presented 'Woody Guthrie and "Old Man Trump"' at civic arts centres from Birnham, Scotland and Ashburton, Devon to Woodstock, New York and Sacramento, California, as well as scores of folk clubs, music venues, and town-and-gown University presentations on both sides of the Atlantic.