

Unit-level environment template (REF5b)

Institution: Bath Spa University
Unit of assessment: UoA 27 - English Language and Literature
<p>Section 1. Unit context and structure, research and impact strategy</p> <p>Context and structure</p> <p>As a thriving, innovative, internationally engaged and highly successful research community of scholars and practitioners, Creative Writing and English Literature together constitute one of BSU's oldest, strongest, and largest UoAs. The achievements of these 2 subject areas derive in large part from the deep and meaningful interdisciplinary relationship they have maintained with each other from their origins as a single department to their current positions as separate departments in the School of Creative Industries and the School of Humanities respectively: much of the originality, vitality, and sustainability of staff research and impact activity is underpinned by this shared ethos of critical and creative practice.</p> <p>The UoA hosts several 'School-level' research centres and groups (the latter have a narrower focus or represent emerging research clusters that are not yet sufficiently established): the Bath Spa Creative Writing Research Centre (led by English); the Making Books Research Centre (co-led by Gadd); Research Centre for Mental Health, Wellbeing and Creativity (Walton and Filer); and the Empathy and Writing Research Group (co-led by Gee).</p> <p>The UoA is submitting 44 members of staff (equivalent to 32.35 FTE), who comprise 17 Professors, 5 Readers, and 1 Early Stage Researcher, alongside 2 additional Professors who left during the REF period. Given the UoA's scope, there are 2 REF leads: Gadd, based wholly in English, and Kerridge, based primarily in Creative Writing.</p> <p>Research and impact strategy (2014–20)</p> <p>In fulfilling the goals set out in REF2014, the UoA's achievements have been both wide-ranging and transformative. Strategic support at departmental, school, and institutional levels has enabled it to become more co-ordinated, more supportive, more engaged, and more effective in its research and impact activities (see sections 2, 3 and 4). The separation of Creative Writing and English into two distinct Schools was prompted by a shift in the University's pedagogic priorities (e.g. Creative Writing's close ties with publishing and journalism) but the underlying research relationship - individual, conceptual, and structural - have endured. This symbiosis between creative and critical practice remains a distinctive feature of individual outputs, research environment, and impact case studies, as does the UoA's commitment to producing innovative, rigorous, and socially engaged research.</p> <p>Since 2014 the UoA has:</p> <ul style="list-style-type: none"> • increased external research income 24-fold (from GBP162,400 to GBP2,534,000), including grants for innovative research projects with strong interdisciplinary and socially engaged goals (see section 3 and impact case studies UoA27-2 LLC and UoA27-3 NWB); • increased the number of staff submitted to the REF by over 50% (from 30 to 46); • consolidated and extended its position as a research leader in areas such as creative writing, ecocriticism, and Gothic studies, while also enabling new areas of research excellence as identified in 2014—notably writing for young people, history of the book, and digital writing and criticism—to become part of the UoA's core strengths (see sections 2 and 4 and impact case studies UoA27-1 WYP and UoA27-3 NWB); • transitioned the UoA's Centre for Contemporary Writing into the Bath Spa Creative Writing Research Centre to encompass the full breadth of creative writing activity across the University (all Creative Writing staff and PhD students are members);

- transformed the Writing and the Environment Research Centre into a strategic university-wide Research Centre for Environmental Humanities;
- reconstituted the relatively small Book Text Place, 1500-1750 Research Centre with its interest in the material and situated nature of textual production into a much larger interdisciplinary Making Books Research Centre, hosted within the UoA;
- identified an emerging interdisciplinary strength around mental health which it has bolstered through the establishment of a new UoA research centre and a new UoA research group: Research Centre for Mental Health, Wellbeing and Creativity, and the Empathy and Writing Research Group;
- enabled English staff to strengthen their research specialisms and to secure significant external awards (**Hill**, AHRC Leadership Fellowship; **Morrison**, British Academy Global Professorship; **Stenning**, Wellcome Research Fellow in Humanities and Social Sciences) despite specific challenges in light of changing student recruitment patterns;
- facilitated collaborative research, both across the University and with academic and non-academic partners in the UK and beyond (see **sections 2 and 4**);
- diversified its impact activities through UoA staff participation in large-scale strategic funding ('Paper Nations', 'Literary Platform', 'South West Creative Technology Network' and 'Bristol and Bath Creative Research and Development Project') as well as through public exhibitions ('The City Celebrates', 'Show of Hands') and podcasts ('Living with Poets', 'This Podcast will Change Your Mind about Mental Health');
- contributed directly to the establishment of the two other strategic university-wide research centres—the Centre for Transnational Creativity and Education and the Centre for Cultural and Creative Industries—through Creative Writing's pioneering work in the field of transnational writing and the UoA's ongoing engagement with the cultural and creative industries and with digital technologies respectively, with staff across the UoA being actively involved with both research centres;
- seen UoA staff appointed to key strategic leadership roles across the University, notably the directorship of two of the three strategic university-wide research centres (Centre for Cultural and Creative Industries led by **Pullinger**; Research Centre for Environmental Humanities led by **Rigby**) and the Pro-Vice Chancellorship for Research and Enterprise (**Strachan**).
- supported flourishing communities of PhD students and early stage researchers in both subject areas (see **section 2**);
- strengthened the international profile of its research, particularly through strategic engagement with the Global Academy of Liberal Arts (GALA), an international network established by BSU in 2014, and through the award of a British Academy Global Professorship.

The UoA's approach to impact builds on its extensive and substantial track record of public outreach but extends well beyond readings, lectures, and performances to demonstrate how creative writers and literary scholars are uniquely placed to shape how individuals apprehend and articulate the complexities of their own lived experience. The shared commitment to the interrelationships between creative and critical practice has enabled UoA staff to develop distinctive and nuanced dialogues with communities outside the University. These qualities were evidenced in the 2014 impact submission but the case studies highlighted here demonstrate how the UoA's understanding and management of impact has improved in sophistication and effect.

As the climate change and biodiversity loss crises have deepened, so the social and policy impact of UoA research into ecocriticism has become an increased priority. Drawing on the research of **Walton** into the relationships between nature, wellbeing and health, **ICS UoA27-3 NWB** explores the value of nature for individuals and communities through engagement not only with major national organisations (e.g. BBC, RSPB, The Wildlife Trusts) and scientific and civic stakeholders, but also with local groups (e.g. festivals, environmental and protest groups): this led to renewed public interest in the writings of Nan Shepherd as well as a reconsideration

among policymakers and practitioners of the value of arts and humanities perspectives in environmental policy and research contexts.

As an academic centre for pioneering creative writing, the UoA has made considerable economic, social, and cultural contributions to the UK's creative industries and has helped to shape the literary marketplace (see **section 4**). **ICS UoA27-1 WYP** focuses specifically on the impact of a team of creative writers for young people (**Almond, Christopher, Green, Nadin, Skuse, and Voake**) who, through their writing and public engagement activities, have shaped young people's reading practices, inspired new writers (especially among young people), and had a significant impact on the publishing industry in the UK and internationally.

Early modern studies was identified as a research strength in 2014, with a particular focus on material culture, identity and place. In **ICS UoA27-2 LLC Hill and Gadd** draw on their longstanding research into the pre-modern livery companies of London to help the modern companies to reflect on their past histories, to inform their cultural activities and strategies, and to shape attitudes about the value of companies, both past and present, as agents of 'civic impact'.

Ensuring vitality and sustainability in research and impact

The university-wide Strategic Research Centres - the Research Centre for Environmental Humanities (RCEH) and the Centre for Cultural and Creative Industries (CCCI) - support and facilitate UoA research in multiple ways. In addition to the directors, UoA staff sit on the steering groups (**Kerridge and Walton**, RCEH; **Brain and Gadd**, CCCI), shaping priorities, organising activities, and developing projects. These research centres organise seminars, lectures, and conferences to showcase UoA research beyond the University: e.g. RCEH's ongoing public lecture series and the Marine Transgressions Conference (2018), in collaboration with the University of Bristol; CCCI's hosting of MIX, a biennial international conference focused on creative writing and new technologies. They also provide university-wide opportunities to share and develop research ideas through presentations and workshops, and to identify collaborative partners outside of the UoA. CCCI in particular organises training activities to support practice-based research and interdisciplinarity that is of particular relevance to UoA staff: e.g. 'Interdisciplinarity and Creative Research', 'Creative methodologies workshop: exploring practise-based research', 'When does Creative Practice become research?' and monthly online 'Creative Conversations'.

The research centres' involvement in major externally-funded projects provide valuable new research and impact-focused opportunities for UoA staff. For example, **Alderman, Almond, Filer, Forna, Pullinger, and Weldon** act as 'Associate Authors' for 'Paper Nations', a project funded by the Arts Council England and led by the Centre for Transnational Creativity and Education. RCEH, in collaboration with the University's research support team, fosters individual UoA researchers through seed funding, mentoring, peer review, and mock interviews, leading to success with the AHRC (**Walton**: Early Career Leadership Fellowship, 2016-18) and the Wellcome Trust (**Stenning**: Research Fellowships in Humanities and Social Science, 2019-22).

The UoA-hosted research centres support research in different ways. Through regular events and newsletters, the Bath Spa Creative Writing Research Centre facilitates research collaboration and discussions, the sharing of academic and industry perspectives, and the exchange of ideas among creative writing staff and PhD students, both within and beyond individuals' specialist forms or genres. It is also directly involved in the organisation of the MIX conferences. The Making Books Research Centre explores the concept of the book as both a created artefact and an object of study from interdisciplinary perspectives: it has organised internal 'Ideas Hacks' to facilitate collaboration across the University and worked with CCCI and external research centres (including the Centre for the Comparative History of Print at the University of Leeds and the Centre for Printing History and Culture in Birmingham) as part of the 'Letterpress: Past, Present, and Future' AHRC-funded network. It has appointed 2 visiting

research fellows, organised seminars and symposia, curated a successful public exhibition ('Show of Hands') that toured York and London (the latter postponed because of the pandemic), and hosted artist and printers residencies. **Gadd** and **Pullinger**'s involvement in the AHRC-funded 'Ambient Literature' project (2016–18) drew directly on research collaborations fostered through the research centre, and the centre also co-hosted research events related to that project's research outcomes.

The UoA's emerging interdisciplinary interest in mental health, wellbeing, and medicine is reflected in a research group and a very new research centre, as well as **Stenning**'s Wellcome Fellowship, which focuses on autistic life and nature writing. The Empathy and Writing research group, co-founded by **Gee** in late 2014, explores the emerging field of 'creative empathy', bringing UoA staff (e.g. **Brain**, **Christopher**, **Filer**, **Rigby**, and **Woodward**) together with other researchers in the University, especially in Psychology, to consider the uses and limits of empathy in different professional practices. By sharing insights and perspectives through regular meetings, it has informed research projects in Creative Writing and Psychology. The Research Centre for Mental Health, Wellbeing, and Creativity (co-founded by **Filer** and **Walton**) was established in March 2020 to explore the affective, personal, political, and spiritual dimensions of mental wellbeing and ill-health, and to demonstrate how the arts and humanities are crucial to ensuring equitable, just, and empathetic mental health practice. It also aims to engage directly with the University's commitment to creating an inclusive culture that supports staff and student wellbeing. Its membership is currently drawn primarily from Creative Writing and English (**Brayfield**, **Christopher**, **Gee**, **Peters**, and **Stenning**) but also includes colleagues from Education, Psychology, Criminology, Sociology, and Drama.

The UoA has strengthened its international profile through both individual and institutional connections. These connections include international fellowships (**Gadd**, **Walton**, **Rigby**), an international professorship (**Morrison**), visiting professorships (**Peters**), international research funding (**Gadd**), and also strategic funding from the University. Of particular importance is the Global Academy of Liberal Arts (GALA), a community of 19 diverse, innovative, and socially responsible universities and colleges across 14 countries, whose aims are to transform lives and to enhance global understanding through interdisciplinary collaboration in teaching and research. GALA was founded by Bath Spa in 2014 and the University continues to manage the network's activities and events. Internal BSU funding has supported UoA staff and PGR collaborations with GALA partners in the USA, Canada, the Netherlands, Sweden, Ethiopia, South Africa, India, and Australia.

Supporting interdisciplinarity

UoA staff continue to be among the most collaborative and interdisciplinary researchers in the University. Many actively produce both critical and creative works (e.g. **Borodale**, **Brain**, **Brayfield**, **Gee**, **Hensher**, **Hooper**, **Kerridge**, **Pullinger**, **Strachan**, **Walton**, and **Wright**) while Creative Writing and English staff regularly co-supervise PGR students in both subject areas, with over a third of the 28 PhD completions in the UoA since 2014 involving mixed supervisory teams. The collaborations between **Gadd** (English) and **Pullinger** (Creative Writing) exemplify this: over the REF period, they have co-founded and co-directed the Making Books Research Centre, co-supervised a PhD student, and been Co-Is on the AHRC-funded Ambient Literature project. Much of the research activity in English is interdisciplinary, engaging with, for example, social, cultural, and political history (**Hill** on early modern London and **Ivic** on early modern nation-building), history of the book (**Gadd** on copyright and reading practices), history of science (**Hadjiafxendi** on Victorian natural history, **Hughes** on phrenology, **Stenning** on autism), history of medicine (**Walton** on mental health; **Morrison** on addiction) philosophy and religion (**Rigby** on ecocriticism), and biodiversity conservation and climate research (**Kerridge** and **Rigby**).

Research centres and research groups are key incubators for interdisciplinary research within the UoA and beyond. The roles that UoA staff played in the establishment of the university-wide research centres speaks to the UoA's success in modelling dynamic and meaningful

interdisciplinarity. Although each of the research centres has developed its own mechanisms for facilitating and supporting interdisciplinary research across the University, the interplay between critical and creative practice that has long underpinned the relationship between Creative Writing and English is central to each, enabling 'poiesis' and 'praxis' to combine in significantly impactful ways. For example, the co-founders of the Research Centre for Mental Health, Wellbeing, and Creativity come from English (**Walton**) and Creative Writing (**Filer**), a combination that, to quote the Centre's brief, will 'bridg[e] the gap between our academic and practical endeavours' by, amongst other things, encouraging staff across the University to build wellbeing into their research bids. Interdisciplinarity is also at the core of the Empathy and Writing Research Group (primarily Creative Writing and Psychology) and the Making Books Research Centre, whose directors are drawn from English (**Gadd**), Design, and Publishing. This reflects its goal of bringing together scholars, creative practitioners, and cultural professionals from across the University, for example, by recently identifying an interdisciplinary research cluster around book-making and artists' books.

Future research and impact strategy

The UoA's goal for the next 5 years is to become an internationally recognised model for engaged and interdisciplinary research and practice across the subject areas of English Literature and Creative Writing. The UoA will support existing and emerging research strengths (creative writing, ecocriticism, writing for young people, Gothic studies, history of the book and digital studies, and crime fiction) through mentoring and the strategic use of QR funding. The UoA leads will also work with the UoA research centres and groups as well as research leaders across the University to establish new opportunities for collaboration and creative and critical interchange, and to ensure that the UoA remains integral to the University's success as a research institution. The UoA will embed the UN's Sustainable Development Goals into its impact strategy, focusing particularly on health and wellbeing, inclusive and equitable education, social resilience and sustainability, and climate change. It will also further strengthen international research ties through the strategic use of the University's staff mobility programmes, its Global Challenges Research Funding seed funding, and the GALA network.

Shared interests in the value of fostering creativity and the urgency of tackling the environmental crisis will strengthen the UoA's continuing, existing relationships with the Strategic Research Centres, (the Centre for Transnational Creativity and Education, and the Research Centre for Environmental Humanities), and the UoA will also encourage its staff to work more closely with the Centre for Cultural and Creative Industries to explore the challenges and opportunities of digital technologies for creative writing, literary analysis (including computational approaches), and the history of the book. The Bath Spa Creative Writing Research Centre will develop a programme of impact-focused talks alongside its existing activities. The Making Books Research Centre will develop its interest in book-making and artists' books to enhance collaboration across the University and to engage with the public through practice-based workshops. The Research Centre for Mental Health, Wellbeing, and Creativity and the Empathy and Writing Research Group will grow, enabling mental and emotional health to become distinctive cross-UoA research strengths.

The UoA leads will work with the University's Research Support Office (RSO) to coordinate mentoring of early stage researchers and staff development across the UoA, to distribute QR and other internal funding opportunities more strategically, and to improve the timeliness and efficacy of bid-writing. Given the extraordinary growth in external funding within the UoA and the likelihood of an increasingly competitive funding landscape, the UoA's priority for the next 5 years is to maintain the current high level of income while also increasing the proportion of UoA staff who are involved in externally-funded research and diversifying the sources of income, including strengthening the UoA's consultancy work, particularly in Creative Writing. It will consolidate its position as an internationally recognised university for Creative Writing PhDs, while continuing to build the PGR community in English Literature, particularly in history of the book, early modern studies, modernism, ecocriticism, and crime fiction.

Open research and integrity

The UoA's strategy is guided by the institutional strategy, policies, and processes as described in the REF5a Institutional Environment statement (IES 2.8.1). The University's REF Code of Practice gives the UoA leads responsibility for ensuring that UoA colleagues 'keep their details on [ResearchSPace](#) [the institutional open access repository] up-to-date'. Visibility of the UoA's outputs allows the Library repository team to gather full text and datasets, as appropriate, for open publication. The UoA leads are able to monitor open research compliance via metrics provided through the University's annual quality review.

The UoA works closely with the Library repository team to ensure that all SRR staff have a clear understanding of open-research requirements and opportunities. The Library team provides progress reports at bimonthly UoA lead meetings and offers refresher sessions to the UoA's SRR staff who have not logged into the repositories for more than 12 months. The UoA's online staff profiles are automatically populated with publication data from the open access repository, incentivising academic engagement. The University's annual reviews of output quality and REF SRR status will only consider outputs that have been recorded in the University's open access repositories. To facilitate this, the Library team proactively monitor the open-access status of the UoA's outputs, requesting full-text content where publisher policies allow. The [BathSPA](#) data repository is available to host accompanying research data from the UoA outputs, in keeping with the UK Concordat on Open Research Data.

Within the institutional strategy there is scope for the UoA to develop its own approach to open research, going beyond the minimum requirements of REF2021. Several UoA staff (**Gregg**, **Lloyd Rigby**, and **Walton**) have published in peer-reviewed open-access online journals; **Rigby** also sits on the editorial board for the open-access *Humanities*. For English Literature, where the monograph remains central to the discipline's scholarly culture, this has led the UoA to consider the challenges for open-access monographs. The UoA supports the principle that scholarly monographs developed with public funds should be made publicly available, to the practical extent that open access funds allow. Within resource limitations, the UoA is taking practical steps to realise this principle, most notably by securing Gold Open Access for **Gregg's** study of how a major digital resource (*Eighteenth Century Collections Online*) has profoundly shaped humanities scholarship: the breadth of its scope and conclusions, including reflections on the politics of digital access, made it an ideal candidate for full public access. In addition, the UoA has increased the number of book chapters by UoA authors that have been made openly available, making use of 'green' open-access publisher policies alongside library investment in the development of sustainable funding models for open access monographs. **Hill's** 2010 monograph and a chapter by **Rigby** in a collection of essays have both been made freely available under MUP's Open Access content programme during this REF period. The library has pledged funds to the Knowledge Unlatched project, a consortial initiative to 'unlock' monographs for open access publication, including a collection of literature titles. The Library also supports the Open Library of Humanities (OLH), a publishing model intended to drive the transition to full and immediate open access for scholarly journals ('Plan S'). This includes titles in which UoA staff have published such as the *Journal of British and Irish Innovative Poetry* (**Walton**). The UoA is able to monitor progress towards making its monographs openly accessible through the University's annual quality review.

The UoA supports a culture of research integrity through a research ethics procedure, overseen by the University's Research and Ethics Committee. The University's Ethics Peer Review College, which comprises representatives from each School (e.g. **Kerridge** on behalf of the School of Creative Industries), supports researchers in developing ethically robust research projects, and formally reviews ethics applications that consider responsibilities to: participants, sponsors, clients and stakeholders in research, the community of educational researchers, publication and dissemination, and researchers' wellbeing and development. **Kerridge** co-drafted the University's revised ethics policy, ensuring particular attention was paid to creative works.

Section 2. People

Staffing strategy

The UoA has implemented a deliberate and sustained policy of growth over the last decade. In 2008 it returned 18.7 FTE category A staff (23 people); by 2014, the FTE (21.05) had grown modestly (by 13%) while the headcount (30) had increased by almost 25%. In the current round, it is entering 32.35 FTE (an increase of 54%), with a headcount of 46 (53% increase). In part, this reflects underlying growth in Category A staff but it also signals a significant strengthening of the UoA's research profile.

The appointment in 2012 of 11 new professorships across Creative Writing and English Literature as part of a major university-wide programme of research investment was designed to immediately stimulate the UoA's research profile, but they have also had an enduring impact. They played active roles in the development of university-wide and UoA research centres (most notably, **Pullinger** became the founding Director of CCCI). **Strachan** is now the University's Pro-Vice-Chancellor for Research and Enterprise. 9 of the 2012 cohort are providing submissions for REF 2021, and 8 remain in post.

The UoA staffing strategy has built on these key appointments in two distinct ways. First, there have been two further external professorial appointments: the appointment of **Rigby** as professor in 2016 to lead the newly formed Research Centre for Environmental Humanities provided vital research leadership in the field of environmental humanities, while **Morrison's** recent appointment as a British Academy Global Professorship (with a particular focus on the literary representations of addiction) significantly enhances the UoA's vitality in nineteenth-century literature and the medical humanities more broadly. There have also been several strategic appointments of early stage researchers specifically to bolster existing research strengths, especially in interdisciplinary research e.g. creative writing and medical humanities (**Filer**), creative writing and journalism (**Glaser**), nineteenth-century literature and digital studies (**Lloyd**), creative writing and environmental humanities (**Moss**), TV adaptation and crossover between young adult and adult fiction (**Nadin**), and ecocriticism and medical humanities (**Walton**). Wherever possible, the UoA makes permanent appointments rather than offering short-term positions, except to replace colleagues on externally funded research projects (all but 4 UoA staff submitted here have permanent contracts).

Staff Development

The UoA is committed to supporting and developing staff at all stages of their careers, through mentoring, promotional opportunities, workload management, research training, and engagement with the research centres.

UoA staff actively mentor early stage researchers, with senior professors (**Gadd, Hughes, Hill, Pullinger, Strachan**) participating in BSU's Early Stage Researcher mentoring programme; the UoA also provides additional mentoring to support ESRs in developing external research bids with notable successes (AHRC and Wellcome). There has also been focused mentoring by the relevant UoA lead of established colleagues in need of research guidance: for example, this has allowed the UoA to revitalise early modern studies by supporting **Ivic**, who was not entered to REF2014, to make a strong submission to REF for the first time. Senior researchers with expertise and experience in publishing and editing (e.g. **Kerridge, Liardet, Hughes, Hensher, Gadd**, and others) mentor ESRs and other researchers in the skills needed for finding a publisher and preparing work for submission. More broadly the UoA leads have focused on encouraging internal promotions through the annual application rounds for research professorships and readerships, by assisting colleagues with applications to ensure due recognition for their research success: since 2014 there have been 6 UoA successful applications for readership (**Brain, Christopher, Glaser, Harvey, Hooper, and Walton**) and 4 UoA successful applications for professorships (**Brain, Green, Hill, and Peters**).

The introduction of a university-wide workload planning model in 2017 enabled the formalisation of practices across the institution. The UoA complies with the terms of the BSU Code of Conduct for REF, namely that staff designated as having 'significant responsibility for research' have a minimum annual allocation of 180 hours (pro-rata) for research activity (the equivalent of one day per teaching week), with a further allocation expected for research readers and professors. Research leaders and those working on specific research projects may also seek additional time in consultation with their line manager. Research and scholarly activity is also a specific part of the annual staff appraisal process. In practice, the flexibility of line managers in timetabling and the strategic distribution of QR funds by UoA leads has enabled staff to secure additional allocations to help meet key deadlines or fulfil important research responsibilities.

UoA staff participate actively in contributing to a wide range of research training workshops, programmes, online materials, and other activities organised by the University's Research Development Manager in line with the Vitae RDF. These cover broad topics such as research leadership, international funding opportunities, bid-writing, impact and public engagement, writing for journals, research integrity and ethics, and also focus on methodologies, approaches, and techniques of specific relevance to the UoA (e.g. practice-based research, research collaboration between humanities and social sciences, and data visualisation). All early career researchers are given the opportunity to be allocated a mentor from across the University's wider research leadership community, with professional external coaches brought onto campus to offer colleagues one-on-one coaching for the development of their careers, publications, and research profiles. All staff are encouraged to apply for internal HEQR and public engagement seed funding schemes to support their research, impact, and engagement activities. The tangible benefits of these opportunities can be seen both in internal funding awarded to UoA staff (GBP193,60 over the REF period) and in the accomplishments of individual researchers. For example, **Walton**, a 'graduate' of the dedicated ESR training and mentoring programme, secured 2 major external research awards and was promoted to Reader.

PGR Students

The UoA is highly experienced in recruiting and supervising to completion PGR students in both English and Creative Writing, and is a leading exemplar in successful practice-based PhD provision. PGR numbers have remained relatively constant since 2014, with currently 36 PhD students across the UoA. Completions, though, have increased markedly: 28 completions since 2014, up 100% on the previous period, and an additional 7 students through the international low residency programme (not eligible to be included in HESA data).

The doctoral programme in Creative Writing continues to be one of the largest and most successful in the UK, and supplies a high proportion of the UoA's PGR completions (21) and enrolments (28). BSU has pioneered the teaching of the subject at this level, both as a conventionally-supervised programme and a distance-learning programme that has proved particularly attractive to international students (typically 6 students are enrolled into this programme). Creative Writing PhD students are now automatically integrated into the Bath Spa Creative Writing Research Centre (this was not the case previously), and are supported through regular masterclasses featuring guest speakers from the national and international creative writing research community, including industry representatives such as literary agents and publishers. Distance-learning students attend short residential programmes each year, in which they work with conventional students and the full creative writing research community.

PhD completions in English Literature have been modest but we have made a concerted effort to increase PGR enrolments. Early modern studies (including the history of the book) and modernism have continued to attract PhD students while the success of the recently established MA in Crime and Gothic Fictions has led to a cluster of crime fiction PhD students. PGR students are regularly included in departmental research and social activities.

Bath Spa University has been an active partner in the AHRC-funded South West and Wales Doctoral Training Partnership (SWW1, 8 partners) which has supported 270 students between 2014/15 to 2018/19, and its successor programme (SWW2, 10 partners) which began in 2019/20. Successful students are supervised across two institutions; they receive fee-waivers, full bursaries, and targeted support for research activities such as archival work. They also participate in a bespoke programme of research training events across the partnership. The UoA recruited 11 DTP students as part of SWW1: 9 in Creative Writing (BSU as the lead institution for 3), 2 in English Literature (BSU as the lead institution for both), and 1 in Environmental Humanities. Several UoA staff (**Binckes, Brain, Hensher, Hill, Ivic, Kerridge, Strachan, and Walton**) have served on the subject panels, with **Brain** chairing the SWW1 Critical and Creative Panel for 2016/17 and 2017/18.

The UoA offered targeted fee-waiver PhD scholarships from 2013/14 onwards to build strength in the area of Digital Writing (4 PhDs, all completed) and in Environmental Humanities (2 PhDs, completed) as well as a Collaborative Doctoral Partnership with the British Library, awarded in 2015/16 (GBP68,648). In addition, 7 members of UoA staff have been funded internally to undertake PhDs (of whom 6 have completed thus far).

Beyond the SWWDTP and CDP programmes, UoA students are co-supervised by a Director of Studies, a second supervisor, and on occasion a third external supervisor, with monthly supervisory meetings the norm for full-time students. Students are required to complete a series of doctoral training workshops organised by the Graduate College and the Researcher Development Team, guiding them from the earliest stages of their research project through to the viva and beyond. In addition, they are encouraged to participate in the wider programme of researcher training events run by the Researcher Development Team and other doctoral activities, such as the annual '3-Minute Thesis' competition.

High quality supervision is crucial to the success and vitality of the UoA's PGR community. Supervisory training is mandatory, with staff encouraged to attend regular 'refresher' workshops and to share best practice with junior staff; here the experiences of both seasoned Creative Writing and English Literature PhD supervisors are especially valuable.

Equality and Diversity

All new colleagues are enrolled in the UK's Professional Standards Framework for teaching in higher education (FHEA), to ensure their engagement in 'continuing professional development in subjects/disciplines and their pedagogy, incorporating research, scholarship and the evaluation of professional practices.' The University complies with the Universities UUK Concordat to Support Research Integrity and seeks to foster a diverse and inclusive environment through regular workshops run by the Diversity Trust and other external partners on issues of diversity, equality and inclusivity, as well as requiring all staff to complete a range of online learning modules, such as 'Diversity in the Workplace' and 'Unconscious Bias'. The University is also a formal partner on Fika, an R&D-informed app inspired by Scandinavian culture that aims to mainstream emotional fitness and wellbeing by bringing a daily emotional workout to universities and schools around the world through digital media technology.

Following the process set out in BSU's Code of Practice for the REF, the UoA established a Unit of Assessment Advisory Group, made up of colleagues (**Harvey, Liardet, Lloyd, Pullinger, and Rigby**) from across both subject areas at different levels of seniority. This group had responsibility for reviewing and approving the selection of outputs for submission in REF2021, ensuring transparency, consistency, accountability, and inclusivity.

Further information on equality and diversity, and data related to protected characteristics can be found in the Equality & Diversity section of the Institutional Environment Statement (section 3.5).

Section 3: Income, Infrastructure, and Facilities

The UoA has substantially grown its external research income year-on-year since REF 2014, from GBP162,400 to GBP2,534,000 (a 24-fold increase). Major funders included the AHRC, British Academy, Research England, Wellcome, the Arts Council England, and Erasmus+.

Funding strategy

The UoA's exceptional success in securing external research income reflects its ability to foster genuine collaborative links with researchers and organisations outside the University (regionally, nationally, and internationally), the eagerness of UoA staff to engage with innovative and interdisciplinary research, and the seriousness with which it treats impact, both as a process and as a research outcome. This is a testament not only to the UoA's growing strengths and ambitions, and the success of UoA staff as researchers, but also to the effectiveness of mentoring, guidance, and support from UoA research leaders and from the RSO, including the Researcher Development Manager. All bids to UK or international research funding bodies are submitted to the RSO at an early stage, and are shared with relevant research leads and line managers to ensure that support is coordinated effectively. Bids in near-final form are submitted to the University's internal peer review college for scrutiny; 4 UoA staff are registered as internal peer reviewers.

The UoA has been particularly successful in securing funding for early career colleagues:

Walton, British Academy Rising Star Engagement Awards ('Landscaping Change', GBP15,000); **Walton**, AHRC Early Leadership Fellowship ('Cultures of Nature and Wellbeing', GBP129,000); **Stenning**, Wellcome Research Fellowships in Humanities and Social Science, aimed at postdoctoral researchers who do not hold established academic posts ('Nature, Culture, and Autism', GBP181,200). In Creative Writing, **Filer** was recently awarded GBP15,000 from the Arts Council England to develop a podcast affiliated with the Research Centre for Mental Health, Wellbeing, and Creativity.

Walton's experience also demonstrates the UoA's adeptness in receiving successive funding: she received GBP5,000 from the British Academy in follow-on funding, and GBP24,400 from the Rachel Carson Centre in Germany for a writing fellowship alongside her AHRC project. **Hill**, too, secured support from the Canadian SSHRC and a fellowship with the Malone Society (GBP1,000) for her work on civic drama in early modern London before being awarded an AHRC Leadership Fellowship ('Civic London 1559-1642', GBP202,048).

The UoA also has the distinction of hosting a British Academy Global Professorship (GBP529,000), with a focus on literature and medical humanities, making Bath Spa University the first 'new' university to receive such an award.

Other significant successes include:

- **Pullinger** (Creative Writing) and **Gadd** (English) acted as Co-Is for 'Ambient Literature' (AHRC, GBP630,000, BSU: GBP240,000), an innovative and interdisciplinary project that brought together creative practice, digital technology, media studies, and history of the book: it exemplifies the UoA's distinctive interdisciplinary strengths, here manifested in the work of the Making Books Research Centre;
- **Gadd** leveraged connections with African universities through the GALA network to secure a British Academy Writing Workshop grant (GBP19,000) to foster research collaborations with the Global South;
- UoA staff have been PIs and Co-Is in major cross-disciplinary projects, most notably **Pullinger** ('South and West Creative Technology Network', HEFCE Connecting Capability Fund, GBP552,000; 'Bristol + Bath Creative Industries Clusters', AHRC Creative Industries Clusters Programme, GBP642,000).

The UoA makes strategic use of its HEQR funding to provide targeted research support: meaningful teaching relief for researchers working on outputs and research bids (usually either

a semester-long reduction or a full respite for an intensive period) and to support impact activity and networking at external events. These internal grants have considerably strengthened the UoA's outputs, whether kickstarting projects at an early stage or enabling the completion of a research project. The grants are linked to external grant success, e.g. through QR funding, a GALA Outreach award and a Public Engagement award. BSU supported **Walton's** research and impact which subsequently led to an AHRC grant. HEQR funding has also been used to enhance the vitality of the research environment through small grants to the UoA research centres and groups. The distribution of QR funding has for the most part been devolved to the Schools rather than held centrally. The exact procedure has varied over the REF period with the departments' positions within the University. When the UoA was part of the large College of Liberal Arts, distribution was managed by an Assistant Dean for Research and Innovation through a series of application rounds and assessed by a cross-College panel of research leads. The UoA leads assisted staff in preparing applications and provided the panel with reports on the relationship of the application to the University's strategic objectives. The restructuring into multiple Schools has enabled a more granular and responsive approach in the immediate run-up to the REF deadline: QR funding for the UoA is allocated on an FTE basis across the two Schools, and its distribution is now managed by the relevant UoA in conjunction with the Heads of School, e.g. reducing **Gregg's** teaching load at short notice to enable him to meet a submission deadline successfully. Overall, the UoA benefited from GBP173,200 of devolved QR funds, with UoA staff securing an additional GBP11,400 from periodic university-wide QR and engagement seed fund opportunities.

The UoA has also been successful in securing funding for international research activity through other internal funding schemes: **Kerridge**, **Peters**, and **Walton** were all recipients of Santander Pioneer Awards (GBP9000 in total) to support research visits to South America, while BSU's lead role in the GALA network has enabled BSU to provide over GBP8,500 in funding to support 8 UoA staff and 2 PGR in developing international links with GALA partners in Australia, Canada, Italy, Russia, and the USA. GALA connections have also underpinned research bid development, including the successful British Academy Writing Workshop grant cited above as well as multiple successful Erasmus+ staff mobilities.

Infrastructure and facilities

Library collections directly relevant to the UoA include more than 900 journal subscriptions, 22,000 books, and 4,000 e-books, with specialist strengths in contemporary writing, environmental writing and ecocriticism, the history of the book, early modern studies, and modernism. The Library subscriptions range from broad-based internationally excellent journals such as *English Literary History*, *Modern Language Quarterly*, *New Literary History*, *New Writing* (co-founded by **Kerridge**), the *Review of English Studies*, *Studies in English Literature*, and *Textual Practice* (all ranked as Q1 by the SCImago Journal and Country Rank) to those that focus on specific authors, periods, genres, languages, and cultures, including many that consider global and non-western literatures, and marginalised groups, including *African American Review*, the *Journal of Commonwealth Literature*, *Manoa: A Pacific Journal of International Writing*, *Research in African Literatures*, and *Studies in American Indian Literatures*. The Library's extensive digital collections include historical periodical collections (*16th to 19th Century British Newspapers*, *British Periodicals Online*, the *Burney Collection*, *Eighteenth Century Journals*), archives and manuscripts resources (*Beckett Digital Manuscripts*, *Eighteenth Century Drama*, *Leeds Literary Manuscripts*, and *Perdita Manuscripts*), literary resources (*Eighteenth Century Drama*, *Gale Literary Sources*, and *Poetry*, and the *Short Story Reference Centre*), historical print repositories (*JISC Historical Texts* and the *John Johnson Collection*), thematic resources (*Defining Gender* and *Empire Online*), and key reference tools (the *Oxford Dictionary of National Biography* and the *Oxford English Dictionary*). In addition, the physical Library holds special collections of artists' books, early printed books, and the *Shirley Toulson Poetry Collection*.

Library resources for the UoA are underpinned by a team of Subject Librarians, who provide subject-specific support and a defined point of contact for research enquiries. The University has heavily invested in its infrastructure for open research, with both an institutional repository

([ResearchSPAce](#)) and a research data repository ([BathSPAdata](#)). The repositories are supported by two Research Publications Librarians, who work proactively with the UoA to develop its open research profile. The Library's Writing and Learning Centre supports an inclusive research culture through one-to-one writing support, social media workshops (within the Researcher Developer Programme), 'Journal Club' workshops in scholarly writing for early stage PG researchers, and research methods training with software such as Nvivo, R, and SPSS.

Section 4: Collaboration and Contribution to the Research Base, Economy, and Society

Collaboration

The UoA maintains many individual international scholarly and creative practice connections. Through targeted internal funding, it has also sought to develop new and to consolidate existing institutional ties, especially abroad. As recipients of Santander Pioneer Awards, **Kerridge**, **Peters**, and **Walton** visited universities in Brazil, Argentina, and Chile as part of individual research trips, while GALA funding has:

- enabled PhD students and ESRs to establish international links for their own research (e.g. a visit to the University of Adelaide to collaborate with other environmental writers and to attend a conference; a week spent at the University of Stockholm's Tree Ring laboratory as a poet in residence);
- supported research workshops at BSU led by visiting Creative Writing faculty from Queensland University of Technology, Brisbane;
- strengthened the international profile of the Making Books Research Centre by hosting a residency by a book artist from Columbia College, Chicago.

Combined GALA and GCRF funding has also been used to strengthen collaborations with 4 key African partners: Addis Ababa University, Ethiopia; the Catholic University of Eastern Africa, Kenya; the University of Namibia; and Wits University, South Africa). **Gadd** secured British Academy funding to mentor 16 ESRs at those partners and to support their travel to Nairobi for a 3-day writing workshop linked to GALA's annual conference.

The UoA has also used Visiting Research Fellow appointments via relevant UoA and University research centres to enhance and extend existing research strengths, particularly in Environmental Humanities and ecocriticism, Creative Writing, and book-making. Over the current REF period, UoA staff have sponsored 26 Visiting Research Fellows from the UK (12), China (4), Turkey (2), Japan, Chile, Australia, USA, Spain, Germany, Poland, and Italy.

Contribution

The UoA's extensive engagement with key creative industry organisations has enabled it to make a distinctive contribution to the development of Creative Writing across the UK, as well as informing the quality and strength of the UoA's internationally recognised MA and PhD programmes. Several UoA staff have served in senior leadership roles. Professor Emeritus **May** was Chair of the National Association of Writers in Education (NAWE) for 2011–14, and **Brayfield** became Deputy Chair in 2018; **Gee** is the current Vice-President of the Royal Society of Literature (RSL); and **Bennett** is the current Treasurer of the Historical Writers' Association. UoA staff have also been active as directors, council members, and committee members for organisations such as NAWE (**May**, **Brayfield** and **Etter**), RSL (**Forna**), the Society of Authors (**Gee** and **Weldon**), the Welsh Academy (**Christopher**), the Authors' Licensing and Collecting Society, and the Public Lending Right committee (both **Gee**). The UoA maintains longstanding and close connections with leading trade publishers and literary agents, the latter leading to the establishment of the annual Janklow & Nesbit Bath Spa Prize, awarded to a student on the MA in Creative Writing. UoA staff have sat as judges and juries for UK and international industry awards and prizes e.g. **Alderman** (BAFTA, Somerset Maugham Prize, Orange Award for New Writers, and National Short Story Award), **Etter** (Forward Prizes), **Forna** (Sunday Times Short Story Award, Baileys Women's Prize for Fiction, Giller Prize, and

Caine Prize for African Writing), **Hadley** (O. Henry Prize and Wellcome Book Prize), **Harvey** (Giller Prize), **Hensher** (Giller Prize, Somerset Maugham Prize, and V. S. Pritchett Prize), **Liardet** (Poetry Book Society), and **Mukherjee** (BAFTA). The UoA has also fostered a wider public appreciation of Creative Writing, not least through Paper Nations, 'a creative writing incubator' that received Arts Council England funding and involves many UoA staff, established to provide Creative Writing opportunities for young people. It has now launched a 'Writing for All' programme for people of all ages and backgrounds.

Creative Writing as an academic subject has been significantly shaped by UoA staff. 2 of the UK's leading academic Creative Writing journals were founded by UoA staff (**Brayfield** for *Writing in Practice* and **Kerridge** for *New Writing*) and UoA staff sit on advisory and editorial boards of journals and magazines, e.g. *Writing in Practice* (**Etter**), *Wasafiri Magazine* (**Gee**), *Soundings* (**Glaser**), and *New Welsh Review* (**Hadley**). UoA staff have served as external evaluators of university Creative Writing programmes and external examiners for Creative Writing PhDs, and **Brayfield** was a member of the QAA Benchmark Group that wrote the Creative Writing benchmark statement in 2015/16. **May** is a member of the REF 2021 English Language and Literature Panel.

Reflecting the UoA's strengths in ecocriticism, the history of the book, and Gothic studies, staff have held leadership roles in related national and international scholarly organisations:

Hughes, past President of the International Gothic Association; **Kerridge**, founding Chair of the Association for the Study of Literature and Environment, UK and Ireland; and **Gadd**, past President of Society for the History for Authorship, Reading, and Publishing. **Hughes** was also founding Editor for *Gothic Studies*. UoA staff have served on the councils, boards, and executive committees of national organisations such as the Institute of English Studies (**Gadd**), the Association for the Study of Literature and Environment, UK and Ireland (**Kerridge** and **Walton**), the Ted Hughes Society (**Presley**), the Charles Lamb Society (**Strachan**; as Chair) and the Defoe Society (**Gregg**). In addition, the UoA co-hosts *Green Letters: Studies in Ecocriticism* (**Walton** is Co-Editor) and hosts the Q1-ranked *Irish Studies Review* (**Presley** is Associate Editor). **Peters** is founding editor of a new journal, *Crime Fiction Studies*, which launched in March 2020.

UoA staff sit on the editorial boards of journals and book series, and act as peer reviewers for funding bodies in the UK and abroad, e.g. **Binckes** (European Science Foundation), **Christopher** (NAWE), **Forna** (Royal Literary Fund), **Gadd** (PRIN: Research Projects of National Relevance, Italy; *Libricolae* history of the book series, Italy; *Swift and His Contemporaries* series, University of Delaware Press; and *Mémoires du livre / Studies in Book Culture*), **Glaser** (*Op. Cit.*, the journal of the Portuguese Association for Anglo-American Studies), **Gregg** (*18thConnect*), **Hill** (AHRC; *London Journal*; and *Map of Early Modern London*), **Hughes** (*Companions* series, Edinburgh University Press, and *International Gothic* series, Manchester University Press), **Ivic** (Irish Research Council Laureate Awards Scheme and Government of Ireland Postdoctoral Fellowship Programme), **Kerridge** (*Green Letters: Studies in Ecocriticism*; *Environmental Cultures* series, Bloomsbury Academic), **Morrison** (*European Romantic Review*), **Rigby** (European Science Foundation; AHRC; Rachel Carson Advisory Board; Alexander von Humboldt Foundation; *Ecozona: European Journal of Literature, Culture, and Environment*; *Environmental Humanities*; *Green Letters: Studies in Ecocriticism*; *Humanities*; and the *Under the Sign of Nature* book series, University of Virginia Press), **Strachan** (PRIN: Research Projects of National Relevance, Italy and the *Charles Lamb Bulletin*), **Walton** (AHRC; *Gothic Natures*; and *Mean Streets*). **Gadd** is a General Editor of the *Cambridge Edition of the Works of Jonathan Swift* and an Associate Editor for the *Oxford Dictionary of National Biography*, **Strachan** is Associate Editor of the *Oxford Companion to English Literature*, and **Hill** is one of the Editors in Chief for *Records of Early English Drama*; **Gadd** also sits on the Curators of University Libraries, University of Oxford, and on the advisory board for the Bodleian Library's FAMOUS project (funded by Mellon). **Hill** has also served as judge for the Curriers' Company London History Essay Prize and the Medieval and Renaissance Drama Society's Martin Stevens Award for Best New Essay.

UoA staff contribute to the work of many regional, national, and international groups and bodies. For example, **Alderman** is a member of BAFTA and the XPRIZE Sci-Fi Advisory Council; **Almond** is patron of Seven Stories: The National Centre for Children's Book, Action for Children's Arts, lovemybooks, and Tall Tales; **Forna** has served on the Board of the National Theatre; **Gadd** is a director of the Bath Royal Literary and Scientific Institution; **Gee** is on the Authors' Advisory Committee of the National Life Stories, British Library, and FEMRITE: the Uganda Women Writers' Association; **Glaser** served on the management committee of the think tank Compass and is a board member of Independent Jewish Voices; **Moss** is an RSPB Council member and is President of the Somerset Wildlife Trust and the Somerset Ornithological Society; **Mukherjee** is a member of BAFTA; **Strachan** chairs the GuildHE Research consortium; **Walton** is a member of the West of England Nature Partnership Green Care Strategy Group which works to coordinate and strengthen wellbeing provision and policy in the West of England, and the Bristol Literature Development Group to support for Bristol's application as a reading capital in the UNESCO 2021 bid; and **Weldon** is patron of the Bridport Prize.

UoA staff make regular contributions to local, national, and international media, including:

- Newspapers: *The Guardian* (**Alderman, Gee, Harvey, Hensher**), *The Observer* (**Gee, Harvey**), *The Times* (**Alderman**), *The Independent* (**Hensher**), *The Telegraph* (**Alderman, Gee, Harvey, Hensher**), *The Spectator* (**Hensher**), *London Review of Books* (**Hadley**), *Irish Times* (**Gee**), *New York Times* (**Alderman**), *Shanghai Daily* (**Woodward**), *China Youth Daily* (**Woodward**), and *Times Higher Education Supplement* (**Hill**);
- UK Radio: 'Free Thinking' (**Alderman, Gee, Glaser, Harvey**), 'First Folio Road Trip' (**Gadd**), 'Front Row' (**Alderman, Almond, Brayfield, Harvey, Hensher**), 'A Good Read' (**Gee**), 'Loose Ends' (**Almond**), 'Night Waves' (**Alderman**), 'Open Book' (**Bennett, Harvey**), 'Saturday Review' (**Alderman, Hensher**), 'Science Stories' (**Alderman**, as presenter), 'Start the Week' (**Gee**), 'Today' (**Hensher**), 'The Verb' (**Gee**), and 'Woman's Hour' (**Gee, Glaser**);
- UK TV: 'Britain's Ancient Pathways with Tony Robinson' (**Gregg** on Daniel Defoe), and 'Winterwatch' (**Walton** on Nan Shepherd);
- International radio: NPR (**Alderman, Glaser**), CBC (**Harvey**), ABC (Australia) (**Gadd**), and BBC World Service (**Glaser**);
- International TV: Sky News (**Glaser**), Canadian TV (**Alderman**), PBS (**Alderman**), and Al Jazeera (**Glaser**).

Literary awards and fellowships

The quality of the creative work produced by UoA staff is reflected in the profusion of nominations, longlisting, shortlisting, and awards of regional, national, and international literary prizes. UoA staff have been nominated for the Astrid Lindgren Memorial Award (**Almond**, every year from 2014-20), the Carnegie Medal (including **Almond, Christopher**, and **Nadin**, who have all been nominated twice), the European Prize for Fiction, the International Dublin IMPAC Award, the Kate Greenaway Medal, the Pushcart Prize, and the Sakura Medal (Japan), and longlisted for the Authors' Club Best First Novel Award, the Baileys Women's Prize for Fiction, the Desmond Elliott Prize, the Dublin Prize, *The Guardian's* Not the Booker, the HWA Crown Awards, the Jerwood Fiction Uncovered Prize, the Orwell Prize, the Shrewsbury Award, the UKLA Book Award, and the Royal Bank of Canada Taylor Prize.

Shortlisting for prizes includes: **Almond** for the Bookseller Young Adult Book Prize (2015), the IBW Children's Book Award (2015), the Costa Award (2019), and the Kate Greenaway Medal (2019); **Bennet** for the New Angle Prize for Literature (2015); **Christopher** for the Leeds Book Award (2014) and Worcestershire Teen Book Award (2015); **English** for the New Media Writing Prize (2018) and Hombres Video Poetry Award in Italy (2019); **Etter** for the Ted Hughes Award for New Work in Poetry (2015); **Filer** for the Mind Media Award (2017); **Forna** for the Neustadt Prize (2016), Ondaatje Prize (2019), and Jhalak Prize (2019); **Harvey** for the

James Tait Black Prize (2015) and the Walter Scott Prize (2019); **Liardet** for the T.S. Eliot Prize (2015); **Nadin** for the Hounslow Teen Read (2019), the Hull Book Award (2015/16, 2017), the Leeds Book Award (2015/16), 2017), the Leicester Book Award (2015/16), the Salford Book Award (2015/16), the Sheffield Prize (2015/16), the Shropshire Teen Book of the Year (2015/16), the Stockport Book Award (2015/16), the Tower Hamlets Book Award (2015/16), the UKLA Book Award (2016), the Brilliant Book Awards (2018), the James Reckitt Book Award (2018), *The Telegraph* Sports Book of the Year (2019), and the Hearst Big Book Awards (2018); and **Woodward** for the Edge Hill Short Story Prize (2016).

National and international prizes include:

- 2014: Windham Campbell Award (**Forna**) and Jerwood Fiction Uncovered Prize (**Woodward**);
- 2015: Guardian Children's Fiction Prize (**Almond**), Peters' Book of the Year (Teen Fiction) (**Almond**), and Flying Turtle Award, Iran (**Almond**);
- 2016: Hawthornden Prize (**Hadley**) and Windham-Campbell Prize for lifetime literary achievement (**Hadley**);
- 2017: Baileys Women's Prize for Fiction (**Alderman**), Foyles' Book of the Year: Fiction (**Alderman**), the Prix Littéraire des Etudiants de l'université de Jean Monnet (**Skuse**), and the O. Henry Prize (**Woodward**);
- 2018: Atticus Review Video Poetry Competition (**English**) and Edge Hill Prize for short stories (**Hadley**);
- 2019: Andersen Prize, Italy (**Almond**), Premio Letteratura Ragazzi, Italy (**Almond**), 'Best Silent Film' at the Near Nazereth Film Festival, Israel (**English**), University of New South Wales 'Big Anxiety Prize' (**Filer**), Staunch Book Prize winner (**Harvey**), and Society of Authors Authors' Foundation work-in-progress award (**Liardet**).

Other distinctions include: BBC Radio 4 Book of the Week (**Kerridge**, 2014), Barnes and Noble's 'Discover New Writers' (**Bennett**, 2015), Richard & Judy Book Club (**Brain**, 2015), an invitation by Andrew Motion to contribute 30 poems to the Poetry Archive (**Liardet**, 2015), *New York Times* 10 Books of the Year (**Alderman**, 2017), President Obama's Best Books (**Alderman**, 2017), and Waterstones Book of the Month (**Harvey**, 2019).

English's 'Books of Hours' was screened at The Wrong Bienalle, Filmfest Bremen, Wales International Film Festival, Another Ideal in Manchester, Zebra Poetry Film Festival, Berlin, and REEL Houston, Texas. The TV adaptation of **Nadin's** 'Joe All Alone' won the Children's BAFTA for Best Drama (2018) and the Royal Television Society Northern Ireland Children's Award (2018), and was nominated for an International Emmy (2019). **Alderman** is the lead writer, executive producer and showrunner on 'The Power', an Amazon TV adaptation of her novel.

The UoA includes 8 fellows of the Royal Society of Literature (**Alderman, Almond, Forna, Gee, Hadley, Hensher, Weldon, and Woodward**), 4 Fellows of the English Association (**Etter, Gee, and Hadley**), and 4 members of the Folio Academy (**Forna, Harvey, Hensher, and Woodward**). **Harvey** and **Gee** have held the Hawthornden Fellowship, **English** is a Consultant Fellow for the Royal Literary Fund, and **Alderman** is an honorary fellow of Lincoln College Oxford. **Almond, Filer, Hensher, and Woodward** have received honorary degrees from University of East Anglia, Abertay University and University of West of England, Sheffield University, and Middlesex University respectively. International roles include: **Christopher** as Writer in Residence for The Literature Centre in Perth, Australia in 2014 and 2018; **Forna** as the Lannan Visiting Chair of Poetics, Georgetown University (2015-18) and Director of the Lannan Center, Georgetown University (2018-present); and **Woodward** as Shanghai's Writer in Residence for 2019. Finally, 3 UoA staff have received national honours: OBE (**Forna and Gee**) and CBE (**Weldon**).

Academic prizes, fellowships, and visiting professorships

UoA staff in English have been awarded the following prizes and fellowships:

- Muriel McCarthy Research Fellowship, Marsh's Library, Dublin (**Gadd**)

- AHRC Leadership Fellowship (**Hill**)
- Colin Baldwin Fellowship, Malone Society (**Hill**)
- 'Early Theatre' Essay Prize (**Hill**)
- Visiting Professor, Humanities Research Centre, Sheffield Hallam University (**Hill**)
- Gordon Duff Prize in Bibliographic Studies, University of Oxford (**Kaznowska**)
- Chancellor's English Essay Prize, University of Oxford (**Kaznowska**)
- Visiting Professor, G. d'Annunzio University of Chieti-Pescara, Italy (**Peters**)
- Fellows of the Rachel Carson Center, Germany (**Rigby** and **Walton**)
- Fellow of the Royal Asiatic Society (**Strachan**)
- Fellow of the Royal Historical Society (**Strachan**)
- Senior Research Fellow, British Academy (**Strachan**)
- AHRC Early Career Leadership Fellowship (**Walton**)
- Visiting Research Fellow in Environmental Humanities, Institute for Advanced Study in the Humanities, University of Edinburgh (**Walton**)
- Special Collections Centre Visiting Scholar, University of Aberdeen (**Walton**)