

Institution: Liverpool John Moores University
Unit of Assessment: UoA27
1. Unit context and structure, research and impact strategy

Overview

From 2014–2020, LJMU English maintained a strong sense of purpose and vitality. We increased income generation and PhD completions, and extended the impact of our research, all targets identified in 2014. Supported by university investment in our staff base (10 FTE appointed since 2014), we consolidated and expanded the sphere of our research interests. We gained university Research Institute status, which reinforced the diversity and interdisciplinarity of our work.

Our research continues to be driven by the historicising approach and the ambition to address large human-centred questions noted in REF 2014 feedback. We have become increasingly interested in new modes of writing to communicate that research. We maintained established areas of strength in the **early modern; nineteenth-century print cultures; contemporary literary cultures; Irish and Scottish studies**, while fostering new interests in **life-writing; world literatures; travel writing; environmental humanities; and medical humanities**. Synergies with Creative Writing developed through new appointments and shared interests in creative non-fiction.

We nurtured research strengths at all career stages by: bringing early-career researchers to mid-career maturity through mentoring, financial support for their research, and opportunities for supervision; developing research and research leadership in mid-career staff through a competitive research leave system, and research management experience; monitoring career progression with attention to equal opportunities; and investing in our growing postgraduate community. We built on networking grant success, securing larger grants for key projects and increasing external awards to individual researchers.

Structure

UoA27 comprises staff from two Schools in the Faculty of Arts, Professional and Social Studies (APSS): Humanities and Social Science (HSS) and Liverpool Screen School (LSS). Our work is focused and managed through the **Research Institute for Literature and Cultural History (RI)**, a key initiative for the UoA and the first of its kind in Arts and Humanities at LJMU. The Research Centre for Literature and Cultural History, established in 1998, embodied the productive intersection of literary studies and cultural history characteristic of English at LJMU. With RI status, we advanced our ambitions through: the strategic deployment of QR funding; an internal system of peer review; research-specific staff appraisal; dialogue with international networks and scholars; a programme of seminars, symposia and conferences; an expansion of our international profile through support for conference presentations; and research-focused staff development events. The RI supported effective management of research and helped develop local, national and international collaborations, as represented by our diverse Advisory Board. It strengthened connections between English and Creative Writing (CW), already evident in joint doctoral supervisions, and brought staff and postgraduates together in positive ways.

A management committee, meeting regularly, led by RI director Norquay and including professors, readers and lecturers, gives staff experience of managing a research community and shaping its agenda. Our Advisory Board comprises scholars of international repute, experts in research management from within LJMU (Astrophysics Research Institute), and cultural leaders in the city (Bluecoat; Culture Liverpool). By appointing two research students as part-time administrators, we reinforced support for research activities while offering valuable experience for our postgraduates. The creation of a website for the RI (2019) provides a showcase for our activities. A dedicated VLE site (created May 2020) has offered a productive environment for the exchange of ideas, especially among postgraduates during the pandemic.

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Research Strategy

1. Our aim to **develop work that sits at disciplinary intersections** was advanced by the formation of the RI, which provides a base to bring together scholars from diverse fields and raise the profile of our research.
2. Our aim to **nurture the work of individual researchers** was supported by the university's strategy of investing in areas of excellence. This gave us staffing to operate a competitive research leave scheme (1–2 staff per semester) at local level and allocate ECRs lighter teaching and administrative loads. QR funding supported national and international archival research and conference attendance.
3. Our aim to **generate external bidding activity** likewise benefitted from reduced teaching allocations.
4. Our aim to **maintain a stimulating and collegial research environment** was enhanced by the structure of the RI and the good practice of our subject area. We involve all staff in future research planning through dedicated away-day events and have adjusted the timing of our research seminars to suit those with caring responsibilities. The research, pedagogic and committee work of members is informed by equality, diversity and inclusion awareness. We have responded to the **EDI agenda** at a local level through attentiveness to life events and to protected characteristics. We support the participation of staff in university and external EDI initiatives, and contribute to them ourselves.
5. Our aim to **produce publicly accessible research** has been realised through large-scale projects that produce impact, and through disseminating transformative individual research.

The success of our strategy is evident in: the expansion of research and impact activity; promotions; the return of a headcount submission of 25 Category A (24.5 FTEs) to REF 2020, twice that of 2014; an increase of 301% in our income generation; a 550% increase in postgraduate completions. We continue to internationalise our research through projects, networks, individual collaborations, and the use of the RI to host visiting scholars.

Our submission represents the distinctive yet evolving nature of our research interests. We focus on literature in non-canonical forms, whether as writing from below or outside (in terms of class, gender, regionality, and ethnicity), or in popular and periodical writing, or in engagements with the overlooked or everyday (Cuming; Ferrebe; Maidment; Moran; Norquay; Perfect; Piesse; Rogers). Our attention to mobility incorporates work on travel, spatiality, nationality, transnationality, affect, and environmental criticism (Adams; Bailey; Cole; Croft; Graham; Kandola; Menozzi; Norquay; Ó Donghaile; Piesse; Price; Smyth; Tookey; Walchester). We push the boundaries of the discipline in our intersections with the medical humanities, science, history, sociology, and performance studies (Cranfield; Frieze; Graham; Rogers; Tolan; Whitehead; Willie). The UoA submits critical, cultural-historical, and creative outputs in the form of monographs, poetry and fiction collections, edited books, journal articles, and book chapters. Our **Impact Case Studies** represent characteristically interdisciplinary combinations of cultural history, literary analysis, and creative practice. Two Impact Case Studies (ICS) — **War Widows' Stories (ICS1)** and **Shakespeare North (ICS2)**, both supported by external and internal funding — engage with diverse communities at national and regional levels. **Rewriting Shyness (ICS3)** demonstrates the ground-breaking work of an individual researcher at international level. Our postgraduate community, doctoral graduates, and research fellows have produced a further 3 monographs (Hanley; Lynch; Saunders), 6 journal articles, and 6 book chapters, all embodying our interdisciplinary approach.

Impact Strategy

Building on 2014 recognition of our contributions to the local community and to the cultural environment, our strategy for impact is underpinned by four aims:

1. To secure **external funding** and deploy **internal funding** to support impact activity;

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2. To diversify both the communities and activities with which we engage, through **increasingly creative collaborations**;
3. To support the **transformative research of individual scholars**;
4. To engage with and contribute to **debates on public engagement** and **impact training**.

Funding (1):

The **Shakespeare North (SN)** project (Graham) to build a replica Cockpit-in-Court/early-modern theatre at Prescott, accompanied by outreach and community arts activities, received substantial investment from regional and central government. LJMU invested through academic staff time — one day per week for Graham (2017–21), and one day per week for 5 months (2019) for Professor Roger Webster to conduct SN's Education Review — and supporting postgraduate interns. QR funding contributed to large-scale events with international scholars such as the *Shakespeare, the Earls of Derby and the North West* conference, Knowsley Hall (2016), and community symposia in Prescott (2017; 2019), with capacity audiences and nationally-recognised speakers David and Ben Crystal, Tony Crowley, and Peter McCurdy.

Muller's **War Widows' Stories**, recognised by BBC New Generation Thinkers and British Academy Rising Star awards, Heritage Lottery and AHRC funding, has developed innovative participatory research models (training war widows in oral history interviewing) and creative collaborations (the quilting project) while being supported by QR and Research Innovation Services for outreach and data collection.

We used QR funding, combined with external awards, to support a range of smaller but significant public-facing events. Bailey co-organised a public symposium at the Cockpit Theatre, London, to mark the 400th anniversary of Drury Lane's first playhouse; Morris was lead organiser of the major Bluecoat 300 event, *Charity, Philanthropy and the Black Atlantic*, Liverpool; Smyth performed his Joyce-based play *Nora and Jim* for six nights at the Edinburgh Festival Fringe, and at Liverpool's Unity Theatre. We continue to target funders where impact is key to success, e.g. the UKRI Future Leadership Scheme.

Extending collaborations (2):

The SN-related 'Our Place' project, combining university partners and external organisations (LJMU English, Education, and Astrophysics; University of Liverpool English; Knowsley Safari; National Wildflower Trust), currently piloted with Year 7 pupils in Knowsley, demonstrates the increasing range of our collaborators. The next stage of Muller's project will develop, with graphic artists, augmented reality content for the War Widows' Stories quilting exhibition. Smyth will work with the British Library on a significant publicity campaign to support the publication of *Sailor Song: The Shanties and Ballads of the High Seas* (2021). Our research and public engagement on maritime cultures, led by Smyth, has been identified as a potential future ICS.

Supporting individual scholars (3):

Recognising the potential of innovative creative non-fiction to achieve impact, we have supported staff (Moran; Piesse), with research leave and teaching remission, to complete single-authored book projects. Moran has mentored staff on publication opportunities and public modes of writing, and a non-fiction writing group meets to share drafts and writing practices.

Training and debate (4):

In 2014 we committed to extending external and internal training for our impact activities. Since then, we have participated in LJMU-led, AHRC, and University English workshops, and Impact Tracker training. Professor Claire Langhamer (University of Sussex) sits on our RI Advisory Board as an expert in interdisciplinary public engagement. Our researchers have in turn been invited to reflect upon impact nationally and lead debate in the field.

Muller, through her AHRC Leadership Fellowship, spoke at a range of events, including those run by LJMU's Leadership Development Foundation. She organised a well-attended AHRC-funded workshop for ECRs (*The 'I' Word: Impact in the Arts and Humanities* conference, January 2020) which brought together museum curators (Imperial War Museum), community organisations (British Legion; War Widows' Association), and leading publicly-engaged scholars (Professor Maggie O'Carroll). The appointments of a Postdoctoral RA (Bassett) and RA (Hazzard) to the project gave ECRs a role in public engagement training: Hazzard co-organised the ECR 2020 conference.

Graham shared her experience on connecting research, community engagement and regeneration in numerous fora including: Society for Renaissance Studies panel, *English Shared Futures* (2017); the *Cockpit-Phoenix* conference, London Metropolitan Archives (2017); *Marlowe and Shakespeare* conference, Rose Theatre and Kingston University (2017); University English OGM (2019).

As a public-facing individual scholar, Moran led several sessions on 'Raising Your Research Profile' and 'Public Engagement' for LJMU's Research Activator Programme, and on delivering impact at HSS's Staff Development Day. He spoke about public engagement, impact and career development at the ErasmusPlus-funded TRANSPEER event at Sensor City, Liverpool (2018), attended by postgraduates and ECRs from Norway, Sweden and Portugal. He also delivered sessions for the LJMU Doctoral Academy about writing engagingly and accessibly.

Rogers has built a significant profile in public scholarship that brings together social media and networking, teaching and public history, blogging and open access research publication. Her blog www.convictionblog.com (40,000+ views) showcases c.50,000 words of new, original research, while www.writinglives.org contains author blogs on 200 working-class autobiographies (200k+ views). A founder member of the Storying the Past network, she has led numerous postgraduate and ECR workshops on social media and the dissemination of scholarship. As @Conviction19c she is frequently among the top #twitterstorians in algorithmic lists.

Internationalisation Strategy

Since REF 2014, our internationalisation strategy has had three elements:

1. Through QR, staff development, and Doctoral Academy funding we supported staff and postgraduates to **raise the visibility of their work internationally**, studying abroad, and contributing to debate at conferences around the world. Individual staff members have raised our profile through international keynotes and research projects (Cole; Maidment; Norquay; Smyth, Walchester) and by international creative collaborations, including the Liverpool 2 Liverpool project, in partnership with the University of Wollongong and the city of Liverpool, NSW (Cole).
2. We strengthened our commitment to **creating international research communities in Liverpool**, reviving our programme of Visiting International Research Fellows, which included Dr Sami Suodenjoki (University of Tampere, 2014) and Professor Kirsti Salmi-Niklander (University of Helsinki, 2015), both researching working-class narratives. Dr Nancy Cho (Seoul National University, South Korea) takes up a similar post in 2021. Visiting Erasmus scholars, Dr Anna Maria Cimitile (Università degli Studi di Napoli 'L'Orientale', 2017) and Dr Katarzyna Kociolek (Institute of English Studies, Warsaw, 2019), and doctoral students, Anna Rajavuori (Helsinki, 2015), Juan-José Martín-González (University of Málaga, 2018) and Elena Canido Muiño, (University of La Coruña, 2019) also contributed to our research culture.
3. We **extended partnerships in key areas** through the appointment of international scholars to our RI Advisory Board. Professor Fan Dai, Director of the Center for Creative Writing at Sun Yat-sen University, Professor Steven Mentz, St John's University, New York, and Professor Margaret Stetz, University of Delaware, contribute to the direction and management of our research and raise the profile of the RI.

Research Strategies 2020–21 and Beyond

The RI continues to function as a catalyst for our intellectual evolution and a platform for disseminating our research.

Our seminar programme for 2020–21, continuing online during the pandemic, aims to develop illuminating, often unexpected, intersections between creative and critical practitioners. Conversation on the environment and identity featured: Price, Tookey and poet Elizabeth Lewis Williams; Moran and research student/novelist, Hollows; Whitehead and non-fiction writer, Horatio Clare.

COVID-19 affected a number of RI events planned for 2020 (the first conference dedicated to Jackie Kay; a one-day symposium on *Liverpool–Music–Sea*; the AHRC-funded *Early Modern Soundscapes* conference; an international Wilde conference at the Clark Library, Los Angeles, organised by Ó Donghaile), but these will take place in 2021, online, or in 2022. The RI will continue to support large-scale and international activities.

The RI's structure incorporates a review of management membership every two years. The role of Deputy Director, and involvement of senior professors, ensures that leadership succession planning is in place. REF co-ordination, led by Norquay, has increasingly drawn on a core group, building experience for leadership roles. In cases of staff departure, previous RI members can apply for Emeritus Professor or Research Fellow status, maintaining continuity in the research environment.

Gaining RI status involved constructive staff deliberation on our evolving research identity. Beyond 2021, such deliberation will continue to shape and reshape our work. Sector-level challenges in maintaining staffing, and retirements, may lead to a smaller staff base but also to a productive concentration and refocusing of our research profile. Our support for ECRs, appointed from 2012 onwards and remaining in post, ensures a body of strong researchers coming to maturity in subsequent REF cycles.

2. People

With expansion, we extended our interests while maintaining the collegiality and appetite for creative intersections which characterise our research. We supported new staff, particularly ECRs, through mentoring schemes, research appraisal processes, attendance at university-wide training, integration into research supervisory teams, and participation in research development events. By thoughtful planning of teaching workloads, we enabled mid-career staff (often with administrative roles that may have limited their outputs for REF 2014) to return to research. For example, **Price** (following time in a management role) developed a monograph project, *Feeling Antarctica*, and was funded to present at the interdisciplinary *Antarctic Connections at the End of the World* conference, Ushuaia, Argentina (2019). Staff are supported in returning to research after absences. **Tolan's** sabbatical (2019) following maternity leave (2014 and 2015–2016) enabled her to complete a BA/Leverhulme Mid-Career Fellowship application and commence a monograph project, *The Politics of Cleaning in Post-War Women's Writing*. Returning from maternity leave (2019), **Kandola** gained a Clark Library Fellowship and QR funding for a one-month stay in Los Angeles with her child. Although this research trip is postponed (COVID-19), she has been awarded research leave (2022) to complete it. Senior staff, with research management responsibilities, contribute to delivery of teaching while maintaining scholarly profiles. Our submission represents high-quality research from individuals at every career stage.

Expansion

In line with LJMU strategy of rewarding excellence and avoiding staff precarity, investment in permanent, full-time appointments of research-active staff eased intensive teaching loads.

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Appointments were targeted: **Morris** and **Whitehead** (ECRs, 2014) strengthened expertise in the early nineteenth century and brought cultural-historical approaches to diasporic studies and medical humanities; **Bailey** (2015) and **Willie** (2016) added to early modern expertise, **Menozzi** (ECR, 2015, replacing Holden) and **Perfect** (2016) to postcolonial and world literature, and **Cuming** and **Piesse** (2016) to nineteenth-century studies and interests in mobility. **Cole** (2017) strengthened CW at senior level and with **Tookey** (2015) contributed significantly to the formation of our RI.

The promotion of **Morris** in 2018 to a Senior Lectureship, University of Dundee, demonstrates the career support given over four years at LJMU as an ECR. After an initial reduction in teaching workload, he was allocated funding and time to act as lead organiser of the 2017 *Black Atlantic* event, was funded to attend the *World Congress of Scottish Literature*, Vancouver (2017) as panel co-organiser for 'Scottish-Caribbean Relations', and gained organisational experience through coordinating our research seminar series for two years. **Maidment** (retired 2019; now Emeritus Professor) contributed to English through postgraduate supervision, mentoring and income generation, and was supported in a late-career publishing surge with significantly reduced teaching loads and funding for international conferences.

Research support

Recognising that not all scholarship produces immediate impact and some outputs require time rather than funding, we identified support appropriate to our diverse activities and subject area. The UoA maintained its commitment to competitively-awarded sabbaticals, at first funded through central Faculty competition for QR funds (2014–16), then competitively allocated at departmental level and supported by staffing increases (2016–20). In periods of staff illness or maternity leave, teaching remission was offered rather than a full sabbatical. All staff appointed in 2012 were given one-semester sabbaticals: **Cranfield**, 2018–19; **Muller**, 2015–16; **Ó Donghaile**, 2015–16; **Walchester**, 2016–17. ECR **Menozzi** was awarded teaching remission in 2019–20. We invested in the development of mid-career staff through semester-long sabbaticals: **Adams**, 2018–19; **Bailey**, 2017–18; **Croft**, 2017–18; **Kandola**, 2015–16; **Price**, 2018–19. Senior staff also won periods of research leave: **Graham**, 2017–18; **Moran**, 2017–18; **Norquay**, 2015–16. ECRs were thus supported to develop publications while mid-career staff could re-energise research and senior staff continue research activities.

Our future planning commits to this sabbatical policy. For 2020–21, **Cuming** was awarded leave to develop her sailors' life-writing project; **Perfect** (in receipt of a British Academy Small Grant) to research the Andrea Levy Archive; and **Norquay** to take up an Institute for Advanced Studies in the Humanities Research Fellowship, University of Edinburgh. The RI will continue to target schemes that specifically support research leave or that support, through smaller grants, sabbatical activities.

Mentoring support

All staff in English are assigned a research mentor from the professoriate. In addition to appraisal with the Subject Leader, staff in English have a yearly meeting with the UoA's REF Co-ordinator. **Cole**'s appointment in CW strengthened a skills development programme for research grant applications. The University supports staff and postgraduates in developing research and funding applications through dedicated residentials: **Cuming** and **Walchester**, for example, benefitted from 'Women's Retreats' at Gladstone's Library.

All new staff are given the opportunity to supervise at postgraduate level, having gone through the University's mandatory training programme. For example, **Cranfield** has one successful completion, one current supervision as DoS, will act as internal examiner in 2020, and was nominated for the UKCGE Research Supervision Recognition Programme pilot. **Piesse** and **Cuming** are on supervisory teams for University Studentship recipients. **Menozzi** was second supervisor on a PhD completed in 2020.

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Bailey was awarded a Collaborative Research Fellowship by LJMU to work with the leading scholar of cultural geography in early modern drama, Professor Julie Sanders (Deputy Vice Chancellor, Newcastle University). This internal award led to a research seminar at LJMU and a series of ongoing conversations which, supported by research leave, enabled Bailey to develop her thinking on early-modern literary geographical methodologies.

Career progression

Promotions in 2014–20 include Professorships (**Graham**, 2015; **Smyth**, 2017) and a Readership (**Willie**, 2019). Staff contribute to promotion and career progression processes: **Norquay** (University Conferment Panel, 2013-16) sits on the Faculty Conferment Panel and has been active, through co-founding the University-wide Women Professors Network and in subsequent EDI initiatives, in mentoring activities at both university and school level. Appointed a Chair for both Academic Leadership and Research, **Graham** mentored staff in HSS and LSS. **Cole** mentors CW staff and sits on the Faculty panel assessing Significant Responsibility for Independent Research (SRIR) status. Staff in English and CW sit on Faculty Research Degrees and Faculty Research and Knowledge Exchange Committees and have been well represented on Academic Board (**Cole**; **Dawson**; **Moran**). Cole serves on the Board of Governors. Norquay sits on the University-level REF Code of Practice Working Group. Through these networks our staff participate in and communicate University research policy decision-making.

Our collegial and future-oriented approach is represented by our REF Working Group (**Graham**; **Moran**; **Norquay**; **Smyth**; **Walchester**; **Whitehead**). **Bailey**, **Walchester**, and **Willie**'s engagement in research and impact activities related to **SN** further evidences succession planning.

Equality, diversity and inclusion

The UoA comprises 5 professors (3 female; 2 male), 2 female readers, and senior lecturers. In our submission the average number of outputs per person is 2.17 (female) and 2.09 (male). Our author demographic of 11 men and 14 women is characteristic of our subject area. Our BAME percentage — less than 5% — gives a target for improvement. Staff in English and CW have been central to the Equality and Diversity agenda at LJMU. **Cole**, **Graham**, and **Norquay** belong to the Women Professors Network; Norquay was its first Chair. Norquay is an Aurora mentor and sits on the University Athena Swan Working Group; the Equality and Diversity Task and Finish group (2017–18); the Astrophysics Research Institute EDI Committee; and has collaborated with external consultants on progression. Staff have been active in the university's promotion of Women's Research Days. **Willie** sits on the HSS Athena Swan Group. University investment in the Aurora scheme supported individual career development for **Ferrebe** (2013, promoted to Associate Dean Global Engagement); **Muller** (2019).

Staff are active in external EDI initiatives. **Tolan** won £4438 from the GCRF Small Grants scheme, as Co-I, with Rachel Carroll (Teeside), for 'Decolonising Feminism: embedding gender equality in quality higher education', a collaborative partnership between the Contemporary Women's Writing Association and researchers and practitioners in India and Pakistan. She is now Project Partner on 'Women Writing Pakistan: Gender in the South Asian Literary Landscape', which received £28,450 from Teeside's GCRF as follow-on funding to deliver workshops for women postgraduates and ECRs in Pakistan in March 2021 (now online). Our research engages with pedagogy on race (**Dawson**, 'Unlearning Whiteness', University of Manchester History and English departments (2018); York St John University (2018); National BME Leadership in Higher Education Summit, London (2017)), and with decolonising the curriculum (**Perfect**, outreach activities on Andrea Levy.)

Research students

Since 2014 the postgraduate community has increased substantially, along with PhD completions. The 11 completions have an age range of 26–75, 5 male, 6 female. A further 18 doctorates are in

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progress across English and CW. This expansion represents success in gaining internal doctoral funding. Since 2015, English has gained 7 LJMU University Studentships (one co-supervised with Drama), offering both a stipend and research funding and won in fierce open competition across the university. In 2018, **Wainwright** and **Turnbull** gained two out of five History of the University Studentships (stipend and research funding). Since 2014, English has gained 4 APSS GTA studentships awards, and 3 HSS Bursaries. Our success in winning a significant proportion of overall institutional funding compensates for the challenge of working outside UKRI schemes, and supports a thriving postgraduate community.

In CW supervisory panels are largely interdisciplinary, with co-supervisors from English, Justice and Policing Studies, Social Sciences, Education, Health Sciences, Art and Design. Doctoral study is often on a part-time basis, as is common for this field. Students are predominantly self-funding, but fees have not presented barriers to enrolment.

Applications to all funding schemes follow the University's EDI guidelines and our postgraduate body comprises an almost equal number of male and female-identified students, a broad age demographic, and various nationalities. In July 2020, LJMU responded to COVID-19 with a 3-month extension and support package for all postgraduates, supplemented by a further support for exceptional circumstances. We have also responded to specific circumstances following models of good practice: for University Studentship recipient **Jones**, LJMU will honour 6 months' paid maternity leave, in line with UKRI practice.

The Doctoral Academy, through its training events, contributes to the vibrancy of the research community: for example, it runs a '3 Minute Thesis' competition every year in which postgraduates present work to a wide audience. English researcher **Griffiths** won in 2019. Reporting to the University Research Degrees Committee (URDC), the Faculty Research Degrees Committees (FRDC) is responsible for implementing University regulations on postgraduate provision. It provides Faculty-level induction events and monitors supervisory arrangements and student progress, ensuring research students are fully supported at the Faculty and School levels. The Chair of FRDC and School PGR Coordinators (**Moran**, HSS) work closely together to handle issues at local level; they involve postgraduate representatives in working parties on, for example, the Faculty Postgraduate Handbook and responses to PRES.

Our research students are prepared for progression to the next steps of their careers, in academia or beyond. After their first year, all are normally offered undergraduate teaching, supported by the compulsory 3is Training Programme. Postgraduates attend and present at departmental research seminar series and the annual Postgraduate Conference. All postgraduates have access to Faculty funding to support conference attendance, research trips, and internships in curation and administration, all of which demonstrably advance their careers. **Alker** (2014) continued her interdisciplinary research on crime, history and justice through AHRC and Leverhulme postdoctoral fellowships at the University of Liverpool and is now lecturer in Sociology, Social Policy and Criminology there. **O'Reilly**, following LJMU-supported teaching experience at Southern Connecticut State University, is now pursuing an academic career in the USA. **Walsh** won an Early Career Research Fellowship at the Women's History Network (2020–21). In addition to journal articles and an edited special edition, **Saunders** will publish *The Nineteenth-Century Periodical Press and the Development of Detective Fiction* (Routledge) in 2021.

We encourage, and financially support, research students to raise their profiles and contribute to their fields by organising national conferences: **Hazzard**, *Reality, Interrupted: New Perspectives on Magical Realism*, LJMU (2017); *Unsettling Communities: Minor, Minority and Small Literatures in Europe*, IMLR (2017); **Saunders**, *Crime Fiction or Fact: Blurred Boundaries 1680-1880*, IHR (2018); *Lives, Trials and Executions: Perspectives on Crime*, LJMU (2017); **Thorne**, *Neo-Victorian Decadences*, University of Durham (2017); **Griffiths** and **Walsh**, *Protests Past and Present: Resistance and Persistence Towards Equality*, LJMU (2019); **Walsh**, *Sibéal Feminist and Gender Network Conference*, University of Ulster (2018).

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Local, Faculty and University funds also support postgraduates presenting at national and international conferences. International papers include: **Coogan**, Johns Hopkins (2017); Pittsburgh (2018); **Hazzard**, Iceland (2017); **Thorne**, BAVS, (2017, 2018); NAVSA Florence (2017); **Walsh**, UC Dublin (2017). Coogan and O'Reilly have benefitted from teaching and supervision at SCSU.

In CW, research students are encouraged to publish, with considerable success (**Smailes; Hollows**). The CW curriculum strongly emphasises links to the literary industry through Liverpool City Council, the Merseyside Boroughs, and cultural organisations throughout the wider region. Staff in CW are members of City Council cultural committees, the community arts organization Writing on the Wall, the Bluecoat cultural centre, theatres, music venues, museums, and the project to turn the former Littlewoods site into a major film-making centre. To enhance graduate employability and raise their profiles, research students are invited to meet agents and publishers and alerted to openings in competitions, literary journals, conferences, and grants. Postgraduates who are already published share their contacts and expertise. Transition to RI brought together CW and English postgraduates in new communities to connect research and practice. An online group, established at the outset of the COVID-19 crisis to provide social support during lockdown, led to the formation of a writing workshop group. We will continue to promote this productive synthesis of English and CW working methods after the pandemic.

Our research students are encouraged, through Doctoral Academy training and QR funding, to understand, engage in, and secure external support for impact activities. Working with Liverpool Central Library, **Thorne** helped curate their 2016 exhibition on Richard Le Gallienne and organise a public symposium. **Hazzard** was employed and trained by the War Widows' Stories project as interviewer and administrator. Recipients of History of the University Studentships (**Turnbull** and **Wainwright**) organised and curated an exhibition around their archival research, *Educational Pioneers* (2020). MRes student **Wilkinson** gained funding from the 'Being Human Festival' (SAS, University of London, in partnership with AHRC and British Academy) for her *Walking with a Convict* event (online, 2020).

3. Income, infrastructure and facilities

In this cycle we successfully targeted external income generation, had access to increased QR funding, and improved facilities for our research students.

External income

Increasing external funding was a key objective from 2014. We aimed to:

1. **extend success in networking grants and collaborative working;**
2. **increase individual awards;**
3. **gain major grants for key projects.**

As a result, external income increased from £113,774 in the previous REF cycle to £343,000 in this. Our success has been supported through School, University and national training; an improved system of peer review; QR-funded pump-priming; and a dedicated Faculty Funding Officer (appointed 2017) who alerts us to relevant bids, runs informal drop-in sessions and organises larger workshops through Research Innovation Services. Advice schemes in LSS to support creative writers seeking internal and external grants for creative and traditional research projects have increased the number of successful internal grants significantly, and supported Tookey's success in an AHRC Networking bid. Since 2017, 17 staff attended internal training sessions offered by LJMU and 18 submitted bids for external funding to a broad range of funders.

Muller and Whitehead served on the AHRC peer review college (2015–19) and contribute to School and University-wide training. Norquay is a member of the UKRI Future Leaders Fellowships Peer Review College. These appointments bring valuable access to Research Council strategies

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and processes. The Faculty Peer Review College ensures staff are both supported in developing bids and evaluating bids: in UoA27 at least 50% of staff have contributed to this process.

Networking and collaborative grants

Smyth (PI): Marginal Irish Modernisms (2015–17, £29,917.51). This AHRC-funded networking project sought to understand modernism as a pan-disciplinary phenomenon extending into a range of fields and practices. Smyth was supported by QR for further activities, including performances of his creative works: *Chamber Music*, Cheltenham Literary Festival (2016); Prague (2019); *Nora and Jim*, Liverpool and Edinburgh (2017); *Will the Real Flann O'Brien...?*, Prague (2015); *The Brother*, Lille (2015).

Maidment (Co-I): The Cotton Famine Project, with University of Exeter (2017–19, £16,585 time; £5,856 costs). This AHRC-funded project aimed to identify, collect and interpret poetry relating to the 1861–5 Lancashire Cotton Famine and make it freely available in a searchable text database.

Willie (PI): Early Modern Soundscapes (2019–21, £35,991). This AHRC-funded networking project examines how sonic interaction shaped identities c.1500–1800, and develops new approaches to hearing the sounds of the early modern world.

Tooke (Co-I) 'Hear us O Lord from heaven thy dwelling place', with Leeds Beckett University (2020–, £5,326). This AHRC-funded network uses sound and Malcolm Lowry's short stories to create a new vocabulary for re-imagining plastic-filled seas.

Individual awards

Ó Donghaile: British Academy Mid-Career Fellowship: *Oscar Wilde: A Radical Life* (2020–21, extended COVID-19, £115,421).

Ó Donghaile: British Academy Small Grant: Wilde in *The Wasp* (2019, £5,763).

Perfect: British Academy Small Grant: Andrea Levy Archive (2020–22, £6,805).

Kandola: Clark Library Fellowship: Censorship and Wilde (2020, postponed COVID-19, \$3000).

Ó Donghaile demonstrates our developmental approach to funding and recognition of the value of relatively small amounts of income. Previous awards for archival research — British Academy Small Grant (2013–14), Clark Library Fellowship (2013), Huntington Library Fellowship (2013) — combined with internal QR-funding, led to a British Academy Mid-Career Fellowship in 2019. Through a QR-funded sabbatical and research allowance he delivered public lectures on 'Wilde in the Wasp' and 'Radical Wilde' in Derry, Galway, and Liverpool (2019). He has contributed to funding workshops and acts as a Faculty peer reviewer. Norquay's Institute for Advanced Studies in the Humanities Research Fellowship (2016) led to a co-funded symposium and further bidding plans, as well as her 2020 monograph.

Community engagement and promotion of our research in public contexts have likewise been enabled by small amounts of funding from different sources: £500 to Smyth from the Being Human Festival for *Liverpool Shanty Mob* (2015); £480 from the Society for Renaissance Studies for the *Cockpit-Phoenix Symposium*, London Metropolitan Archives (2017); £1497.70 from Being Human Festival and a £240 BAVS public engagement award to Piesse for *Fern Crazy* (2019), which explored and recreated the Victorian fern craze; £600 from the Society for Renaissance Studies and £300 from the Royal Historical Society to Willie for the postponed *Soundscapes* conference (2021).

Major grants

Muller: War Widows' Stories: Heritage Lottery Funding (2016–17, £9,8000); AHRC Leadership Fellowship (2018–2020, £242,124); British Academy Rising Star Award (2018–19, £14,719.50).

Muller's success in attracting both individual and project funding for a research and public engagement project demonstrates the significance of initial seed funding from QR to support an ECR's career. Her 'War Widows' Quilt' project (2019) received Arts Council England funding for

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practitioners 'Arthur and Martha' (£14,980), allowing for fruitful cooperation outside the academy in the co-production of cultural artefacts.

Muller will seek AHRC follow-up funding to develop specific proposals around a match-funded studentship, supported by the Royal British Legion. Future funding bids will focus on expanding the project's reach to the United States and encompassing BAME dimensions to war widows' experience.

Internal Funding

Devolved QR funding has supported staff research leave, research activities (including archival research, conference attendance, and public events) and the work of our research students. QR funding, allocated at Faculty level, supported the RI Research Seminar series and the RI launch. The RI now has a ring-fenced allocation (£15,000, 2019–20; £5000, 2020–21, COVID-19 reduced) for its activities. Impact projects benefitted from QR and Research Innovation Services funding. In addition to QR support, individual staff have access to development funding – on average £400-500 per year each – for research activities. The UoA drew on devolved QR and staff development funding to run offsite staff development events, including four staff research away days: Everyman Theatre (2014); Tate Liverpool (2016); Gladstone's Library (2017; 2019).

Library Investment

Before 2014 there was considerable investment in nineteenth-century periodicals and online databases. Since then, Special Collections has been enhanced through donation (Maidment; Maureen Bell, Notable Women Collection; F. L. Calder Archive, for the History of the University Project) and purchase. MA students use The Femorabilia Archive of Girls' Comics and Magazines, extended through purchase and donation, and it has inspired postgraduate study (Griffiths; Taylor). LJMU has supported OA compliance through deposit to the university repository. The UoA currently has over 95% compliance.

Research Students

All research students have access to shared offices and networked PCs. Those on University studentships can claim up to £1500 per annum for research purposes. This enabled Thorne to spend three weeks in the archives at Princeton, and Griffiths to carry out research in the New York Public Library and attend international conferences. All postgraduates can access a Faculty (APSS) Research Student Support Fund. This allowed Hazzard, for example, to visit archives in Scandinavia. It helps research students take on conference organisation activities central to their career progression. We give research students opportunities to foster bid development skills, through workshops organised by the Doctoral Academy and Research and Innovation Services. From this support, Thorne gained North American Victorian Studies Association Travel funding and a Birkbeck Travel Bursary. Walsh received a British Association for Irish Studies Bursary.

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

The RI builds on characteristic strengths, especially interdisciplinary innovation, to contribute at local, national and international level, through individual and collaborative research.

Early modern research, represented in 2014 by Graham, expanded with the appointments of Bailey and Willie, extending our interest in early modern regionality and theatre. In addition to co-editing the essay collection, *Authority, Authorship and Aristocratic Identity in Seventeenth-Century England* (2016), Graham co-edited a special issue of *Memory Studies* (2018), developed through the AHRC-funded network 'Memory and Community in Early Modern Britain', and edited a special issue of *Shakespeare Bulletin* (38:3) on 'The Earls of Derby and Early-Modern Performance Cultures of North-West England'. Building on the 2016 Knowsley conference, this presents new research relating to SN and includes contributions from prominent UK and US scholars. Bailey

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contributed to this special issue and has given public lectures on regional performance. Her current research extends work on Thomas Salusbury's *Knowsley Hall* masque for *Shakespeare Bulletin*, to investigate relationships between global trade networks and regional spectacle in entertainments by Salusbury performed at Chirk Castle. Bailey's edition of *Young Admiral* for the AHRC-funded OUP James Shirley edition builds on her own maritime interests and those of the RI. Willie is prominent in the Society for Renaissance Studies, acting as Book Reviews editor for their journal, and sitting as an elected Council member. At the *English Shared Futures* conference, Newcastle (2017), she co-ordinated roundtables on the future of Renaissance research and pedagogy, and at the Shakespeare Association of America 45th Annual Meeting, Atlanta (2017) she co-ordinated a panel on *Performance and the Paper Stage*. *The Oxford Handbook of the Bible in Early Modern England c. 1530-1700* (2015), which she co-edited with Helen Smith and Kevin Killeen, won the Roland H. Bainton Prize. Her monograph *Staging the Revolution: Drama, Reinvention and History, 1647-72* was shortlisted for the University English First Book Prize (2016) and she was shortlisted as a BBC New Generation Thinker (2017). For the AHRC Soundscapes network she co-organised *Archiving the Soundscape*, Wellcome Collection, London (2019), and an *Architecture of Soundscapes* workshop, British Columbia (2019). This project will culminate in the (postponed) 2021 conference and a special edition of *Past and Present*. Willie's *Travel and Conflict in the Early Modern World*, co-edited with Gábor Gelléri (2021), contributes to our ongoing exploration of early-modern mobility and material cultures. Her next project examines how heliocentric models of the universe informed imaginative writing and conceptions of the moon in early-modern England.

Our **nineteenth-century** research retains a focus on the materiality of print culture, represented in publications by Cranfield on the periodical form; Maidment on visual cultures; Norquay on transatlantic publishing networks; and Piesse's monograph on nineteenth-century mobility *British Settler Emigration in Print*, shortlisted for The Robert and Vineta Colby Scholarly Book Prize (2017). Maidment's election as International President of the Research Society for Victorian Periodicals testifies to his influence in this field. Staff and research students contributed to the Society's international conferences (Holland; Maidment; Norquay; Saunders; Walchester). Maidment's role on the Executive Committee of the European Society for Periodical Research led to LJMU hosting their international conference (2016). Locally, North West Print Culture Network events, driven by Maidment and the late Nickianne Moody, were continued by Piesse and Saunders, in collaboration with Edge Hill and Salford Universities. The publications of Saunders on periodicals and crime writing emerged from his 2018 PhD thesis.

We contributed to **1890s studies** in particular through monographs by Cranfield (*Conan Doyle and The Strand*, shortlisted for Research Society for Victorian Periodicals book prize), Norquay, and Ó Donghaile; articles and chapters by Cranfield, Kandola, Norquay, Ó Donghaile; international keynotes (Cranfield; Ó Donghaile); postgraduate completions (Caddick, 2019, on Anglo-Indian Women Writers; Thorne, 2019, on decadent sociability); and conference organisation: Richard Le Gallienne Symposium, Liverpool (2016); Thorne, *Neo-Victorian Decadences*, Durham (2017); Kandola, *New Directions in the Fin-de-Siècle*, Liverpool (2020). Stetz's appointment to our RI Advisory Board strengthens our international fin-de-siècle profile, as do the US library fellowships awarded to Ó Donghaile and Kandola. Cranfield is board member and editor of *The Memoirs of Sherlock Holmes*, Conan Doyle New Critical Edition, Edinburgh UP. Norquay is editor of *St Ives* for the New Edinburgh Edition of Stevenson, and Cranfield's editorial mentor. These editing projects have produced active research networks and dissemination events. After editing Conan Doyle's *Memoirs*, Cranfield will convert existing research on the relationship between silent cinema, periodicals and literature into a monograph, as well as editing *His Last Bow* for the Edinburgh edition. COVID-delayed archival research will inform Kandola's planned monograph on *Oscar Wilde's England: Censorship, Empire and the Victorian Culture Wars*. Ó Donghaile's British Academy-funded monograph *Oscar Wilde: A Radical Life* historicises Wilde's key works by situating them against his pronounced ideological commitment to radical political causes. The project will include a major international conference at UCLA, and public seminars, lectures and community-based workshops in Los Angeles, Liverpool, and Derry.

Life writing is another important element of our nineteenth-century research. Rogers developed her methodological engagements with convict narratives through substantial journal articles and

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keynotes, as at the Nineteenth Century Studies conference, University of Tampere, Finland (2015). Her growing interest in student-led public collaborative research was disseminated at: *English in New Landscapes*, Senate House (2015); keynote lecture, Bath Spa University (2015); Northern Nineteenth-Century Network, University of York (2015); AHRC Open University Project 'Reading Communities' (2016); public lecture on 'Working-Class Readers and Improvement', University of Liverpool (2016). Co-publication and a co-grant-application with Cuming enabled the latter to extend her research on sailors' life writing. Piesse's work has developed in new life-writing directions through her creative monograph on Darwin's garden. All are active in their intellectual communities. Rogers co-edited the *Journal of Victorian Culture* (2008–2016) and is co-founder of the Storying the Past network, 2014 to present. Piesse sits on the Editorial Board for Anthem Studies in British History; Cuming on the Editorial Board of *Keywords*. Our contributions to life writing research are also evident in PhD completions: Crown (2018) on the poetry and life-writings of autodidact Robert Storey, and O'Reilly (2019) on ethnographic and literary representations of African-based belief systems in the US.

Our research in **contemporary culture** is characterised by interdisciplinary inventiveness and innovative form, as demonstrated by Moran, Croft, Cuming, Frieze, and Smyth. Moran's paradigm-shaping approach to cultural history in academic and popular publications, and communicated through public lectures and interviews, continues to extend our understanding of the everyday. He is a member of the Editorial Board of the *International Journal of Cultural Studies*, 2008–present (Associate Editor, 2016–18); and Advisory Board Member of *New Formations* (2015–present). The highly-crafted lyricism and accessibility of his writing is typified by *First You Write a Sentence* (*New York Times* editors' pick and *Guardian* book of the week); and *If You Should Fail* (a *Guardian* book of the year, 2020). Cuming's imaginative and well-received 2016 monograph on *Housing, Class and Gender in Modern British Writing, 1880-2012* led to invited papers at the *Victorian World Literatures* conference (2016) and the Institute for Historical Research (2018). In *Reframing Immersive Theatre* (nominated for the TaPRA David Bradby Book Prize), Frieze demonstrates how interdisciplinary movement between philosophy, performance theory, political and cultural studies invigorates our understanding of participatory performance. Croft's strikingly innovative essays combine life writing and aesthetics to present an eco-poetical understanding of mobility and matter.

Gender remains key in our contribution to **contemporary literary studies**. Ferrebe and McMillan explore articulations of masculinity in critical and creative publications. Ferrebe's readings of 1950s and 1960s fiction add to historical understanding of British masculinity. McMillan's *Physical* was the first poetry collection to win the *Guardian* First Book Award (2015) and won the Somerset Maugham Award, Society of Authors (2016). The Booksellers Association voted it one of the best twenty-five poetry collections published in the past twenty-five years. Norquay and Tolan are active in the field of women's writing, as evident from Norquay's publications and international keynotes (Gdansk, 2015; Aix-en-Provence, 2017; Warsaw, 2017). Tolan is Board member of the Contemporary Women's Writing Association and International Advisory Board member for the journal *Margaret Atwood Studies*. She guest-edited a *CWW* special issue dedicated to Atwood (2017) and presented at the Atwood online symposium (2020). Muller's research on war widows adopts a cultural-historical and gender-theory informed approach to a neglected social group. Griffiths drew on gender and print culture expertise in her thesis, 'The Politics and Aesthetics of 1990s Punk Women's Writing' (PhD, 2020).

Staff continue to shape the fields of **Irish and Scottish studies**. Smyth, author of several major publications in this cycle, is on the Editorial Board of the *Irish Studies Review*; organised the two-day *Marginal Irish Modernisms* conference, Liverpool (2015); and has given keynote lectures at Université de Reims (2016); Trinity College Dublin (2016); EDEN conference, Galway (2017); International Association for the Study of Irish Literature Annual Conference, Nanyang Technological University, Singapore (2017); Postgraduate Conference, University of Leuven, Belgium (2018). Walsh's thesis 'Feminism(s): Revolutionary Anti-Imperialist Feminist Writing and Testimonies from the North of Ireland' (PhD, 2020), drew on our established interests in Irish literature and life writing. Norquay is on the Editorial Board of the *Scottish Literary Review*, the *Journal of Stevenson Studies*, the Advisory Board for the AHRC-funded Scottish Magazines

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Network, and is a Council Member for the Association for Scottish Literary Studies. Invited keynotes include: *World Congress of Scottish Literature*, Prague (postponed, 2022); the *Scotland in Europe* conference, University of Warsaw (2018); *VALE Conference: Space and Place*, University of the Sorbonne, Paris (2018). She organised an international one-day Symposium, *The Scottish Covenanters* (2017), supported by LJMU, IASH, University of Queensland, Australian Research Council. At the 2018 *MLA Convention*, New York, she co-ordinated a panel on 'Mapping Literary and Political Landscapes in Postdevolutionary Scottish Writing', selected for the Presidential Theme.

Menozzi, Morris and Perfect, all appointed since 2014, advanced textual, historical and theoretical engagements with **world literatures and postcolonialism**. Menozzi's two monographs reflect his move from postcolonial studies to a broader engagement with world literature theory. He spoke at the *Futures of Diaspora* conference, University of Mumbai, India (2016); led a panel at the MLA conference in Dusseldorf Germany (2016); was an invited speaker at *Il Bianco e il Nero* conference, Casa della Memoria, Milan (2019); collaborated with Emory University (USA) for an MLA project on South Asian Women's Writing; acted as a guest editor for *New Formations*; and is section editor for *Postcolonial Text*. His next project focuses on the contemporary significance of Ernst Bloch's philosophy and the utopian dimension of current global protests. Morris's 2015 study of Scotland and the Caribbean underpinned his public engagement activities in Liverpool around slavery. Perfect's expertise on British multiculturalism (monograph, 2016) now underpins his British Academy Small Grant-funded archival research on Andrea Levy. This will lead to a monograph (MUP, 2021) and public engagement activities with the British Library, e.g. *LeedsFest 2021*. It will also result in a double special issue of *ARIEL*, co-edited with Sarah Lawson Welsh (York St John) and Henghameh Saroukhani (Saint Mary's), including Perfect's article on Levy's late work. The issue will include a sample of this previously unpublished work, edited by Perfect. Hazzard brought a world literatures approach to her thesis 'Semi-Peripheral Realism: Nation and Form on the Borders of Europe' (PhD, 2020).

Our interest in **travel writing** intensified in this cycle, and increasingly engaged with theories of place and affect. The multidisciplinary *Liverpool Travel Seminar*, co-hosted with University of Liverpool, Liverpool Hope University, and cultural partners at the Tate and Maritime Museum, and co-founded and co-led by Walchester since 2009, continued to flourish, leading to the significant *Keywords for Travel Writing Studies* (2019), co-edited by Walchester. It contains multiple contributions by Moran, Price, and Walchester. Walchester's original study of British women travellers in Norway (2014) led to a keynote at the first *East-North Travel and Intercultural Communication in Europe* conference, Halden, Norway (2016). Critical engagements with nature writing, mobility and affect were creatively enriched by Cole and Tookey. Cole's experiences as an international writer in residence, in Guangzhou and Yangshuo, China, her work with the Australia-China Foundation, and its focus on refuge and home, gave our research new global directions. Her *Seabirds Crying in the Harbour Dark* was shortlisted for NSW Premier's Literary Award, Australia (2018). Tookey's involvement with Lowry scholars across the world has led to conferences, public engagement, and publications. Her *City of Departures* (2019) was shortlisted for the Forward Poetry Prize for Best Collection (2019), and *Missel-Child* was shortlisted for the Seamus Heaney prize for Best First Collection (2015). Recently awarded a two-week residency at Elizabeth Bishop House, Nova Scotia, Tookey adds further creative energy to our understandings of place. Cole's new book *Slipstream* examines post-war British migration to Australia through traditional social research and memoir. Cuming's next monograph explores the webs of 'global relations', which evolved as a result of the unique mobility of the sailor's lived experience and the intricacy of their social networks. With Smyth, she is working on a cultural history of the British 'sailortown' for publication with the British Library and their American partners, the University of Washington Press.

Walchester's next project on eighteenth-century travellers' writing about gardens and estates encountered on European journeys builds on our recent work in the **environmental humanities**. As with Piesse's forthcoming publication on *Darwin's Garden*, and Tookey's creative work, it situates experiences of mobility and nature in new contexts. Adams's work on American-Asian writing has increasingly addressed ecocritical issues. Price's research explores discourses of

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trauma as a means of articulating relationships between human and non-human environments. Smyth's next monograph focuses on the ecocritical in late-nineteenth and early twentieth-century British fiction.

Another emergent interest is **medical humanities**. Graham engaged with contemporary medical practice in publications arising from collaboration with GPs, GP trainers, and NHS consultants, and received funding to present at the *History of Medicine in Practice* conference, University of Uppsala (2015). Whitehead's well-received monograph *Madness and the Romantic Poet* (2017) addresses longstanding debates about creativity, illness, and mental health. It will form a cross-period trilogy on literature, madness and psychiatry with his two ongoing book projects: *Representing Schizophrenia*, on the twentieth-century literary-cultural representation of that disorder, contracted in Liverpool UP's Representations series; and *Voices of Experience*, about the history of autobiographical writing by psychiatric patients, originally funded, pre-LJMU, by a Wellcome Research Fellowship. He presented his patient life-writing research to the Onassis Public Benefit Foundation, Athens (2014); an AHRC New Generations workshop, King's College London (2015); an MLA symposium, Lisbon (2019); the Institute of Psychiatry (2014); and the Royal College of Psychiatrists (2020, deferred due to COVID-19). Graham and Whitehead have co-organised and contributed to medical humanities events, such as the *Cultures of Dying* public workshop (attended by patients and their relatives, hospice nurses and palliative care clinicians) in collaboration with Keele's English Department and Faculty of Medicine, under the Being Human umbrella (2014); and *Connecting Minds*, a symposium on dementia co-organised with LJMU colleagues from Health, Art and Design, and Screen Studies, and Tate Liverpool (2015). Like Graham, Whitehead has collaborated with the Northern Network for Medical Humanities and was an invited respondent at the Centre for Medical Humanities, University of Durham (2018).

Staff are active and recognised in their **academic communities**. Graham was elected as a Fellow of the English Association (2020); Walchester was appointed to Executive Council of University English (2019). Staff have peer reviewed for approximately 75 academic journals (primarily in the UK, US, Australia and France), and for at least 14 academic book publishers, including Routledge/Taylor and Francis, Palgrave, Bloomsbury, White Rose UP, Liverpool UP, Manchester UP, Edinburgh UP, Yale UP, Kentucky UP, Indiana UP, Rodopi, St Martin's Press, Broadview, Peter Lang (UK, US). They have peer reviewed for national research funding bodies, including the AHRC Peer Review College (Muller and Whitehead); Literature Board, Australia Council for the Arts (Cole); the National Science Centre, Poland; the Irish Research Council (Smyth); and the Leverhulme Trust (Graham). Staff have given invited lectures in Poland, Czech Republic, Belgium, France, Finland, Germany, Switzerland, Republic of Ireland, Spain, Sweden, Portugal, Italy, Greece, India, China, Singapore, the US, Canada, and numerous national keynotes across the UK. They have presented at approximately 100 UK conferences and at least 30 overseas ones.

The vitality of research in English at LJMU is grounded in its innovative and distinctive approach to our subject. As we move forward into challenging times for the humanities, our commitment to working at the creative frontiers of that subject remains. We will continue to ask original questions about the nature of human experience and the role of writing in its articulation.