

Institution: University of Chichester
Unit of Assessment: 27 English Language and Literature
<p>1. Unit context and structure, research and impact strategy</p> <p>Unit context and structure</p> <p>Research in English and Creative Writing is located in the Department of Humanities, which in turn is located within the Institute of Arts and Humanities (IAH). The Unit consists of 9 staff with a significant responsibility for research (8.65 FTE), and all staff are on permanent contracts. Subsequent to REF2014, the University undertook a restructuring in the Humanities. The Department of English and Creative Writing was integrated into a new Department of Humanities in 2018 and then into the new IAH in 2019. This integration fosters a new interdisciplinary and collaborative culture within the Humanities, building on previous collaborative work – evident in the inclusion of a colleague (Frey) formerly in the Department of History and Politics within this Unit's REF2021 entry. As part of the enhancement of research culture at the University, 4 staff were appointed to Professorships in 2014: Frey, Noys, Price, and Salkeld.</p> <p>In 2019, a new IAH Research Coordinator was appointed (Noys), submitted in this Unit. Research strategy for the Unit is led by the Director of IAH and Head of the Department of Humanities (Frey), in consultation with the Research Coordinator. All aspects of research strategy and management are discussed with staff through Departmental meetings and cross-Unit consultation exercises. The Unit strategy is aligned with University research strategy through review by the University-wide Research and Enterprise Committee, with Unit representation by Frey and Noys. Our postgraduate research (PGR) strategy is aligned through the University Postgraduate committee, with Unit representation by Price.</p> <p>The Unit also hosts 2 Research Centres: The Chichester Centre for Fairy Tales, Fantasy and Speculative Fiction (formerly The Sussex Centre for Folklore, Fairy Tales and Fantasy), founded in 2010, and The Iris Murdoch Research Centre, founded in 2016. The Chichester Centre for Fairy Tales, Fantasy and Speculative Fiction is directed by a member of the Unit (Quinn) and has members of the Unit on its board (Foyle, Price), alongside other staff in the Department of Humanities. The Iris Murdoch Research Centre, directed by Leeson, is a collaborative project with the Iris Murdoch Society and a range of researchers, including 5 postgraduate researchers based at the University of Chichester and 2 visiting researchers: Frances White (Deputy Director and Visiting Research Fellow), and Professor Anne Rowe (Visiting Research Professor).</p> <p>Research and Impact Strategy</p> <p>Our research strategy is designed to (a) support and develop curiosity-driven research and impact that is sensitive to addressing equality, diversity, inclusion and the social implications of the humanities; to be (b) interdisciplinary in nature; (c) outward-facing in orientation; and (d) inclusive in form. In REF2014 the Unit identified future strategic priorities including the ongoing development of Research Centres, local partner engagements, interdisciplinary engagements across the humanities, and alignment with the University's Research strategy. These strategic aims have been addressed in the new context of the IAH research structure, with a continuing emphasis on interdisciplinary and transdisciplinary research.</p> <p>(a) A deep engagement with issues related to equality, diversity, and wider social concerns is evident across the Unit's research. Crossland's research into modernism, science and issues of gender in the work of Virginia Woolf, and Noys's coinage of 'accelerationism' to analyse the uncritical embrace of technology as solution to social problems, engage with real-world issues around science, technology, sexuality and gender. Dunkerley has explored, with activist communities, the potential of poetry as a mode of ecological intervention, especially around 'fracking'. Foyle not only writes experimental science-fiction, but has also critically explored the under-acknowledged area of Islamic science fiction and speculative writing. Price has produced innovative readings of eighteenth-century women's writing as key contributions to the debate</p>

concerning national identity and the constitution of Britain's political self-image. The Unit also engages with the diversity of literary experience and cultural literacy across a range of cultural forms, including the graphic novel (**Frey** and **Noys**), film (**Noys**), flash fiction (**Swann**), magazines (**Crossland**), and primary source records (**Salkeld**, **Quinn**, **Price**).

(b) The Unit's interdisciplinary research is evident in the following key outputs:

- Research into historical fiction as a shaping force in historical understanding and the politics of nation and gender, with a research monograph *Reinventing Liberty: Nation, Commerce and the Historical Novel from Walpole to Scott* (Edinburgh University Press, 2016) and a chapter in *The Cambridge Companion to Women's Writing in the Romantic Period* (Cambridge University Press, 2014) on 'National Identities and Regional Affiliations' (pp. 183-97) (**Price**).
- A research monograph *Modernist Physics* (Oxford University Press, 2018) (**Crossland**), which interrogates the relationship of science and modernism.
- A research monograph *Nationalism and the Cinema in France* (Berghahn Books, 2014) and a co-authored book (with Jan Baetens) on *The Graphic Novel: An Introduction* (Cambridge University Press, 2014) (**Frey**) – analysing visual culture, literary form, and historical context.
- The research monograph *Shakespeare and London* (Oxford University Press, 2018) (**Salkeld**), considering the embedding of Shakespeare in the social and material relations of space and place.

Our research strategy has led to substantial contributions to knowledge, evident in 4 monographs, one short story collection, 3 poetry collections, 4 edited collections, and range of articles and chapters being submitted by the Unit. It is also evident in a wider body of work beyond the submission requirements, which includes novels, edited collections, chapters, and articles.

(c) The Unit is thoroughly outward facing, developing work with local and regional partners. These partners include the annual Blake Festival (**Price**), the Chichester Festival Theatre (**Quinn**, **Crossland**, **Salkeld**), Pallant Art Gallery (**Frey**, **Crossland**), the Graylingwell Project (**Frey**), and West Sussex County Records Office (**Frey**, **Price**). This work has been expanded into national and international collaborations with global art-teaching institutions (**Noys**), the Huntington Library (Pasadena, US) (**Price**), the University of Bologna (**Price**), and the Centre for Ethics at the University of Pardubice (Czech Republic) (**Leeson**). The Unit also engages with the role of translating academic research into material for the public, both critically and creatively, which aims to reach and engage a broader audience. Examples include contributions to the Netflix documentary *Myths and Monsters* (**Quinn** and **Leeson**); the translation, publishing and introduction of innovative Palestinian poetry to an Anglophone public (**Foyle**); the consultant contribution of **Frey** to the Citi Exhibition Manga (2019) at the British Museum; and the leading role taken by **Swann** in developing the culture of Flash Fiction in Britain through providing expertise to award panels, by publications, and by public readings and workshops.

(d) The Unit is also inclusive and democratic, engaging both staff and students at PGR and UG levels in research production and research-led impact. Unit members are encouraged to develop pathways to realise potential impacts from the start of the research process. For example, the Iris Murdoch Research Centre (**Leeson**) has developed research impact through working with the Iris Murdoch Society, and used *The Iris Murdoch Review* as a pathway for publication and impact for students, both PGR and UG.

The Unit's strategy of inclusion guides its approach to Open Access (OA) as well, with the Unit aiming to make its research available promptly to the public in all instances that are not restricted (i.e. substantial dependence on royalty payments, primarily in the case of creative writing, and in the case of publisher's restrictions). This research is made available primarily through Chiprints, the University research repository, and the Unit is also concerned with exploring all available Open Access opportunities for staff.

Future strategic aims

Our new integration within the IAH will offer fresh scope for interdisciplinary and transdisciplinary research and impact. Research strategy will retain an emphasis on curiosity-driven research whilst also encouraging opportunities for research and research bidding with members across the IAH in collaborative projects. The Unit will also integrate with other partners across the University for potential projects developing around new university-wide research themes. Core future strategic aims include:

- Securing greater levels of external research funding. While the Unit has been successful here across the REF2021 assessment period, we will exploit Research Office support aimed at securing greater research funding for research projects – especially in association with our Research Centres.
- Further developing collaborations with regional, national and global partners into potential pathways for impact.
- Integrating all staff into research and future research assessment. The Unit is entering all staff but one into REF2021, and will integrate that new staff member (**Joinson**, currently completing a research PhD) into any future research assessment. The Unit will also integrate any future members of staff, to foster the most inclusive research culture possible.
- Continuing to develop and maximise the availability of Unit research in Open Access, wherever possible, while working within models that do not include author-facing publishing charges.
- Ensuring all research integrates Equality and Diversity as core values and to monitor and develop research that is integrated with the University strategic aims in Equality and Diversity.

The IAH plans to conduct a comprehensive review of research investment opportunities in the 2020/21 academic year. This will consider the best use of resources for doctoral fee waivers, doctoral scholarships, post-doctoral scholarships, open-access work, and administrative support for the evaluation of research impact. This investment review will focus on where investment can make a real difference to the IAH's core strategic aims and make the most substantial positive contribution to the research life of the Unit as a whole.

2. People**Staffing strategy and staff development**

The Unit is embedded within University-wide structures that support staffing strategy and staff development. These include training provided by the Research Office, staff development provided by Human Resources, and the use of the University's yearly Performance Review Development Plan (PRDP) process to identify and address development needs. As a research-active Unit, we aim is to ensure that all staff are engaged with research on an ongoing basis. This is reflected in the fact that the Unit is able to submit virtually all staff as research-active, with only one new member of the Unit completing a PhD and working towards significant responsibility for research (**Joinson**). All staff recognised as having a significant responsibility research receive protected research time (25 days equivalent) in addition to recognition of research time in the timetable. Professors and Readers are guaranteed at least 30% of available timetabled time for research and impact activity. All staff with a responsibility for appointments and leadership have undertaken unconscious bias training.

In this REF period the Unit has managed a transition in the departure of 4 senior staff and the arrival of 5 new early-career staff. Of the senior staff, Professor William Gray retired due to ill-health, while 3 took early retirement (Stephanie Norgate (Reader), Professor Alison MacLeod, and Professor Duncan Salkeld). All 3 maintain strong relationships with the Unit, serving as visiting members of staff. **MacLeod** and **Salkeld** have contributed outputs produced during this REF period while they were working in the Unit to this REF. A series of ECR appointments have also been made to strengthen and develop existing research in the Unit: **Crossland**, with research focused on science and modernism, **Quinn**, with a specialism in religion and Renaissance writing, and **Leeson**, working on twentieth-century women's writing and the

philosophical novel. In Creative Writing, **Foyle** joined with a focus on speculative fiction writing and poetry, while **Joinson** joined with research and teaching concerned with writing place, autofiction, and digital writing.

Staffing strategy during this transition has been focused primarily on strengthening and supporting our ECRs. To this end, **Crossland** and **Foyle** received University Researcher Developments Awards (RDAs) of GBP8,000 over two years (2015-2017). **Crossland** used her award to support primary archival research for her monograph *Modernist Physics* (Oxford University Press, 2018), now an output in this REF. **Foyle** used her award to support a research visit to Palestine and the editing, translating and publishing of *A Blade of Grass*, a collection of Palestinian poetry (Smokestack Books, 2017). This project engaged with issues of canon expansion and Equality and Diversity in terms of access, publication, and readership. **Leeson** has been supported through the development of the Iris Murdoch Research Centre, which he directs with administrative support from the University and the Department of Humanities. **Quinn** is lead director of the Chichester Centre for Fairy Tales, Fantasy and Speculative Fiction, which has received administrative and funding support from the Unit (for both Centres see below, Section 3). **Joinson** is undertaking a PhD in the Unit and has worked with Frey on a successful external funding bid to the British Council (see Section 3). All ECRs received mentorship support, guidance, and training and research opportunities through Departmental and University structures.

Support mechanisms for PGR students

PGR support and training are led by the IAH PGR coordinator, **Price**. The Unit currently has 5 staff members who are qualified PhD supervisors, and we are also working to ensure all staff achieve 'qualified supervisor status', getting involved in PhD supervision if possible. Recruitment of PhD students is undertaken through application and interview processes, assessed and monitored for Equality and Diversity, and overseen by Price. The aim is to ensure prospective students have the best possible team to support their project.

All PGR students are provided with an induction process (carried out by the Research Office) and initial assessment of their support and training needs by the supervisory team. They are recommended to undertake 5 hours of training per year (FT). Essential training is provided by the Research Office and experienced supervisors on Research Approval, Upgrade/Major Review and Preparing for the Viva. All PGRs have access to the University-wide Professional Development Programme, which includes IT training, training sessions on learning and teaching, and a wide suite of training options. Students are also able to access a Royal Literary Funded Fellow to assist with their writing, alongside the University's Academic Skills Team. PGR students have free access to all Unit events and associated Research Centre and group activities, access to all courses on our MAs (with free attendance), and free access to specific PGR events and conferences. PGRs are expected to attend and engage with training sessions and academic activities, and this is monitored by supervisors through annual progress meetings and reports.

In addition, all PGRs have access to the University-wide PG Certificate in Learning and Teaching. There is also annual research-funding support for conference attendance, available via the Research Office, of GBP500 per student. The University organises an annual University Research Conference, which integrates PGR involvement. IAH-specific news, opportunities and resources are shared online with our PGR students via a dedicated Humanities Research Student Community Moodle page. This page also holds relevant recorded training sessions and academic input for PG students. It has become a central platform for supporting our PGR students during the COVID-19 pandemic.

Our PGR culture has also taken advantage of the notable strengths and clusters that exist within our research culture. This includes students associated with the Chichester Centre for Fairy Tales, Fantasy and Speculative Fiction, the 5 PhD students associated with the Iris Murdoch Research Centre, and more informal groups of students engaged with issues around ecology and fiction, creative writing and place, and integrated interdisciplinary research.

The Unit has had 2 visiting PhD students: Lenka Veselá, studying 'Aliens and Astronauts: The Hormonal Politics of Menstruation', (October–December 2018) (**Noys**); and Jennifer Yue (Jiaotong University), on a fully-funded scholarship from the Chinese Scholarship Council (1 September 2017 to 1 February 2018) (**Leeson**). **Frey** has conducted 2 international co-supervisions/co-tutorials: Graphic Narrative and the Vietnam War (University of Bologna, 2019, University of Chichester 2019–2020); and Graphic Narrative and Europe in the 1950s and 1960s (University of Luxembourg, 2018–2022).

During the period we have achieved 17 PhD completions (15.1 factoring in shared/interdisciplinary supervision) and we currently have 23 registered PGR students. During the REF period one full-fee bursary and four fees-only bursaries were awarded by the Unit. The aim is a sustainable PhD research culture with an emphasis on completion and support for students by focused teams.

	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20
Registered PGRs	14	19	21	23	24	24	23
Doctoral Awards	2	2	2	1	6	2	2

Equality and Diversity

The Unit is integrated into the University's Equality and Diversity strategy, which is implemented through the Equality and Diversity officers (**Foyle** for the Institute for Arts and Humanities). It regularly reviews equality issues surrounding appointments, access to research opportunities, career development, and research expectations. **Foyle** uses Department of Humanities meetings as a regular forum to address and raise Equality and Diversity issues, including in relation to research. The Unit is also integrated into the Equality and Diversity Sub-Committee, with its researchers regularly attend. All research leaders within the Unit have undertaken unconscious bias training (**Frey, Price, Noys**), as have all staff involved in decision-making for REF. University strategy is to ensure all staff undertake this training, but priority has been given to those involved in the recruitment of staff/students, and in decision-making concerning REF output submission. The Unit has also been constantly advised and followed guidance issued by the REF Equality and Diversity Sub-Committee.

3. Income, infrastructure and facilities

The Unit has attracted a range of external funding, including non-standard sources and research income-in-kind generation. This external research income includes:

- **Price** receiving a competitive visiting Mellon award at the Huntington library (Pasadena, US) (GBP3,000) in 2014. This research contributed to the research monograph *Reinventing Liberty: Nation, Commerce and the Historical Novel from Walpole to Scott* (Edinburgh University Press, 2016), entered in this submission. Price also received support (GBP1,200) to present a plenary at the 'Fictive History and Historical Fictions' conference (2017) at the Huntington library.
- **Noys** achieved research income-in-kind from external bodies for plenaries, public events, and other engagements, for his research in technology, cultural change, and the role of artistic and cultural practice in imaging the future (approximately GBP15,000). This support is integrated within his impact case study.
- **Salkeld** received an award from the British Shakespeare Association to support the 'Shakespeare400: New Perspectives' Symposium organised at the Chichester Festival Theatre (2016).
- **MacLeod** was jointly presented with the 2016 Eccles British Library Writer in Residence award (GBP20,000), which promotes research into the library's collections in US and Canadian material. This award supported the output *All the Beloved Ghosts* (Bloomsbury, 2017), entered by the Unit.

- **Frey** was Co-Principal-Investigator with **Joinson** for 'British Council 25 Years in Vietnam', an oral history of Cai Luong Vietnamese folk theatre, funded by a British Council international research grant (GBP10,000 in 2018/19; GBP4,000 in 2019/20). This research contribution is integrated into **Frey's** impact case study.
- **Frey** organised the Graphic cultures and widening participation project, SLN: COP Brighton University funded (GBP4,250 in 2017/18; GBP3,000 in 2018/19), awarded to promote participation in the Humanities using visual culture sources.
- **Dunkerley Arts Council Grant** (GBP6,300) used for research time to develop the poetry collection *Kin* (Cinnamon Press, 2019), entered by the Unit.

This income represents the diversity of our Unit's activities and its engagement with a range of funding sources and cultural institutions, international, national and regional.

Infrastructure and Facilities

The Unit hosts Centres and Research groups that give it international and cross-institutional significance. See below a detailed overview:

- **The Chichester Centre for Fairy Tales, Fantasy and Speculative Fiction** (formerly The Sussex Centre for Folklore, Fairy Tales and Fantasy). The Sussex Centre for Folklore, Fairy Tales and Fantasy was founded in 2010 by Professor William **Gray**, and underpinned an Impact Case Study for the Unit in REF 2014. Since the retirement due to illness and subsequent death of its Director, the Centre was re-organised in February 2019 with a new title, The Chichester Centre for Fairy Tales, Fantasy and Speculative Fiction, led by **Quinn**, and with a new interdisciplinary board drawn from the Unit: **Foyle** (Creative Writing), **Price**, Dr Lorenza **Gianfrancesco** (History). The Centre has organised 25 talks by invited speakers since August 2013, and 10 other events, including conferences, exhibitions and concerts, with around 900 total attendees. Its public-facing journal *Gramarye* (edited by **Quinn**) has published 9 issues in the period and sold 1,788 copies since August 2013. Since 1 August 2013 the Centre's website has had approximately 56,000 visitors. The Centre received administrative, event and publication support from 2014-2018. Since 2018 the Centre has been integrated within the Department of Humanities and is self-funded.
- **The Iris Murdoch Research Centre** (IMRC) moved to the University of Chichester in October 2016 from Kingston University. Directed by **Leeson** since its launch here, with a research symposium in 2016, the IMRC has organised 5 academic presentations, 2 day-conferences, and 2 book launches at the University of Chichester, with a total audience of approximately 450. In 2019 it organised, with St Anne's College (Oxford) and Sommerville College (Oxford), the Iris Murdoch Centenary Conference (13-15 July 2019). The IMRC was involved in organising the exhibition 'Iris Murdoch and Oxford' (13-15 July 2019), consisting of archival material telling the visual story of Murdoch's life and influence. The IMRC publishes *The Iris Murdoch Review* yearly, with 165 subscribers, integrating research by Unit members and staff and students within the Unit (published by Kingston University Press). The IMRC has hosted Dr Ellen Zhou (Visiting Academic from North Minzu University, China (October 2019–February 2020)).
- **Chichester Romanticism and Eighteenth-century Seminar Series** (CRESS), part of the South Coast Eighteenth-Century and Romantic Research Group. Directed by **Price**, the series delivered 10 academic presentations from 2014 to 2019. CRESS was also involved in the Blake Fest in 2018 and 2019. In 2019 CRESS organised a public impact event on the bicentenary of John Keats's composition of 'The Eve of Saint Agnes' in Chichester and a second event in 2020 around Keats's letters.
- **Thresholds** was an online platform for creative and critical research into the short story as form and practice from 2009–2018. Directed by **MacLeod** and underpinning a REF 2014 impact case study, Thresholds received administrative support funded directly by the University. The project integrated research into impact from within the Unit and across a number of partners, collaborators and institutions. The project was a platform to engage and diversify engagement with the short story form amongst writers and readers. With the early retirement of its director **MacLeod** the platform remains available as an online resource and [historic archive](#).

Facilities

The Unit is based at the University of Chichester Bishop Otter Campus, Chichester. Research in the Unit is supported by the Learning Resource Centre, which has extensive holdings and online resources, including Project Muse and JSTOR. The Unit is also supported by a dedicated subject librarian. Research by and for the Unit's researchers is made available through our ChiPrints repository.

We have also benefitted from significant developments in the University's material infrastructure, including the completion of a new academic building in August 2016, part of a GBP9,000,000 investment in the Chichester campus. This new building has served as a public platform for research events and conferences organised by the Unit.

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

Our Unit's integration within the new IAH in 2019 has strengthened its collaborative and outward-facing orientation, supplementing our longstanding and ongoing collaborations with regional partners including the annual Blake Festival (**Price, Foyle, Frey**), the Charleston Festival (**MacLeod**), the Chichester Festival Theatre (**Quinn, Crossland, Salkeld**), Pallant House Art Gallery (**Crossland, Frey**), and West Sussex Record Office (**Price**). The Unit's Research Centres have both national and international reach, while research in the Unit is supported in reaching and working with partners globally. This global collaboration is evident in the work of **Frey** with the British Council on Vietnamese theatre (see REF3); the engagement of the The Chichester Centre for Fairy Tales, Fantasy and Speculative Fiction in the Netflix documentary *Myths and Monsters* (2017) (**Quinn, Leeson**); and the work on the historical novel and women's writing in collaboration with the Huntington Library (Los Angeles, US) by **Price**.

Contribution to the Research Base

We make a significant contribution to the research base within the discipline of English and Creative Writing. Our research is also engaged across disciplines, including work on the public perception of science (**Crossland**), engagement with artists (**Noys**), working with writers and dancers (**Salkeld**), projects involving activists (**Dunkerley**), and work with local communities (**Price, Quinn**). These activities are detailed below. Together, they attest to the reach and significance of our research, across multiple communities.

Researchers within the Unit are heavily represented on academic editorial boards, editing special issues, collections of scholarly essays, and book series. **Noys** is contributing editor of *Angelaki: Journal of the Theoretical Humanities*, advisory editor of *CounterTexts*, advisory editor of *Film-Philosophy*, member of the editorial board for the 'New Politics of Autonomy Series', Rowman & Littlefield International Publishers, corresponding editor of *Historical Materialism*, member of the editorial board of *Crisis and Critique*, member of the editorial board of *Coils of the Serpent*, and advisory editor for *Oraxiom: A Journal of Non-Philosophy*. **Price** is a member of the editorial board of *The Journal of Historical Fiction* and *Gramarye*. **Quinn** is the editor of *Gramarye* as part of his role as director of the **The Chichester Centre for Fairy Tales, Fantasy and Speculative Fiction**. **Salkeld** served as REF advisor to the Department of English at the University of Cumbria (2013) and is on the editorial board of the British Shakespeare Association journal *Shakespeare* (2014-). **Frey** is a series editor for 'Cambridge Studies in Graphic Narrative' (Cambridge University Press) and editor of the Series 'European Comics and Graphic Novels' (Leuven University Press/Cornell University Press), which has published 5 research monographs and edited collections since 2014.

Members of the Unit have acted as reviewers for the following journals: *Cultural Politics*, *Journal of War & Cultural Studies*, *Cultural Critique*, *Theory, Culture & Society*, *Contemporary Political Theory*, *Deleuze Studies*, *New Formations*, *Film-Philosophy*, *Angelaki*, *Mosaic*, *Contexto Internacional*, *Green Letters*, *Canadian Literature*, *Interdisciplinary Studies in Literature and Environment*, *Journal for the Study of Religion, Nature and Culture*, and *Humanities*.

Members of the Unit have acted as reviewers for the following publishers: Bloomsbury Academic, Routledge, Anthem Press, Rowman & Littlefield, University of Minnesota Press, Edinburgh University Press, Palgrave, SUNY, Verso, and Pluto Press (**Noys**); Edinburgh University Press and Palgrave (**Price**); Ashgate and Oxford University Press (**Crossland**).

Staff in the Unit are represented on a number of external academic bodies. **Crossland** is Secretary of the British Association of Literature and Science (BALS). **Frey** is a member of the European Science Foundation Peer-Review College (2019-). **Noys** is External Affiliate of the Centre for Philosophy and Critical Thought, Goldsmiths, University of London; an academic consultant on the project 'Experimentation and Dissidence', The University of Lisbon (2016–2018), funded by the FCT (Portugal); and a reviewer for the Slovenian Research Agency (2019). **Price** is a member of the British Association for Romantic Studies and British Society for Eighteenth-Century Studies. **Salkeld** is a member of the Malone Society and the British Shakespeare Association. **Dunkerley** is on a committee member and treasurer of The Association for the Study of Literature and Environment.

Members of the Unit have presented plenaries and participated in a range of academic conferences and events. These include **Price** presenting an invited and funded plenary at the 'Fictive History and Historical Fictions' Conference, Huntington Library, Pasadena (May 2017), **Noys** presenting keynote plenaries at the Fiction/Reality Conference, Dansehallerne, Copenhagen, Denmark (4-9 October 2016), the *CounterText* Conference: The Post-Literary, University of Malta, Valletta Campus, (6-8 April 2018), and at the Research School on Peace and Conflict, Oslo, Norway (28-30 November, 2016), and **Frey** giving invited keynotes at the 'Comics and Graphic Novels', conference, Department of Languages, University of Kent (June 2016) and at 'The Graphic Novel', University of Bologna/Paris (Nanterre Ouest), Faculty of Italian and Comparative Literature, University of Bologna (May 2015). Members of the Unit have also spoken at the Institute for Historical Research (IHR) and the Shakespeare Institute (**Salkeld**), at the Early Modern Papacy Symposium, Oxford Research Centre in the Humanities, University of Oxford (2015) and Early Modern Soundscapes Conference, University of Bangor (2014) (**Quinn**), at 'Poetry and...' King's College London (2018), as a panel member for 'Postcards from The Edge: Communicating Climate Change', ASLE-UKI Postgraduate conference, University of Lincoln (2016) (**Dunkerley**), at the Twentieth and Twenty First Century French and Francophone Studies conferences (St Louis 2016 and Providence 2018), the MLA (Vancouver 2015), and the Society for French Historical Studies (Montreal 2014) (**Frey**).

Staff have conducted external PhD examinations at the Universities of Melbourne, Reading, Western Sydney, King's College, and UCL (**Noys**); Sheffield and Durham (**Price**); Leeds Beckett (**Crossland**); and Essex (**Salkeld**). **Noys** is visiting external examiner for the Modern and Contemporary Literature and Criticism MA, University of Malta (2017–) and was external examiner for the MA in Cultural and Critical Studies, University of Westminster (until 2015). Staff have been external examiners for undergraduate courses at Edge Hill University (**Quinn**) and De Montfort University (**Salkeld**).

Other achievements and activities

The Unit has attracted external recognition in a number of ways. Works by the Unit have been awarded, or shortlisted for, a wide range of prizes: **Crossland's** monograph *Modernist Physics: Waves, Particles, and Relativities in the Writings of Virginia Woolf and D. H. Lawrence* (Oxford University Press, 2018) was shortlisted for The British Society for Literature and Science book prize for 2019; **Stevens'** co-edited book *High Spirits: A Round of Drinking Stories* (Valley Press, 2018) received the Saboteur Award for Best Anthology (2019); and **Swann** won the Bridport prize for Flash Fiction and was commended in the short-story category (2016). There was the joint award to **MacLeod** of the 2016 Eccles British Library Writer in Residence Award at the British Library, which promotes research into the libraries' collections on the United States and Canada; while **Price** received a Huntington Library visiting fellowship in 2014 for research on the archive material for the Porter family, including the author Jane Porter, which then informed her monograph *Reinventing Liberty: Nation, Commerce and the Historical Novel from Walpole to Scott* (Edinburgh University Press, 2017). In the creative writing community, **Stevens** was judge

for the Worthing WOW Literary and Film festival: Children's Fiction Competition (2016), while **Swann** served as a judge for the Bath Flash Fiction Award (2017), for the Reflex Fiction International Flash Fiction Competition (Winter 2018), and for the National Flash Fiction Youth Competition (2018). Swann's collection *Stronger Faster Shorter: Flash Fictions* launched the Flash: The International Short-Short Story Press (2015).

Impact and Engagement Achievements

The Unit has created a diverse range of impacts through collaborations with partners, at both an individual level and through its Research Centres and groups. The 2 impact case studies, around the public awareness of technological change (**Noys**) and cultural memory and graphic narrative (**Frey**), are both integrated in the research culture of the Unit and part of a broader commitment to developing impact. This culture involves mentoring, Unit administrative support, investment, and development of impact activity. The Unit works closely with the Research Office to coordinate and record impact achievements and the Unit's contribution to economy and society.

Beyond these strands of research, the Unit has supported a range of projects, both collective and individual, that have delivered significant impacts within the REF2021 assessment period. Directly and extensively addressing matters related to Equality and Diversity, **Salkeld** developed an impact project on Shakespeare's association with Lucy Negro, or 'Black Luce', a Clerkenwell brothel owner from the 1570s, based on research published in the monograph *Shakespeare Among the Courtesans: Prostitution, Literature and Drama, 1500-1650* (Ashgate, 2012), entered into REF2014. Impact was achieved through the writer Caroline Randall Williams, who met with Salkeld and discussed the research, incorporating Salkeld's argument and persona within her volume of poetry, *Lucy Negro, Redux* (Ampersand Books, 2014). In 2018 Salkeld met with Paul Vasterling, Head of the Nashville Ballet, Tennessee, who commissioned a ballet based on *Lucy Negro, Redux*. The resulting ballet's world premiere was performed in Nashville on 8–10 February 2019. A new volume of the poems was published together with an interview between Paul Vasterling and Caroline Randall Williams, and materials associated with the ballet titled *Lucy Negro, Redux: The Bard, A Book, And A Ballet* (Nashville: Third Man Books, 2019). A series of videos related to it, 'Lucy Negro, Redux', are also available on YouTube (1,839 views as of 24 April 2019). These activities have attracted significant international attention. **Crossland** has engaged with the public understanding of gender and science, presenting 'Waves, Particles and Pronouns: Virginia Woolf's *Orlando*' at the Royal Society (10 February 2020), part of a Royal Society Lates event on science fiction in celebration of LGBT+ History Month. A [short summary](#) and a [recording](#) are available via the Royal Society website.

In terms of critical engagement and impact on social issues, **Dunkerley** engaged with literature and environment through an impact project on 'Poetry and Fracking', consisting of poetry reading at the anti-fracking camp in Balcombe, West Sussex (UK) in 2014; a public presentation at the Hay Festival (2 June 2016); winning the ASLE UKI/INSPIRE public Lecture on Literature and Sustainability competition; and publishing the online essay '[Poetry and Fracking](#)' (22 June 2017), Little Toller Books blog. Dunkerley has thus been a powerful literary voice at the heart of a highly successful grassroots protest movement.

Our work in support of the bicentenary of John Keats's composition of 'The Eve of Saint Agnes' in Chichester, organised by CRESS (in partnership with the South Downs Poetry Festival), was attended by over 200 people. The event involved presentations by **Price** and Professor Nicholas Roe (University of Saint Andrews), a dramatic performance of an original play by Peter Phillips (titled 'Keats in Chichester'), and a dramatic reading of the poem involving **Foyle**. This was also the inaugural South Downs Poetry Festival, which has since become a firm partner of the Unit. A similar event was organised in 2020 focusing on Keats life and letters, involving **Price** and **Foyle**. **Price** has curated the contribution of the Unit to the **Blake Fest** in 2018, on Blake and women, and in 2019, on Blake, revolution and popular culture. This annual public event is based in Bognor Regis and received Arts Council funding in 2019. **Price** is a consultant for the Unit on the 'Transatlantic Ties' project with the West Sussex Records Office. This project has been awarded USD100,000 through the West Sussex County Council to develop the Record Office's

resources on the American Revolution, which include a manuscript copy of the Declaration of Independence. Its aim is to develop an 'American Collection', digitising key documents, including the declaration, producing a website, and engaging with schools and public events as widely as possible. Alongside playing a consulting role, the Unit will support the project in developing on public events, podcasts, and website resources, through Price's research on the reception of the American and French revolutions in eighteenth-century literature, especially by women.

Finally, in terms of globally addressed engagement and impact, **Leeson** and **Quinn**, representing *The Chichester Centre for Fairy Tales, Fantasy and Speculative Fiction*, featured in the Netflix documentary *Myths and Monsters* (2017). **Frey** was an adviser on the Citi Exhibition Manga (2019), an exhibition of Japanese comic book and graphic narrative art at the British Museum. This was the largest exhibition of manga outside Japan and as well as advising **Frey** also contributed a text to the accompanying catalogue, *Manga* (Thames & Hudson, 2019), tracing the evolution of manga into the graphic novel.

Public Engagement Events

The Unit also supports ongoing public engagement through events, internationally, nationally, and regionally. This activity has been supported through travel funding, where necessary, and through working with partner institutions to engage the public in our research production. Among the most significant of these activities include presentations at international art institutions by **Noys**: Skogen (Gothenburg, Sweden, 29 November 2018); Digging the Global South Symposium and Festival, Akademie der Künste der Welt, Cologne (2 November 2017); CityLeaks Academy Lecture, CityLeaks Urban Art Festival, Cologne (8 September 2017); and FASTER/SLOWER/FUTURE, Towards Post-Capitalism, KAAI Theater, Brussels (23-24 October 2016); Tensta Konsthall, Stockholm (14 March 2016); and Kunstverein für die Rheinlande und Westfalen, Düsseldorf (7 November 2014). **Quinn** has presented at the Fairy Tales Study Day, British Library (18 January 2020); given the annual lecture on Catholic Culture and History, Lewes (2019); been involved in 3 panel discussions at the Chichester Festival Theatre (in 2016, 2017 and 2018); presented at the Bridge Cottage Heritage Centre, Uckfield (2016); presented at the Hastings Museum and Art Gallery (2015); and presented at the East Grinstead Museum (2015). **Price** has engaged with local schools through the presentation and workshops on 'Gothic Histories' with Chichester LitFest (16 June 2016), delivered to 200 school-age students from sixteen schools across West and East Sussex and Hampshire. **Frey** has presented a public lecture at the Comics Museum London (2016). **Dunkerley** has presented at The Bradford Literature Festival (6 July 2019) and The Bodmin Poetry Festival (29 September 2019) on fatherhood and his new collection *Kin*, entered into this REF.