

<p><b>Institution: University of Leeds</b></p> <hr/> <p><b>Unit of Assessment: 34a</b></p> <p><b>a. Overview</b></p> <p>The School of Fine Art, History of Art and Cultural Studies (FAHACS) operates as a distinct administrative unit within the Faculty of Performance Visual Arts and Communications (PVAC). It houses a unique combination of 4 disciplinary areas: Fine Art, History of Art, Cultural Studies and Museum/Gallery/Heritage Studies. As a multidisciplinary unit committed to encouraging work across our constituent disciplines our research is structured to offer an equally unique combination of theory, history and practice (studio and curatorial). Transdisciplinary collaborative work is facilitated internally through School Research Centres (Centre for Critical Studies in Museums, Galleries and Heritage; Centre for Cultural Analysis, Theory and History; Centre for Cultural Studies; Centre for Jewish Studies), the School's journal <i>parallax</i>, and the Wild Pansy Press. Existing transdisciplinary research strengths include Feminism and Gender Studies, Postcolonialities, Museums and Heritage, Materialities, Curation as Practice, and the Social Histories of Art. The School's commitment to theoretical rigour is recognized internationally, and serves as the foundation on which we are now establishing a new research strength in Cultural Politics and a position of leadership in the Critical Humanities.</p> <p>Within this REF cycle FAHACS staff (26.1 fte) as a whole have produced over 50 books/monographs, 80 chapters, 80 journal articles, 150 conference papers, and have participated in 82 exhibitions.</p> <p><b>b. Research strategy</b></p> <p>Our research strategy is three-pronged: (a) grow the School's historical research strengths as listed above; (b) develop emerging leadership in critical heritage studies; (c) take the lead in addressing issues central to the role of the Humanities in the 21<sup>st</sup>-century university and society. We have achieved the general aims of FAHACS research strategy described in our RAE 2008 submission: motivating and supporting the individual scholar, maintaining critical mass and diversity in individual disciplinary and research areas, and developing the research culture of the School through enhanced support for Research Centres, PhD students, the hosting of international conferences, and the expansion of external partnerships.</p> <p>Evidence of our success in achieving our goals is demonstrated through the increased number of staff publishing, curating and exhibiting in international venues of the highest quality, and by the wide range of research collaborations and contributions detailed in section e below. Building on these achievements, the School has launched new strategic initiatives, which include:</p> <p><b>(1) Establishment of an international centre for research and training in heritage as a philosophical, social, cultural and technological practice.</b> This is anchored in leadership of the Transforming Cultural Heritage strand of the Culture, Society and Innovation Hub (CSI), created in 2011 through a successful bid for £1 million internal investment. The goal of the Transforming Cultural Heritage project (led by Professor Catherine Karkov) is to explore and develop new technologies with the heritage industries and to analyse their cultural impact—transforming the way heritage is understood, preserved and experienced in galleries, museums and heritage sites, as well as across the sciences, arts and humanities. Working through the School's Centre for Critical Studies in Museums, Galleries and Heritage (CCSMGH), Transforming Cultural Heritage leads interdisciplinary research projects with scholars in English and Digital Technologies at the Universities of Lethbridge, Turin, and Pisa (Karkov); with theatre professionals and community development groups at the Théâtre du Soleil in Paris and Phare Ponleu Selpak Social Centre and Art School in Cambodia (Thompson and Prenowitz); with Tyne &amp; Wear Archives and Museums, Glasgow Museums, Smithsonian Institution, Museum of London, and community groups in collaboration with colleagues at the Open University and the Universities of Durham, Newcastle, and East London (Graham); and with local museums and prisons (Harrison-Moore). Its success is evidenced by the growing number and diversity of successful funding applications and internationally acclaimed activities.</p> <p><b>(2) Taking a leading role in current debates surrounding the Critical Humanities.</b> This initiative is a proactive response to the situation of the Humanities in the evolving global academic and political climates. It is based in our Centre for Cultural Analysis, Theory and Practice</p>
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(CentreCATH) and our Centre for Cultural Studies, which also houses the acclaimed journal *parallax*, a platform for leading international research in this field. Work in the Critical Humanities builds on our commitment to enabling philosophical engagement with new technologies and heritage practices (as above), with current debates over issues of ethics, justice and intellectual intervention in the political sphere (e.g. Prenowitz's edited volume *Volleys of Humanity: Essays 1972–2009*; Morgan's multiple publications on Cosmopolitics; Swiboda's research on Mnemotechnics). It is strengthened by the appointment of a new Chair in Critical Humanities (Mowitt). This is a long-term strategic investment in maintaining and enhancing the profile and socio-political value of Humanities research in an increasingly profit-driven research framework. Events led by our 2013/14 Leverhulme Visiting Professor Carolyn Christov-Bakargiev will help to integrate of Fine Art staff and PhDs in the Critical Humanities initiative. Christov-Bakargiev, listed as the most influential person in the art world in Art Reviews' 2012 Power 100, will run staff-student workshops as collaborative explorations of her experience in curating Documenta 13.

**(3) Supporting new initiatives for expanding existing areas of research strength.** This includes mentorship and financial support for a new research project on the 18<sup>th</sup> and 19<sup>th</sup> centuries led by Mainz; financial support and exhibition space for public-facing work on artists' books, artists' writing and curation led by Taylor, Thurston, Lewandowski and Wild Pansy Press; expanding existing strength in postcolonialities to include the Middle Ages (Karkov and Frojmovic); promoting work in intangible heritage (Graham, Thompson, Prenowitz, Fukuoka, Karkov). This support has enabled staff to secure University funds (Higher Education Innovation Fund and Open Doors) for a variety of activities including international workshops (Karkov), permanent exhibition space (Taylor), public exhibition (Mainz), and community cultural awareness (Westgarth). Its success is evident in the growing range of research outputs submitted by individual staff for REF 2014 and in progress for REF 2020.

**(4) Enhancing opportunities for doctoral and post-doctoral scholars to contribute to School based research initiatives.** This includes expanding our Visiting Research Fellow programme, which has attracted AHRC funding to support Georgina Young, the Paul Hamlyn Fellow in Arts and Engagement/Clore Leadership Fellow (2012/13), and supporting doctoral contributions both to our existing research groups and to new student-led research activities. With this support current PhD students have established interdisciplinary research groups in psychogeography, practice-based curation, and critical film studies. This work is further supported through funding/professionalization activities offered through CentreCATH, the Faculty Graduate School, the Leeds Humanities Research Institute, and the Faculty-based Centre for Practice-based Research in the Arts (CePRA). Its success is evidenced by the increase in numbers of applications for post-doctoral and visiting research positions, which has grown from 2 in 2008 to 5–10 annually in 2012–14.

#### **Plans for Developing Research 2014–2019**

Pursuing foundations laid through the CSI Hub and School investment in Critical Humanities we will centre our staffing strategy in the Critical Humanities with planned new hires in Heritage and Museum Studies, Cultural Politics, Critical Theory and the Histories of Art. With the growth of heritage as a research funding priority both nationally and in the EU, and with our growing success in obtaining funding, we are well-positioned to lead research projects, programmes, and the philosophical critique of activities in this field. All posts will be designed to work across our four disciplinary areas.

Financial sustainability will allow us to further increase the number of post-doctoral students, visiting research staff, and Research Centre activities. In 2011/12 the School eliminated its historic deficit and has since achieved healthy cumulative surpluses. This has enabled us to initiate School-funded studentships, to provide match funding for post-doctoral positions (Henry Moore Institute Fellow), to allocate space and funding for visiting researchers, to help fund Research Centre activities (e.g. a master-class and public debate with art historian T.J. Clark), and to support collaborative research initiatives (such as student internships at Documenta 13 and the international colloquium 'Méduse en Sorbonne').

We aim to grow and diversify research income and support the further development of research concentrations. We have been successful in securing AHRC funding, and we will continue to foster and support AHRC bids. With the support of the University's European Office, we have begun to develop EU bids and to formalize extant collaborations with partners in the EU and Asia. We also continue to develop bids with UoL partners. The WW1 Centenary project Legacies of War is

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exemplary in this regard. It brings together academic partners across faculties, regional and international universities, and public sector and community partners in the UK and Europe. While principal leadership of the project lies in the Faculty of Arts, Sternberg leads its 'Culture and Arts' strand. Support from the University Study Abroad Office has enabled the establishment of an Erasmus Postgraduate and Staff exchange with the University of Paris 8, and we are establishing similar exchanges with Fukuoka University in Japan.

Growth of third sector partnerships is a priority. We are well situated through both the CCSMGH and the CSI Hub to grow national and international partnerships in the heritage sector, and via the editorial and curatorial work of our Fine Art researchers to initiate new relationships with contemporary art institutions in Europe, Asia, and North America.

**c. People, including:****i. Staffing strategy and staff development**

School staffing strategy during the assessment period has focused on consolidating and expanding existing areas of internationally recognised strengths in Feminism (Watkins) and Postcolonialities (Fukuoka), developing future leadership capacity in Critical Humanities (Mowitt) and Materialities (Checketts), and promoting cross-programme links in Heritage (Graham) and Curation as Practice (Thurston and Ferguson). Future hires will continue to focus on building these areas and expanding our international reach. FAHACS policy of developing the research potential and contributions of its existing staff has resulted in the promotion of 3 lecturers to associate professorships. New ideas and talent have been brought to the School by the appointment of 1 professor with proven leadership, and 5.5 lecturers or on a trajectory to become leading scholars in their fields. In this assessment period we have employed only 2 staff on fixed-term lectureships and these contracts are routinely for at least 2 years to allow some stability in career development. These appointments include entitlement to research time and funding, allowing staff appropriate opportunities to develop personally and professionally.

**Appointment and promotion:** All new staff receive induction into the research and support structures of the School, Faculty and University, and are mentored through the probation process by a senior member of staff, with whom they meet at least twice a year.

FAHACS has clear criteria and procedures for promotion, a core element of which is research excellence. Planning for promotion is an integral part of the annual Staff Review and Development Scheme (SRDS). In addition, all staff are mentored through the promotion process by our Faculty liaison, Head of School, and Director of Research. The UoL has clear equality and diversity policies which are embraced by the School. Equality is promoted in all FAHACS practices ensuring fairness in human resources processes and providing a safe working environment. This ethos is underpinned by the large number of staff whose research centres on equality and difference (e.g. Frojmovic, Graham, Morgan, Pollock, Prenowitz, Thompson). We continue to focus on issues of diversity across our disciplinary and research areas, and highlight this as part of the recruitment process. Four of 7 new hires are female (1 Asian), and just over 50% of academic staff, including 2 chairs, are female. All staff receive support with maternity/paternity, adoption, carer and compassionate leave, and our policy is to accommodate requests for flexible working hours.

**Research support and development:** Supporting, developing and retaining staff to become recognised research leaders is a key element of the School's mission, and significant resources have been invested in staff research development. Focused mentoring and training is organised through the annual Research Needs Analysis (RNA) process, in which each member of academic staff meets with the Director of Research to review research plans and to identify any additional support required (financial or other). This meeting forms the basis for organizing a timetable for research progress, including set milestones, research leave requirements, and ongoing quarterly or semestrial research mentoring with senior researchers. The RNA process is further supported through the annual SRDS meeting with a designated reviewer from the professoriate at which overall career development and needs are assessed. Thus both 'bottom up' and 'top down' considerations can be managed. All staff receive mentoring with funding bids and research outputs as an integral part of both RNA and of the peer support and review process implemented at School and Faculty level. All funding applications are reviewed by at least 2 senior researchers from the school and/or Faculty prior to submission. A budget line has been established to support Early Career Researchers through lighter teaching loads, and marking assistance; they are also

prioritized for research support (such as conference attendance) and leave. All Early Career Researchers meet with their mentor at 6-monthly intervals and, along with new hires, receive support to host research workshops targeted at developing their core projects and outputs. Further research and development support, including training in research leadership, grant writing, time management, and project management, for all staff is provided by UoL Staff and Departmental Development Unit (SDDU).

**Research leave:** The School has a research leave policy entitling all research-active staff to apply for leave on a rotational basis of 1 semester in 7. Since RAE 2008 we have instituted a second, competitive, route to leave. The assessment criteria are: realistic, organised and achievable activity plan for research leave period; appropriateness of leave activity and outputs to applicant's career development plan; level of national and/or international impact of outputs in relation to applicant's career trajectory and School strategic plan. Applications are reviewed by the Research and Innovation Committee. 100% of eligible applications for School-supported research leave within this REF period have been successful. The Research and Innovation Committee has an annual budget to which staff can apply individually or in groups for funds to support conference activity, research visits, publication or exhibition costs, project pump priming and other relevant activities up to a maximum of £2000 per year. In addition to our 2 routes to a semester's research leave we have initiated a short leave scheme to enable grant development. We have also initiated regular grant development surgeries in the School led by staff from the Faculty Research Office. Since RAE 2008 we have appointed a School Research Administrator to support staff with the planning, development and dissemination of research activities.

**Support for external/emeritus researchers:** Post-doctoral researchers (5 in this period) are fully integrated into the research activities of the School, participating in School research seminars and salons. They have access to School research/travel funding (up to a maximum of £2000). We have an active and growing community of Visiting Research Fellows (who may participate in all School research activities, and apply for funding for special projects). Visiting Professors (2), and emeritus staff (3) participate in research seminars and play a key role in research mentoring activities. As noted above, Christov-Bakargiev will run a series of postgraduate workshops in 2013/14, while Mowitt worked with postgraduate students as a Visiting Professor before his permanent appointment to the School. Emeritus Professors Fred Orton and Ben Read retain active roles in the School by offering sustained research mentoring to members of staff.

#### ii. Research students

Within this REF period we have awarded a total of 38.5 PhDs. All PhD students receive professional training through Graduate School programmes, CentreCATH and CCSMGH activities, which include pedagogical training, and research salons and master-classes run by internationally leading scholars. PhD students are fully integrated into the Invited Speaker and Visiting Artists series, and all students are able to participate in, conceive and host events. All PhD students receive an annual funding allocation for research activities, including presentations at conferences. The School has supported approximately 100 students to present their work at 45 conferences, symposia and events in 25 countries in this REF period (including the College Art Association, and the Association of Art Historians). Students develop professionalism through presenting their own research internally and externally, and by participating in the editing and publication of the journal *parallax* (2–3 students per year). School PhD students consistently take leadership roles in the Association of Art Historians, and the School has hosted the AAH careers event. The Faculties of Arts and PVAC also host international collaborations, including a practice-led research workshop at the University of Copenhagen in 2011 (following an inaugural event in Leeds). The School-led 'Changing Identities' research partnership with the Finnish Academy of Fine Art, Finnish National Gallery, University of Gothenburg, Göteborgs Konsthall, Henry Moore Institute, and Project Space Leeds received a €320,000 EU Culture Grant. A series of international seminars and exhibitions led to the publication, *Artists as Researchers*, co-edited by emeritus Palmer and featuring contributions from 6 FAHACS PhD students. Alumni from the Fine Art area currently hold the Turner Prize (Liz Price, 2005), Threadneedle Prize (Clare McCormack, BA 2013), and were shortlisted for the 2013 Northern Art Prize (Joanne Tatham, 2004). Their success demonstrates the impact of our strong research culture on practice-led PhD students and undergraduates alike.

In the first AHRC Block Grant Partnership (BGP) the school received one of the highest allotments of awards in the University. UoL is now part of the White Rose College of the Arts & Humanities AHRC-



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funded Doctoral Training Partnership, which has secured in excess of £19 million from the AHRC to recruit and train more than 300 fully-funded doctoral students over five years. (Details are available at [www.arts-and-humanities.whiterose.ac.uk/college-of-arts-humanities/](http://www.arts-and-humanities.whiterose.ac.uk/college-of-arts-humanities/).) We adhere to all University and RCUK equality guidelines in the recruitment and support of research students. We have taken a lead in establishing a Code of Practice for Postgraduate Students engaged in teaching, which emphasizes university equality and diversity standards. In this REF period we have had three Collaborative Doctoral Awards with the Henry Moore Institute, Wakefield Prison, and Leeds Museums and Galleries and are seeking to develop more with a range of regional and national heritage institutions. Two of our PhD students are active in the 3rd sector as curators and practicing artists (Belinfante, Rose). A second PhD recruited from the 3rd sector completed his degree in 2011 (Levy).

All research students work with a team of at least two academic supervisors. Supervisors follow the University and School codes of practice for supervision of research degree candidatures. All full-time students are required to attend a minimum of 10 formal supervisions per year (5 for part-time students). The University and School codes of practice are fully in accordance with the QAA's code of practice for the assurance of academic quality and standards.

Student progress is organised and monitored through the University's online Postgraduate Development Record (PDR). On registration students undertake the PDR training needs assessment, which is reviewed by the Postgraduate Research Tutor and revisited annually. Supervision reports are submitted to and archived on the PDR, as are the supervisory team's annual formal reports on the student's progress (6-monthly in year 1). The University offers an extensive range of training for research students through the Graduate School and SDDU, including specific course and subject related training, career planning and development, teaching, and generic skills training. In addition FAHACS students receive training and professionalization through the conference and editorial activities outlined above. The School allocates an annual research budget of £250 per student (with an additional £200 available for language training). Applications for funding are assessed by the Research and Innovation Committee (which includes a PhD student member). This allocation also supports archival and field research activities.

#### **d. Income, infrastructure and facilities**

Within this REF period the UoA has seen a significant increase in funding applications (totalling £1,191k) and diversification of income streams as a direct result of increased support at both School and Faculty level. Since RAE 2008, the number of successful applications has grown by 50% and the range of funders solicited has doubled. Successful external grants have been made to the British Research Councils and other funding bodies, including AHRC Research Leave (Harrison-Moore); AHRC Network Grants 'Postcolonising the Medieval Image' (Frojmovic and Karkov), 'Migrant and Diasporic Cinema in Contemporary Europe' (Sternberg); AHRC Follow-on funding 'Ways of Knowing' (Graham); AHRC Development Grant 'How Should Decisions about Heritage be Made' (Graham); AHRC Standard Research Grants 'Concentrationary Memories' (Pollock); AHRC Fellowship 'Trauma and Aesthetic Transformation' (Pollock); Leverhulme Fellowship 'From Trauma to Cultural Memory' (Pollock), 'Call to Arms: *Gloire* and French Revolutionary Art' (Mainz); British Academy Small Grant 'Art of Anglo-Saxon England' (Karkov), 'Projecting Peace' (Morgan), 'Terrible but Unfinished Histories' (Thompson), 'Cixous Seminar Publication' (Prenowitz); British Academy Travel Grant (Karkov, Rea, Thompson), Arts Council of England (Taylor, Thurston, Lewandowski and Belinfante); Henry Moore Foundation (Thurston, Checketts); Asian Cultural Council 'Terrible but Unfinished Histories' (Prenowitz and Thompson); EU Culture Grant 'Artist as Researcher' (Rea, Palmer); Clark Institute Fellowship 'After-affect/After-image: Trauma and Aesthetic Transformation' (Pollock). Many projects reflect an increase in PI collaborations across areas within the School (Thompson and Prenowitz), across Faculties (Concentrationary Memories was a collaboration between Pollock and a Co-I in French), with other HE institutions (Graham with Newcastle and Durham Universities) and with museum and heritage organisations (Graham with Tyne & Wear Archives and Museums).

**Organisational Infrastructure.** School Research Centres include the Centre for Cultural Studies, the Centre for Jewish Studies, CentreCATH, and the Centre for Critical Studies in Museums, Galleries and Heritage (CCSMGH). Research Centres are supported in developing distinctive areas of research within and across disciplines. Centre directors are responsible for developing and sustaining strategies for securing research income. The Centre for Cultural Studies supports

the journal *parallax* through a partnership with Taylor & Francis publishers. Cultural Studies staff members act as executive editors, supervising an editorial team of doctoral students from across the School. The Centre for Jewish Studies provides financial support for post-doctoral scholars and events. CentreCATH and CCSMGH support a broad range of research activities including developing collaborative funding bids and hosting research events. In this REF period CentreCATH ran two conferences and two 18-month long seminars with visiting international speakers, which has led to 6 publications. CCSMGH has hosted two international conferences, and developed the School's Transforming Cultural Heritage strand of the Faculty's CSI Hub. This has been further supported with the hire of a University Research Fellow in Intangible Heritage (Graham).

**Operational infrastructure.** We have appointed a 0.5fte School Research Administrator to provide expertise and support in the application process and post-award grant management. Alongside the Director of Research, she identifies and publicises funding sources and provides targeted guidance to staff. School Communications and IT officers enable the promotion of research events and the dissemination of outputs through web platforms and in collaboration with the University Press Office, and provide dedicated support for the maintenance of research project web pages. The Faculty Research Office provides extensive support in the development, submission and management of funding bids.

Research is further supported at University level by the Brotherton Library, one of the foremost university libraries in Europe. Subject librarians work with the School in developing holdings and provide specialist support and staff/PhD training. Particular use is made of its outstanding collection of rare books and manuscripts, which has been used for research purposes by almost all staff. Individual staff make research use of the University of Leeds International Textiles Archive (ULITA), and the Marks and Spencer Archive, a 19,000 sq ft new resource housing 70,000 items. The Stanley and Audrey Burton Gallery (the University's Art Gallery) is used for research on its collections and as an exhibition space for both staff and research student practitioners. The Gallery's Curator, a graduate of our Cultural Studies MA programme, works proactively with us in developing further research opportunities for staff and students. Important research support is also provided through the local archives and exhibition spaces of the Henry Moore Institute and Leeds Museums and Galleries.

Staff offices, workshops, and research student studios extend across 5 buildings. Dedicated studio and workshop space is in accordance with staff research and teaching expertise. Exhibition space extends across 3 separate buildings and includes a dedicated exhibition space for Wild Pansy Press. We also maintain dedicated research space for PhDs and post-docs, for Visiting Research Fellows, and for the journal *parallax*. Since 2008, significant investments have been made in IT and electronic media, with dedicated IT facilities for both staff and students within the School. Consolidation of the School in one location is a priority at both School and Faculty level, and plans to move into a new space allowing expansion of the research, staffing and teaching activities of the School, in 2014/15, have been developed. This move will allow us to create bespoke teaching and research facilities, including state of the art studio, workshop and exhibition spaces.

Operational infrastructure is used to support and develop our organisational infrastructure. Scholarly engagement and collaboration with UoL, local, and regional archives is promoted by both the Faculty Research Office and the School Research Administrator, and funded and developed through the schools' Research and Innovation Committee and Research Centres. CCSMGH and CentreCATH provide support through mentoring and hosting research partnerships both within the UoL and with arts and heritage organisations. CCSMGH works with the Faculty's Hub in establishing and developing areas of research strength in the prioritised areas of heritage and cultural values. In 2011/12 the School dedicated significant funding to developing a collaboration between a School-led 18<sup>th</sup>/19<sup>th</sup> century research project, the Brotherton Library, and the Stanley and Audrey Burton Gallery, in order to facilitate larger external bids and third sector partnerships. Higher Education Initiative Fund (HEIF) money and UoL investment through the CSI Hub is routinely used to support key areas of research strategy as listed in section b above, and to develop external funding bids in these same areas. School research strategy and activities are monitored, assessed and prioritised at both Faculty and University level through the annual Integrated Planning Exercise.

#### **e. Collaboration or contribution to the discipline or research base**

FAHACS takes a leading role in innovative interdisciplinary collaborations within HE, with the third sector, the business community and the public. Our hallmark combination of Fine Art, History of Art, Cultural Studies, and Museum/Heritage Studies continues to produce a unique brand of scholarship strongly grounded in an integration of theory, history and practice. Contributions within this REF period include:

**Collaborations.** We maintain an active research collaboration with History of Art at York, with whom we share seminars and workshops. Several staff and research students are involved in a collaborative project on materiality with the V&A and UCL (led by Checketts). CentreCATH and the Fine Art area maintain a collaboration with Documenta13 and the European Artistic Research Network (EARN) which has included participation in research symposia and student internships at Documenta13 (Ferguson). In 2012, with the UoL School of Modern Languages, we expanded an Erasmus staff exchange with the University of Paris 8 to include PhD student exchange, reinforcing ongoing research collaboration with the Centre d'Etudes Féminines & du Genre at Paris 8 (Thompson, Prenowitz). Individual staff have established ongoing research collaborations through (for example) an AHRC funded network on postcolonising the medieval image (Frojmovic & Karkov with partners: Universities of Wisconsin Madison, Illinois Urbana-Champaign, and York); the Canadian Social Science and Humanities Research Council-funded international Visionary Cross project (Karkov, with Universities of Lethbridge, Pisa, and Turin) which is developing a semantic web of Anglo-Saxon England. We maintain an FP7 Artist as Researcher collaboration with the Universities of Helsinki and Gothenburg. AHRC-funded exhibition projects on Nordic and Russian art (Jackson) have involved staff collaborations with the University of Copenhagen, the University of Stockholm, the National Gallery, the Scottish National Gallery, the National Galleries of Denmark and Sweden, and the Groningen Museum. Staff maintain ongoing research relationships with the Smithsonian Institution (on disability and museum access); Tate Britain (Turner archives); Phare and Théâtre du Soleil (community theatre work based in Cambodia and France); curatorial work at the Freud Museum (Pollock), Whitechapel Gallery and Serpentine Gallery (Thurston); an inter-institutional seminar on Marxism and historical materialism based in London (Day); the Legacies of War project which collaborates with multiple civic institutions in Leeds and beyond for preparation for the First World War Centenary (Sternberg). These collaborations have served to deepen existing research strengths in Feminism, Postcolonialities, Curation, and the Social Histories of Art, and to lay the foundations for new research in the Critical Humanities.

In 2011 we recruited a University Research Fellow in Intangible Heritage (Graham) to facilitate exchange and develop partnerships with public, business and third sector bodies. She has been highly successful in this area. We have directly funded exchanges with international book fairs, French and Cambodian theatre groups and social service centres, and the DARE collaboration with Opera North. We have close collaborations with Project Space Leeds and Pavilion (Leeds), with gallery talks regularly given by staff from across the School (Day, Lewandowski, Pollock, Prenowitz, Thurston). We proactively support school-based submissions to Faculty- and University-funded initiatives aiming to facilitate collaboration with third sector institutions (HEIF, World Universities Network). Our success rate in these initiatives is approximately 90%, with a total of £45,900 awarded in this REF period.

**Consultancies/Residencies/Advisory Boards.** Hill was seconded to Tate Britain, and has worked as a consultant to Welcome to Yorkshire Turner Trail, Sotheby's and Bonhams. Rea has worked as consultant to the British Council on Creative Entrepreneurship in Nigeria. Jackson was appointed Research Assessor to the Statens Museum for Kunst (Denmark). Thurston has been a research advisor to the Serpentine Gallery, Writer in Residence at the Whitechapel Gallery, and Artist in Residence at the Irish Museum of Modern Art. Hill is a committee member of the Turner Society, and a Trustee of the Leeds Arts Collection Fund. Jackson is a Board Member of the Barber Institute of Art, Birmingham; and of the State Russian Museum Virtual Project, Pushkin House. Thompson is a member of the Theravada Civilisations group, a Luce-funded international initiative for research leadership in Buddhist Studies. Rea is chair of the Harlow Art Trust and Lucy Gibbard Gallery. Lewandowski is chair of Pavilion Arts.

**Research Councils.** The School's contribution to research and scholarship at national and international levels is demonstrated by the work that staff do for Research Councils, HE institutions, publishers, scholarly societies, and museums and galleries. For example, Pollock sits



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on the Leverhulme Trust Advisory Panel: Arts, and on the jury of the Philip Leverhulme Prize. Karkov has refereed research proposals for AHRC, IRCHSS, and the Fulbright Programme, and is an output assessor for REF 2014. Thompson has reviewed a MacArthur grant nomination. Graham is a Peer Reviewer for AHRC on disability and heritage topics. Pollock is Peer Reviewer for AHRC.

**Honours.** Karkov and Bristol are Fellows of the Society of Antiquaries of London, and Karkov is a Fellow of the English Association. Pollock was named CAA Distinguished Feminist Scholar (2010), Pilkington Professor of Art History, University of Manchester (2011), Getty Visiting Professor at Jawaharlal Nehru University New Delhi (2011), and Fellow at the Clark Art Institute (2011). Thompson was appointed Programme Director at the Collège International de Philosophie (Paris, 2011–16). Staff publications have been nominated for or won book prizes (Pollock, Harrison-Moore, Day). Rushton received an Arts on the Underground commission for 'Piccadillyland'.

**Editorial.** Frojmovic edits a series on the Middle Ages for Brill. Pollock edits the *New Encounters: Art, Cultures, Concepts* series for I. B. Taurus. Graham is the Learning Editor of the *Oral History Journal*. Thompson co-edits *Udaya: Journal of Khmer Studies*, and is on the editorial board of the *Buddhist Studies Review*. Day is advisory editor of the *Oxford Art Journal* and *Art & the Public Sphere*. Karkov is on the editorial boards of *Oxford Bibliographies Online: Medieval Studies*, the *Journal of the British Archaeological Association*, and *Old English Newsletter*. Pollock is on the editorial advisory board of *Journal of Visual Culture*, *Rethinking History*, and *Subjectivity*; Rea is on the editorial board of the *Oxford Dictionary of African Art*; Morgan is contributing editor to *Angeliki*.

**External Examining.** Staff have examined doctoral dissertations at numerous national and international institutions, including Sussex, Manchester, York, KCL, UCL, Courtauld, Goldsmiths, Warwick, University of Paris 8, University of Canberra, University of Rennes II.

**Conference organisation.** Pollock organises annual conferences through CentreCATH; Thompson organises seminars and workshops at the Collège International de Philosophie (e.g. a collaborative study day on literary visions of the 'non-self' with the Bibliothèque nationale, Paris), and hosted a conference at the Théâtre du Soleil, Paris, in October 2013; Karkov has organised conferences at the University of Leeds, and Ruthwell (Dumfries), is on the organising committee of the Leeds International Medieval Congress, and organises sessions at the International Conference of Medieval Studies at Kalamazoo as a board member of the Rawlinson Center for Anglo-Saxon and Manuscript studies (Western Michigan University); Harrison-Moore organised, in collaboration with the Association of Art Historians, the 'Don't Ask for the Mona Lisa' conference on academic/curatorial collaborations; Harrison-Moore and Westgarth hosted the annual Museums & Galleries History Group conference, and Rea the 2012 African Studies Association conference in Leeds. Prenowitz organised a conference at the Sorbonne on Cixous's 'The Laugh of the Medusa' in collaboration with the University of Paris 8 and the University of Barcelona.

**Reviewing:** Day reviews submissions to Columbia University Press, Liverpool University Press, Routledge, Ashgate, and the journal *Theory, Culture and Society*. Graham is a Peer Reviewer for *Museum and Society* and the *British Journal of Learning Disability*; Watkins for Continuum, I.B. Taurus and Blackwells. Fukuoka referees for *Positions: Asia Critique*. Hill and Checketts review submissions to Manchester University Press. Karkov referees for Oxford University Press, Exeter University Press, and University of Toronto Press. Thompson referees for *Compass Journal of Religions*, *Southeast Asia Research*, and *The Journal of Southeast Asian Studies*; Mainz for *The Historical Journal* and *Modern Language Review*. Day acts as Peer Reviewer for DAAD. Day and Thompson have been members of the Henry Moore Foundation Fellowship committee.

**Public Lectures/Exhibitions:** All research-active staff are regularly invited to give lectures/exhibit at national and international venues. Invited keynotes include Karkov (King's College London, Cambridge University, Oxford University, Edinburgh University, Manchester University, University of Bath Spa); Morgan (Amherst, University of Riga); Pollock (multiple national and international venues), Thompson (University of Heidelberg), Thurston (Denver Museum of Contemporary Art).

The multiplicity of individual collaborations and contributions attests to the significance of the School's role in impacting the development of, and setting the research agenda for, our constituent disciplines. The School's internationally recognized commitment to theoretical rigour and politically engaged scholarly debate ensures a more far-reaching contribution to the Humanities at large.