

Institution: University of Leicester
Unit of assessment: UoA34 Art and Design: History, Practice and Theory
<p>a. Overview</p> <p>The Unit comprises staff from the Department of History of Art and Film of the College of Art, Humanities and Law (CAHL). The Unit has research strengths in British medieval art and architecture, Italian art c.1400-1800, 20th century and contemporary art, architecture and planning, and British and American cinema and television. There are seven members of academic staff: three art historians (Ekserdjian, Lindley, Frangenberg), one architectural historian (Richards), two film historians (Chapman, Barefoot) and one specialist in American art, architecture and literature (Tallack).</p> <p>The department's research is characterised by a combination of a strong empirical and cultural-historical methodology with the analysis and use of aesthetics, philosophy and cultural theory. In research as in PhD supervision we take an outward-looking interdisciplinary approach, as evidenced by the research collaborations detailed later and also in the range of innovative topics supervised both within the department and with colleagues across the university. The research income of the department over the current census period has included major collaborative research projects with six-figure budgets (see section Di). This has been accompanied by – indeed has been used strategically to generate – a doubling in the number of research students (see section Cii), which in turn has benefited from and precipitated growth and developments in the research culture, taught masters programmes and supervisory support infrastructure of the department.</p> <p>The commitment to make ever more substantial contributions to the research base has continued to involve the department in the organization of academic conferences and in extensive refereeing and editorial work for publishing houses and journals, as well as in advisory roles and board memberships for numerous arts, film and television, and government institutions. The dissemination of our research to the broadest demographic has continued to be a priority, and the current census period has seen extensive programmes of public lectures as well as frequent media appearances and the organization of public art exhibitions, from the relatively modest local show to the international 'blockbuster' (see E).</p>
<p>b. Research strategy</p> <p>The two main objectives of the current census period have been to increase our postgraduate research community and our research funding income, and we have achieved these by tackling them in tandem. First: the department secured three fully funded PhD studentships through AHRC-funded Collaborative Doctoral Awards as well as PhD studentships attached to major research projects, has used departmental funds strategically to support PGR and MA scholarships, and also appointed a Graduate Teaching Assistant, which is a four year post involving time-commitments of 20% teaching and 80% research leading to a PhD. Second: the department's approach to research income has involved a shift away from individual grants for the single researcher towards a more co-ordinated, outward-looking approach with an emphasis on leading or participating in major collaborative projects: Lindley is PI for 'Representing Re-Formation' and Chapman is CI for 'Spaces of Television' (see D. i.). We have agreed with the College that a realistic ambition for a department of our size is to host one major research project at any given time, and in this we have well exceeded our targets for the current REF period. The department's research strategy for 2014-19 involves continuing to build upon the following commitments:</p> <ol style="list-style-type: none"> 1. To produce and disseminate internationally-significant and impactful research; 2. To secure external research funding for research projects and PhD recruitment; 3. To expand taught masters provision to formalize a stream of PhD students; 4. To improve PGR research culture and infrastructural support.

In order to deliver these the department has introduced a range of initiatives in administration and research culture, including: annual research reviews in which staff discuss work-in-progress with the HoD (**Chapman**) and Research Director (**Richards**). These allow for the discussion of research and output timetables and research bids in progress, and the dissemination of targeted information on appropriate funding schemes and collaborative opportunities. Much of the latter happens continually through regular department meetings and notifications from the Research Director, and also through the comprehensive support and advice programmes offered by the Research Support Office (RSO). We have also initiated an annual meeting for members of staff to discuss their research and funding plans and share information, which is backed up in greater depth by another new initiative, our 'work-in-progress' seminar series. Our commitment to encourage interdisciplinarity in research and supervision is detailed with examples in sections C and D.

We shall formalize MA to PhD conversion through two main channels. First, through the new MA in Film and Film Cultures, a collaborative venture with the School of Modern Languages which has attracted a lot of international interest from its inception in 2011, and was designed in large measure as a 'feeder' for future PhD students, hence the research methods module and a heavily weighted 90-credit dissertation. Second, through launching – in January 2014 – a new Distance Learning version of our MA in Country House Studies, which is offered by the Centre for the Study of the Country House (Director: **Ekserdjian**) in collaboration with Lamport Hall Preservation Trust. The strategy for increasing MA to PhD conversion is simple: by increasing numbers overall and bedding-in innovative training programmes, delivered in collaboration with colleagues across the university, to ease the transition to full independent research.

The recent establishment of the CAHL International Strategy Group, which includes representation from our department (**Richards**), is beginning to look at ways of increasing research funding, collaboration and exchange on the global scale, as well as seeking to increase international postgraduate recruitment. This will also provide a fresh new cornerstone for our research strategy over the coming years.

c. People

i) Staffing Strategy and Staff Development

Our goal is to increase our staffing in key research and teaching areas by growing student numbers to provide additional income. The department recruited a college-funded Graduate Teaching Assistantship in film which includes PhD study (**Stewart**, contract commenced September 2013), and won approval for a new lectureship in Film and Television Studies to be recruited in the 2013-14 academic year, and these appointments will double the capacity of the film and television side of the department. A longer term aim of the unit is to secure a post in Country House studies, to be funded primarily through income to the Distance Learning variant of the masters programme mentioned in B.

All new staff are assigned a mentor to assist them in integrating with the department. The mentor's activities involve scheduling informal meetings to discuss any issues, observing teaching, and advising on training needs and programmes offered by the university's Staff Development Partnership (SDP). The standard of courses and teaching is monitored by the department's Academic Director and discussed at curriculum review and External Examiners' meetings. These areas are revisited during the annual staff review with the HoD. The annual staff review is also where promotions are discussed and objectives are set as conditions for being put forward for consideration by the university's Promotions Committee. These milestones typically are related to significant research outputs being completed and published and/or to the securing of research funding. During the current census period two members of staff have been promoted on the basis of research and publication achievements (**Richards** to Senior Lecturer; **Franzenberg** to Reader). While senior members of the department have enjoyed significant success in terms of research funding, more junior members have yet to enjoy the same success. A key part of our staff development – and indeed our research funding – strategies will be for junior members to be mentored by seniors as collaborative partners in larger bids.

Research leave for all staff is granted on a case-by-case basis via HoD-approved staff applications to the College, with full-time research staff becoming eligible to apply for one

semester of leave after every six served. Research leave has to be used to progress research outputs, dissemination, impact and funding applications, and staff are required to demonstrate this through submitting a report to department and college upon completion of the leave. Future leave is provisionally granted – or might be withheld – depending on whether or not the researcher has completed the period of leave satisfactorily in accordance with stated aims. Departmental Heads are granted a year's study leave after completing the standard three year term. During the current census almost all staff have been granted research leave (**Barefoot** x2 semesters; **Frangenberg** x2; **Lindley** x1; **Richards** x1; **Chapman** x2 on the basis of Headship). **Ekserdjian's** research leave entitlement has not been cashiered in this period but has been allowed temporarily to accumulate in recognition of his three year period of Leverhulme-funded leave. The departmental offers a research bursary of – on average – £300 per year to be used by individual members of staff on research related activities.

All staff involved in recruitment (whether for staff or students), staff development and leave entitlement procedures are periodically re-trained in Equal Opportunities issues, which is informed by the university's award winning (European Commission for 'HR Excellence in Research') implementation of the 'Concordat to Support the Career Development of Researchers'. EO is a standing item on departmental agendas and the department's EO representative (**Chapman**) is supported by a College EO Committee and Central Equalities Unit, while the University's Single Equality Scheme is subject to on-going review in response to legal developments and current best practice in the sector.

In terms of administration, the Operations Manager provides administrative strategic support for research and, from June 2013, dedicated support for PhD students and research activities has been provided by an administrator in the integrated administrative team for History of Art and Film, English and Modern Languages. The departmental Research and Postgraduate Director (**Richards**) liaises between the department, CAHL and university to report information related to research outputs and plans, funding opportunities and postgraduate recruitment.

ii) Research Students

Recruitment: The department has increased its PGR numbers by over 100% since RAE 2008, when we had seven, with nineteen new PhD students registered in total (fifteen full-time, four part-time) exploring a wide range of topics. This dramatic increase has come largely as a result of grant successes and innovative use of research overheads income at departmental level. Of the total, more than three quarters (fifteen) are funded via the following 'research council'-related means: scholarships built-in to AHRC projects (two); AHRC Collaborative Doctoral Awards (three, in partnership with Tate Britain, Lamport Hall Preservation Trust, and the Media Archive of Central England); departmental allocation of the Block Grant Partnership (one); AHRC open competition (two); scholarships awarded out of departmental research funding overheads (one full scholarship, three fee-waiver scholarships); a Graduate Teaching Assistantship (one); and international scholarships (two, from the Taiwanese Ministry of Education and the Kurdistan Ministry of Higher Education). The department will benefit from its inclusion in the successful Midlands Three Cities AHRC Doctoral Training Partnership, under which the AHRC funds 205 PhD studentships across a six-member consortium, with all offering match funding on a one-to-one basis. This delivers 410 studentships for arts and humanities and the department is putting forward eligible candidates at the time of writing.

The inter-disciplinarity of the department, combining art, architecture, film and television, is showing benefits in terms of the topics that we can comfortably supervise; topics that might not be viable in other, more traditional units. As an example, a thesis on representations of the city of Taipei in New Wave Taiwanese cinema allowed for **Chapman** (film) and **Richards** (architecture/urbanism) to collaborate on supervision duties. **Tallack's** expertise allows supervision to take in literature as well, as in the joint (with **Richards**) supervision of a comparative analysis of images of utopia in Arabic and European literature, architecture and planning. Several staff are second supervisors to students in other departments where common interests and expertise can be established, which further underlines the outward-looking, collaborative research culture of the department (e.g. **Richards** with Criminology; **Chapman** with History).

Monitoring and Support: Each student has a main supervisor who takes the lead in reading and commenting on their work, and a second supervisor in a more supporting role, although the student is free to contact either supervisor for advice as circumstances dictate. The progress of PGR begins with a 'research skills audit' where training needs are identified, and continues with regular (monthly or bi-monthly) meetings with one or both supervisors, which usually revolves around the discussion of a piece of the student's written work. A record of each meeting is produced by the student and sent to both supervisors for comments and amendments before being agreed and logged in the student's files for monitoring. A more rigorous examination of the student's work occurs at the end of the first year in order to monitor suitability for progression from probationary to full PhD status.

Beyond academic supervision within departments, research students are also directed to the generic and subject-specific training events and workshops provided by CAHL and the Graduate School covering issues pertinent from probation period to viva and beyond, such as basic time-management and resource-gathering skills through to submitting work to publishers and utilizing social media to project a professional 'brand'. Also, due to the increasingly international profile of our student base, we take advantage of the research training courses provided via the International Office and the English Language Teaching Unit. It is the duty of the main supervisor to keep abreast of these courses and to ensure students are enrolled in accordance with their evolving requirements. The Graduate Office also runs a yearly Festival of Postgraduate Research which provides an excellent outlet for students to present their work to a broad public and professional audience. Inclusion in the festival is competitive and selective, and students of the department are encouraged to take an active role every year (e.g. Leyland, poster presentation prize-winner in 2012; Moss, exhibitor in 2013). CAHL also organizes a series of Doctoral Inaugural Lectures, which invites the best graduating PhDs in the college to compete for the experience of presenting their work in the formal setting of a lecture attended by the general public and academic peers, which comes with a financial prize.

All registered PGRs are provided with offices, typically shared between two or three students, in which each student has a desk, computer and shelves. The department offers a bursary for all PhD students to cover research expenses of £200 a year (funded out of research income overheads), as well as offering financial support to activities organized by the PGR society 'The Salon' (see 'Research Culture'). Students are encouraged also to apply for, and have been successful in obtaining, College as well as externally-funded PGR travel and research funds (e.g., the Royal Historical Society paid for one of our PhD students – Megan Leyland – to present her research at the North American Conference of British Studies, Portland 2013). Getting students out of their offices and into the wider academic world, then, is a crucial part of our departmental agenda and supervisors are tasked with helping students apply to conferences that might benefit their careers and to involve them in the organization of our own conferences. Our most able students are encouraged also to submit their work for publication prior to completion of their PhDs, and again supervisors mentor them through this process. Several of our research students consequently have a credible publication portfolio and compelling head start on the academic ladder before they obtain their PhDs. Also, we encourage students to apply for post-doctoral schemes and mentor them through the application procedures and in drafting project outlines and budgets. Two such student applications are under consideration at the time of writing (British Academy and National Science Council of Taiwan). PGRs are given the opportunity to take on some undergraduate teaching as part of their career development and are invited to take an active role in helping the course convener to revise the course. These PGR-inspired revisions have garnered praise from external examiners as leading to innovative teaching programmes not available elsewhere. Each university tutor works closely with a mentor is required to take the teacher training courses offered by the Graduate Office.

We have graduated four PhD students in the current census period; and no fewer than seven PhD candidates submitted (five) or passed (two) in August-September 2013 just after the census cut-off date.

Research Culture: Research culture is sustained departmentally by two initiatives: the first is the Public Lecture series run by the department every autumn term, which features eminent visiting scholars speaking around a theme that covers both art and film (e.g. Modernist

Architecture for the 2010 series; B-Movies and Horror Cinema for 2011; Historicism in Film, Art and Architecture for 2012). The second initiative runs in the spring and summer terms, and involves weekly work-in-progress papers given by staff and students in the department. The aim is to provide a forum where unfinished work can be aired in an informal and supportive environment, and discussions are focussed on helping speakers work through various research problems. Sometimes a full-day workshop is convened to provide an intense and focussed surgery based on these discussions. All research students are expected to present at least once during the course of their studies.

Another marker of the vibrant research culture in the department is the PGR-organized group 'The Salon', which offers regular lectures by students presenting their own work. They also organize more public events such as two symposia in 2012 on the changing status of visual culture and media research in a digital era. The first, 'Ethical Choices in Digital Culture Research', explored how the easy availability of digital material on the internet and elsewhere altered the notion of research ethics and integrity; the second, 'Visual Culture Research: Access All Areas', involved copyright specialists and heads of archives at the BBC, National Trust, Film Archives UK and the National Archives, to re-visit the earlier themes around the question of the future prospects of real archives in the era of digitization and open access. The Salon is a vibrant, forward-thinking and outward-looking forum with strong links with other student societies across the college, and the department will continue to encourage and support this initiative, not least by continuing to cover expenses for visiting speakers.

d. Income, infrastructure and facilities

Income: The research income of the department has been healthy over the REF census period with a steady stream of grants, for example from the Paul Mellon Centre, the British Academy and the Corbridge Trust, the latter which funded a Polish scholar, Dr. Margarita Malgorzata, to remain with us as a visiting fellow during summer 2012. But the department has benefited most from three major grants awarded to senior members of staff:

- A three year Leverhulme Research Fellowship commencing October 2008 to **Ekserdjian** to research 'The Italian Renaissance Altarpiece: Between Icon and Narrative' (£133,304). Monograph for Yale currently in final stages of preparation.
- A four year AHRC Research Grant awarded in 2009 to **Chapman** to research 'Spaces of Television: Production, Site and Style', in collaboration with the Universities of Reading (lead) and Glamorgan (£123,510, plus one PhD studentship).
- A three year AHRC Research Grant awarded in 2009 to **Lindley** as PI of the 'Representing Re-Formation' project, in collaboration with the Department of Computer Science, Space Research Centre and Centre for Museum Studies at Leicester, as well as the University of Oxford and the Yale Centre for British Art (£497,907 plus three PhD studentships, two of whom are based with project partners).

The awards have had a dramatic impact on departmental finances and have fed for example into the PGR scholarships and activities mentioned above. A donation to the department of £100,000 by one of the beneficiaries of **Ekserdjian's** expertise in attribution (see Impact Case Study: 'Attribution, Auctions and Exhibitions') has likewise fed into this aspect of the research budget. The **Chapman** and **Lindley** awards had PhD studentships included, the latter benefitting project partners as well. With a small cohort of staff the department is limited in terms of the number of large-scale bids that it can submit or indeed manage at any one time. Nonetheless bids continue to be made by all members of staff, and with the support, advice, peer-review and interest-group structures put in place through the CAHL Research Committee (as detailed below), the department has a real opportunity to extend its success into the future, not least by building on our expertise in interdisciplinary collaborations.

Bids currently in development or under review include the following: a Leverhulme Fellowship on the fiscal politics of the British film industry based on the newly opened archives of Film Finances Ltd (**Chapman**); an AHRC project to explore the distribution and reception of Bollywood films in Britain and the emergence of Anglo-Indian co-production arrangements (**Chapman**); a British Academy Mid-Career Fellowship on the legacy of the Greek Architect Constantinos Doxiadis in the context of contemporary trends towards a global style of architecture and the 2014 Venice Architecture Biennale in particular (**Richards**); research

projects on Moravian art history and art theory of the 18th century and an international research network and exhibition on the work of the Romanian 19th century painter Theodor Aman, which will be targeted at various EU funding bodies (**Frangenberg**). These and other projects will sustain and grow our research culture at all levels throughout the 2014-2019 period.

Infrastructure and Facilities: The chief research-related benefit of the reorganization of several departments under CAHL within the REF census period has been the establishment of the College Research Committee and the development of closer links with the university-wide Research Support Office. Working together we have devised a College-wide network of expertise to advise and assist in the drafting and peer-review of research funding bids at all levels of cost and complexity. Review panels are regularly convened to assess and manage applications, which maximises the chances of success while helping to streamline the workload of the various funding bodies. Moreover a comprehensive database of successful applications to numerous funding bodies is held online and is accessible to all staff via their departmental Research Director, which is a new post that involves reporting between department and college on all matters related to research funding: outputs, impacts, funding bids in-progress, post-graduate recruitment, and so on. Other initiatives by the CRC and RSO include the wide-ranging 'Research Tuesday' lunchtime meetings that run throughout the academic year to explore the hot topics and funding deadlines of the moment, and our unit has offered several sessions for this, as well as the annual 'Research Focus Week' which offers a comprehensive programme of workshops and talks featuring representatives of leading funding bodies. IT Services also now have a section offering expert technical support in the writing of research bids, for example in the 'technical appendix' of AHRC bids. The department's success in recent funding is testament to the effectiveness of these excellent new opportunities and systems.

The university library was rebuilt in 2008 and this was accompanied by a number of operational changes and investments that have brought benefits to staff and especially PhD students in the department. Chief among these are: provision of a dedicated Graduate School Reading Room offering space for individual and group study for postgraduate researchers; increased investment in electronic resources for researchers (by 2012 the library had invested in more than 250,000 e-books and journals, and the subscription to the ProQuest newspaper database, for example, taking in The New York Times, L.A. Times and Washington Post, has been of immense benefit to colleagues and students specializing in American subjects); establishment of a Research Services team (2012) to create a dedicated focus for research support, with a particular emphasis on doctoral students and early career researchers (the remit of the team covers bibliometrics, scholarly communication and advocacy, research data curation and preservation, information skills and social media training).

e. Collaboration and contribution to the discipline or research base

The department's profile in this regard is extensive and far outstrips its modest size, taking in standard academic activities alongside work with public organizations and bodies, as well as a sustained engagement with the public through the mass media, events and exhibitions.

Editorials and Refereeing: Members of the department serve as editors of major international journals including the *Journal of British Cinema and Television* and the *Historical Journal of Film, Radio and Television* (both **Chapman**), have done editorial board work for *International American Studies* and *English and American Literary Studies* (both **Tallack**), as well as doing regular manuscript and article referee work for academic publishers and journals including Yale University Press (**Ekserdjian, Richards**), Manchester University Press (**Lindley**), Ashgate (**Richards**), Palgrave (**Chapman**), Taylor and Francis/Routledge (**Chapman, Richards**), *Critical Studies in Television* (**Chapman, Barefoot**), the *Journal of Contemporary History*, *International Historical Review*, *Journal of British Studies*, *The Sixties* (all **Chapman**), *Adaptation: The Journal of Literature on Screen Studies* (**Barefoot**), *Architectural Research Quarterly*, *Architectural Theory Review*, *Common Knowledge*, *Planning Perspectives*, the *Journal of Asian and African Studies* (all **Richards**), the *Journal of the Warburg and Courtauld Institutes* (**Frangenberg**), *Gesta*, *Art History*, the *Sculpture Journal* and *Journal of the British Archaeological Association* (**Lindley**).

PhD Examining: PhD external examining has been undertaken in the universities of London (**Chapman** and **Lindley**), Bristol and Lincoln (both **Lindley**), Leeds and Oxford (both **Tallack**), Swansea (**Ekserdjian**), Exeter, Southampton, Portsmouth, Lancaster, Warwick and Melbourne (all **Chapman**).

Collaborative Research and Research Councils: Members of the department have key roles in major collaborative research council funded projects, in particular via the 'Representing Re-Formation' project (**Lindley**), the 'Spaces of 'Television' project (**Chapman**), and the 'Connected Communities' project on 'Building Heritage Communities' (**Tallack**), which involves multiple public and private partners from the Leicestershire region. Relatedly, peer review work for research funding bodies includes the Social Sciences and Humanities Research Council of Canada and the Qatar National Research Fund (both **Tallack**).

Committee Membership: Committee membership and advisory roles by members of the department for prestigious institutions and organizations is likewise considerable, taking in trusteeships to the National Gallery and the Tate and advisory work for the British Government Reviewing Committee on the Export of Works of Art (both **Ekserdjian**), advisory work for the Victoria and Albert Museum and also English Heritage (**Lindley**), council membership to the International Association of Media and History (IAMHIST) (**Chapman**), membership of the Grolier Club of New York (**Tallack**), as well as representation for Britain on the EU funded TUNING exercise for Art History (**Lindley**).

Visiting Fellowships and Keynotes: Visiting fellowships have involved staff taking secondments with the Yale Center for British Art (**Lindley**) and the Associazione per le Arti Francesco Mazzola (**Ekserdjian**), as well as honorary professorships with Tsinghua University, Shanghai International Studies University, and Xingtai University (all **Tallack**). Conference keynotes and guest lectures have likewise been extensive and have involved staff in conferences at Saarland University, Kosice University, El Jadid University, Shanghai University (all **Tallack**), UCL, the University of Glasgow and the University of Hertfordshire (all **Chapman**), and for organizations and events such as the British Archaeological Association, the Newberry-Mellon and the Mellon-Yale symposia, the Suffolk Institute of Archaeology and History (all **Lindley**), the St. Louis Museum of Art (**Ekserdjian**) and the Literary London festival (**Tallack**), as well as in lectures for Pisa University funded by the EU Erasmus programme (**Lindley**).

Media: Our reach beyond academia can be further underlined by frequent media appearances by various staff on radio and television, including BBC News (Main and World), BBC2 Newsnight, Sky News, ITV Central News, AFP News Agency, Bloomberg Television, BBC Radio (including Radio 4, Liverpool, Leicester and Ulster), US National Public Radio, CKNW Radio Vancouver, ABC Radio Sydney, Wisconsin Public Radio, Voice of Russia Radio, and Radio TBS eFM Seoul. **Chapman**, furthermore, was an advisor to the 'FilmClub/First Light' group in their successful bid to deliver the British Film Institute's film education scheme for five to nineteen year olds, which started in 2013. Entitled 'Film Nation UK', this involves developing the awareness and understanding of film in schools, colleges and youth clubs across Britain.

Conferences and Exhibitions: Finally, members of the department have taken leading roles in curating exhibitions and organizing conference at various scales, from relatively modest regional ones to major international events. These include the 'Stirling's Red Buildings' conference (**Richards**, in collaboration with the Twentieth Century Society) and the IAMHIST 'Childhood and the Media' conferences (**Chapman**) at the University of Leicester in 2009 and 2013 respectively, as well as the '3D Scanning: three dimensional artefacts from the past, for the future' at St. Catherine's College, Cambridge in 2012 (**Lindley**). Exhibitions have included 'Ala Bashir – Recent Works: Memories of Keys' at Embrace Arts in Leicester 2010 (**Tallack**), the Royal Academy 'Treasures from Budapest' exhibition in 2010, the Royal Academy 'Bronze' exhibition in 2012 (over 220,000 visitors) (both **Ekserdjian**), and the 'Thetford's Lost Tudor Sculpture' exhibition at the Ancient House Museum in Thetford (2013-14) (**Lindley**).