

## **The Future of the Humanities and Social Sciences**

On 30th September 1953, a public meeting was held in the Great Hall of the University of Sydney to create the Arts Association, with the aims of highlighting the achievements of the Faculty of Arts, enhancing community understanding of its work and providing a point of contact for the Faculty's graduates and friends. Fifty years and two weeks later, on 14 October 2003, in the same venue the Association organised a series of talks by representative members of the University to discuss where the humanities and social sciences stand today—and what the future may hold.<sup>1</sup>

The Faculty of Arts is home in the University of Sydney to most of the traditional humane disciplines, together with a range of the social sciences, but it is not their sole custodian as the title of the College in which the Faculty sits would suggest—the College of the Humanities and Social Sciences. Across the University, disciplines within Faculties are now organised into Schools, grouping cognate disciplines. And likewise the University is organised into three Colleges, made up of groupings of the eighteen Faculties and equivalents. And so the College of the Humanities and Social Sciences embraces not only Arts but also the Faculty of Economics and Business, the Faculty of Education and Social Work, the Faculty of Law, together with the Graduate School of Government, the Sydney College of the Arts and the Sydney Conservatorium of Music. The presentations that this report summarises all highlight the rôle of the Faculty of Arts, but they are set in this broader context.

**Professor June Sinclair** was the first speaker, recently appointed Pro-Vice-Chancellor Head of the College of the Humanities and Social Sciences.<sup>2</sup> She pointed out that the issues confronting the disciplines within her College are similar across national and continental boundaries. These areas of teaching and research are

undervalued in favour of what we know as science, engineering and technology. Flawed as that divide may be from an intellectual point of view it nevertheless results in critical underfunding. Extraordinary as developments in technological and scientific areas have been, they will not alone make a better world. Large parts of societies everywhere are dysfunctional in our global community, with a cycle of wars, terrorism and misery. Advances in the humanities and social sciences can help to reverse these destructive processes.

Professor Sinclair then turned to some of the challenges facing the College of Humanities and Social Sciences—the first being current financial pressures. The University of Sydney as a whole has been able to increase its independence of student fees and government grants by developing sources of other income, such as the commercialisation of intellectual property, cooperation with industry and contract research. Opportunities for creating income in such areas are, however, far less obvious in the humanistic and social science disciplines. They do exist and should be pursued, but it is a crucial task to persuade those that govern the University and those responsible for funding public institutions of the value of continuing the pursuit of truth for its own sake.

Another challenge is to be found in the area of research funding. The rôle of the humanities and social sciences is far from obvious in the four national priorities announced by the Commonwealth in December 2002: 1. an environmentally sustainable Australia; 2. promoting and maintaining good health; 3. frontier technologies for building and transforming Australian industries; 4. safeguarding Australia. However, as is pointed out in a report prepared by the Australian Academy of the Humanities,<sup>3</sup> these should not be interpreted solely in terms of science and technology. For example, creating an environmentally sustainable Australia is as much a social and political question as a scientific one. And again, safeguarding Australia need not be seen solely in defensive terms—it is at least as important to enhance our capacity to interpret our own identity in a regional and global environment through research in language, society, politics and culture. The

problem nevertheless remains that a range of groundbreaking projects in the humanities and social sciences at the University of Sydney do not necessarily fall within these categories and they would appear to be disadvantaged in the race for research grants. It is vital to find ways to continue support for excellent research falling outside these apparently restrictive guidelines.

A worrying phenomenon is the low level of postgraduate research enrolments in the humanities and social sciences. At meetings with students they have indicated that it is becoming increasingly difficult to engage in full-time PhD study because of the financial constraints they face. It is important to address this problem through scholarships and other forms of support. If research student numbers are dropping, where is the next cohort of academic teachers and researchers to come from?

Professor Sinclair believes that there is a real willingness in the University to preserve the humanities and social sciences. She will argue strongly to eliminate biases in the model that is used within the University to allocate resources to the different Colleges. At the same time, however, for any changes to be made to that model a strong case needs to be made, based on a stronger performance by the humanities and social science area—for example in increasing income from fee-paying students and developing research performance.

The greatest challenge, however, is to change the mindset throughout the community that undermines the humanities and social sciences. There is no point in succumbing to a victim mentality, and the task is rather to persuade enough people of the value of a classical liberal arts education. There is already a resurgence of interest in the activity of humanistic and social science disciplines. The knowledge economy and globalisation have bred a consumer type society and produced alienation, atomisation and the decline of communal life. In the aftermath of the triumph of capitalism there is an increasing call by global citizens to assert their individual, ethnic, cultural and religious identity, to ask what values are necessary for them to fulfil their potential as human beings. The humanities and social sciences

will be vital in defining these identities and values and in pointing the way to the future.

**Professor Stephen Garton**, the Dean of the Faculty of Arts, spoke firstly about the recent National Arts Research Showcase for which twelve outstanding researchers in humanities disciplines went to Canberra to present their work to Federal politicians. It was dispiriting, he said, to realise the lack of understanding among our political leaders of the concept of research in the humanities and social sciences—research is essentially seen as ‘white coats in laboratories’, and indeed no politician turned up to hear the presentations by the twelve researchers. There is an enormous task ahead, in terms of public discourse to spread the message of the importance of these disciplines.

Professor Garton then turned to the history of the Faculty of Arts in the past decade. The relative funding model introduced by Canberra in the late '80s and early '90s has brought about a national decline across the board of some 30% in terms of staffing levels in Arts disciplines. Not all universities have followed this trend: Melbourne, New South Wales, Western Australia and Queensland made internal decisions to shift their budget formula towards their Faculties of Arts. The decision of the University of Sydney to qualify the government funding model but to move generally within its parameters has meant considerable loss of staff and intellectual capital in the Faculty of Arts, whilst student numbers have remained relatively stable. This process of attrition has at least been a strong factor in meeting the challenge of a former annual accumulating deficit of a million or a million and a half dollars.

Other factors have also contributed to improving the budget bottom line. For instance, the creation of four Schools in the Faculty, grouping the thirty or so departments, has been a difficult enterprise, with a loss of not only academic but also general staff. There has been a shift of the burden of administration onto academics, causing all sorts of tensions within the Faculty. However, there have been significant financial benefits: there is

much greater control of the budget and instead of having thirty people who were not skilled at reading a budget statement, there are now four people who are. By tidying up budget processes internally, something like half a million dollars has been saved. Income from fees has been significant, as well, particularly over the last two years. There has also been a strong level of assistance from the College. And two years ago, appreciating that the Faculty was in serious trouble, the Vice-Chancellor allocated twenty Strategic Development Fund lectureships to the Faculty. The Faculty is still heavily dependent on such support: 'As beneficiaries of philanthropy', asked Professor Garton, 'are we the deserving or the undeserving poor?'

Among issues the Faculty must address over the next few years are those already pinpointed by Professor June Sinclair—the significant decline in postgraduate research enrolments and the need to develop research productivity. In this latter area, the Faculty is overall below the average of its major competitors in the Group of Eight.<sup>4</sup> Success with Australian Research Council grants<sup>5</sup> is above most Arts Faculties in Australia, but behind Melbourne and the Australian National University. As ARC grants play a large part in the formation of the budget allocated to Faculties at this University, it is important to reverse a situation where a substantial proportion of staff is not applying for outside grants and a very small proportion is not publishing research. Again, although fee income has increased remarkably in recent years, other Arts Faculties are performing better in this area, such as Melbourne with double Sydney's figures. Another challenge will be, with a staff profile where 36% are fifty-five and above, to manage a very significant generation change over the next five to ten years.

In spite of the problems facing it, the Faculty of Arts at the University of Sydney has extraordinary strengths. It has an impressively broad mix of traditional disciplines that must be protected and enhanced. At the same time it is expanding into new interdisciplinary areas, such as Performance Studies or Media and Communications. In its language departments it possesses a

resource greater than in any other Faculty in Australia, with the capacity to produce cultural competence in around twenty-five languages and majors in eighteen languages and cultures. This is a treasure house that deserves to be protected and preserved, in spite of a hostile funding climate. Ironically, the teaching of Sanskrit, with its low enrolments, was nevertheless a important factor in the donation of one million dollars for Buddhist Studies in the Faculty. Although overall research performance can be improved, the Faculty has outstanding strengths in this area, with twenty-four members of two learned academies<sup>6</sup> among its staff, one Federation Fellow,<sup>7</sup> together with an impressive array of Research Fellows and innovative ARC grants. At the same time student demand is growing, as indicated by the rise of the University Admission Index entry point for the Faculty from 70 to 83.25 in two years. There is a growing sense in the community that study in the humanities and social sciences is a foundation for the future, a recognition that it provides a solid foundation on which to build later specialisms.

The Faculty of Arts at the University must remain distinctive, maintaining its traditional strengths within its foundational disciplines, at the same time expanding its profile and developing new disciplines. While recurrent budget issues remain to be fought out, significant investment by the University in new programmes will be necessary. For example, Media and Communications programmes across Australia now attract ten per cent of all humanities and social science students and are a strong potential source of fee income. This University will have to compete by investing in facilities for this area comparable with the million and a half dollars at the University of New South Wales and two million dollars at Deakin. And again, if postgraduate research load is to be increased, a graduate school building will be needed to provide space for those students to thrive and survive.

The task of the Faculty is to justify this investment, by improving its research and fee income and maintaining high quality teaching and research training. There are very positive

signs, such as the very significant boost from Special Development Fund and Sesqui-centenary Lectureships and a sense of dynamism with new people coming in and established staff generating new research projects. 'It is extraordinarily inspiring for a Dean', concluded Professor Garton, 'to see how many staff are prepared to get up and confront our current context every day and to do new and exciting and innovative things in teaching and research.'

The presentations by the Head of the College of the Humanities and Social Sciences and by the Dean of the Faculty of Arts were followed by commentaries by the Heads of the four Schools in the Faculty.

**Professor Antony Stephens** from the School of European, Asian and Middle Eastern Languages and Studies<sup>8</sup> made clear from the outset that the disciplines within his School were concerned not only with language competence but with the indissoluble bond between a given language and the culture of those who speak and write it. He recounted an experience at a recent conference that illustrates the divide between the politicians' view of the state of language teaching in Australia and that of teachers in the field. At that conference the Commonwealth Government's representative presented an entirely positive view, whereas the keynote speaker, a research fellow in the field, demonstrated with hard data the decline in language study and the reversal of earlier policies encouraging the teaching of languages and cultures. Bridging these two apparently irreconcilable views is a major challenge faced by language disciplines in a context where in most Universities they are threatened or in decline.

The University of Sydney now has the richest offering of all Australian universities in languages other than English and the cultures of those who speak and write them. If the current strength in these disciplines is not preserved, not only will it be difficult to rebuild but also a national resource will be lost and Australia, through Anglo-centrism, will become more insular. However, it is incumbent on the language disciplines to provide evidence of

achievement in terms that government and University policy has prescribed and understands. Research is an area that needs in particular to be developed, in spite of restrictive definitions of research output that exclude, for example, scholarly translations, which are an essential part of cultural mediation and every bit as demanding as writing discursive analyses. The language disciplines nevertheless need to deliver more in this area and continue to demonstrate that they can innovate meaningfully in teaching and in linkages with other parts of the University. They need to learn to speak the language and understand the culture of the administrators. 'If we as experts in language acquisition and manipulation', said Professor Stephens, 'are not able to master the idiom that will allow our own institution to make the kinds of representations to Canberra that will have some resonance, then we are burying our heads in the sand.'

**Associate Professor Adrian Mitchell**, Head of the School of English, Art History, Film and Media,<sup>9</sup> spoke of his School's impressive commitment to traditional disciplines and at the same time to the very newest discipline areas. It is difficult, he said, but necessary to maintain a balance between designing attractive courses to increase enrolments and protecting currently less popular but essential discipline areas. He stressed the need both to retain students within the Faculty and to attract more students from outside the Faculty, rather than merely rearranging existing numbers between Schools and departments. His School had been particularly successful in the postgraduate course work area. However, like other speakers, he drew attention to the loss of interstate honours and research postgraduates who can no longer afford to support themselves in Sydney, especially with a decline in the number of postgraduate awards allocated to the Faculty of Arts. Although his School's recent research performance figures were very good, they reflect the output of two years previously rather than the current situation. With heavier workloads, research is getting too difficult for many academics as they put their main effort into what they are first employed to do—teaching. Hence



the need to build up student numbers in order to make a case for new staff appointments to help share the load.

Professor Mitchell went on to outline some of the innovations in his School that have helped in this process of renewal. On-line teaching, flexible teaching (with Summer and Winter Schools offering intensive study modes), and collaboration between departments and with other Schools in constructing interdisciplinary courses have all played their part. It is important to realise, however, that many of these innovations have exacted an enormous amount of staff time—paradoxically it requires a great deal of hard work to create resources that will eventually reduce excessive pressures on academics' time. New programmes have the potential to attract new students: for example, a major in Film Studies and postgraduate course work in the same area; Arts Informatics, combining Computer Studies and an Arts major; postgraduate course work in Creative Writing; the four year Media and Communications programme incorporating a strong internship component; a revamped first year English curriculum to take account of changes in the secondary school syllabus; or a new unit of study in University English designed for students from other Faculties. 'All this', Professor Mitchell said, 'is about how people are being creative in solving problems and using that as a terrific opportunity for doing new things.'

**Associate Professor Tim Fitzpatrick**, Head of the School of Society, Culture and Performance<sup>10</sup> spoke in more general terms of the enormous and fundamental changes that have taken place—and that will continue to take place—in the research carried out by the Humanities and Social Sciences over the last twenty years. His text is reproduced in full.

'If we are considering the future of our disciplines', he said, 'we need to consider the immediate past. What has changed in the last twenty years, what have been the lines of development that point to the next twenty years? I believe these changes and lines of development are encapsulated in three words: theory, methodology, and technology.'

'How things used to be: I started my career in Italian, at a time when departmental divisions were based on nineteenth and early twentieth century national/linguistic borders: that was breaking down of course, particularly in my field of theatre—which had been European for three centuries and mid-atlantic for one. We studied texts as the carriers of "culture", as the physical traces of a culture: and this of course depended on them being preserved and accessible (something I'll come back to later). And we studied them by fine-tuning our sensibilities, by developing our intuitions that were sparked by close reading of the text, by the 'poem itself'.

'Those of us with a historical bent typified the stereotype, poking around in dusty archives, finding things that we would then argue vehemently were of fundamental importance in reassessing an author, a period, a whole field, or—indeed—the universe as we know it. I could tell you archive tales of solitary pleasures which have no peer, of the sense of elation and responsibility when you discover something that everyone else has missed (or has seen and misinterpreted); or something that no-one else has even come near to finding because they didn't have that particular combination of academic skills that brought you to it unerringly. I could wax lyrical—but really you had to be there at the Yale Center for British Art when I realised that the prominent scholars who had spoken so authoritatively about the implication of a 1630s sketch of the Globe playhouse had not actually bothered to consult the original: when you're working from a photograph you sometimes get fooled into believing that a crease in the paper is a pencil line. They had been fooled, and more importantly had misinterpreted how the sketch was made. You had to be there when I discovered a collection of *commedia dell'arte* scenarios in some moth-eaten manuscripts in the Riccardiana library in Florence, and—more importantly—discovered other documents that cast intriguing new light into how those scenarios functioned in a particularly influential and distinctive theatre-making process that swept Europe in the sixteenth and seventeenth centuries, and which is still a major

influence on many modern performance genres.

I mention both these examples not because they typify the ethereal pleasure of the archive-hunter, but for another reason: what is significant in both cases is that I wasn't interested in the documents as such, but as a documentary or textual residue of a social or artistic process. What was occurring was a transfer of interest from text to performance, in other words away from textual artefacts and towards discrete strips of human action. It's easy to say "discrete strips of human action"—but how do you separate out a particular bit from all the other bits that are going on around it (and around you)? How can you establish that bit as "discrete" so that you can say something useful about it? And so there was the need for the first of my keywords: theory.

The advent of theory was the first move that got us from "how things used to be" to "how things are", from "that was then" to "this is now". We'd already taken on board structuralism, which theorised the work as a coherent structure with its components locked together in creative structural tension, etc. etc. ... So the first move was to begin treating human behaviour and social processes as a sort of "text"; and then we drew on semiotics: humans functioned socially by sign-making and sign-manipulation which we thought we could decode "textually"—despite the enormous complexity of channels and coding systems inherent in this semiotic network. And despite the fact that *we* were part of it, not outside it. And because we were part of it, we moved on to post-structuralism: "the object of study was no longer a closed structure but an open one—Umberto Eco's "opera aperta", where the "Lector" was "in fabula". So a ragged structure, with all sorts of loose ends—and it was the loose ends that were interesting because they were the bits that plugged it into broader social semiotic systems of which we were a part: some ways of making meaning depended not so much on intratextual relations, but on intertextual relations. And a focussing on these intertextual relations brought us to a deeper and wider understanding of what we meant by "culture", and we had to start looking at broader categories of performance, not just "art" theatre, and take account

of the fact that we were part of our object of study.

‘And the sorts of things we were now considering had implications for how we considered them. And so we arrive at my second key word, methodology. We had to deal with this positioning of the interpreter, and learn from the Anthropologists about participant observers; we needed to understand oral cultures, and the interplay between orality and literacy; we had to realise we might actually be doing something akin to field work, and had to deal with Ethnography and learn about qualitative and quantitative data. We needed, in short, various kinds of expertise, and to work in an interdisciplinary way. So we needed to foster greater collaboration between disciplines—not collapsing them into each other, but working with each other. And this is a first line of development that will continue to gather momentum: more team-based research across departments (I recently signed off on a research grant application in which the five Chief Investigators came from four different departments in the School of Society, Culture and Performance); and more cross-disciplinary and interdepartmental courses (such as “Performing Australia”, taught jointly by Music and Performance Studies).

‘We also had to work out ways of documenting what we were dealing with, and needed to theorise the methodological implications of that documentation of live performance (an area in which our own Emeritus Professor Gay McAuley, the founder of Performance Studies in Australia, is of world renown). And this documentation leads us to the third of my keywords, to complete the line from “that was then” to “this is now”: technology. The impact of audio and video recording has been profound, but it pales into insignificance in comparison to its latest twist. What is happening *now* is the revolution involved in digital technology, which enables simple and high-quality audio and video recording for the preservation and communication of ephemeral cultural traces. This convergence of media enables us to do better what we’ve been doing—and it means we can do things we never dreamed of. So this is a second, major, line of development which will accelerate.

‘Digital technologies place the Humanities and Social Sciences at a crossroads in terms of research methods and communication. In many cases, digitisation is the only long-term means of preservation of, and access to, the primary documents of Humanities and Social Sciences research (whether it be for the moth-eaten manuscripts I referred to earlier, or for any research relying on recorded sound and vision of strips of human action). Humanities and Social Sciences researchers at the University of Sydney have already created a significant body of digital resources: audiovisual recordings, digitised texts, image-banks and mapping projects. For example, the Endangered Cultures research group consists of researchers in Music, Linguistics and Anthropology whose primary research data exists in the form of audio-visual recordings of endangered languages and performance traditions from the Asia-Pacific region. Over 2000 of the world’s 6000 languages are spoken in our region, and within the next century this number is likely to drop to a few hundred. Many of these 2000 languages and their associated cultural expressions are very poorly documented, and the Pacific And Regional Archive for Digital Sources in Endangered Cultures (it goes under the lovely acronym of PARADISEC), which has recently received significant ARC funding, sets out to preserve and research aspects of these languages and cultures.

‘The need for digital research resources will grow rapidly as digitisation becomes increasingly central to the Humanities and Social Sciences: not just for data storage and analysis, but for presentation, for publication—and then for teaching resource development, and for public access as a duty and core business of the University. That costs. I started my academic career at another University not very far from this one, an institution which became a University “on the cheap” by tacking an Arts Faculty onto an Institute of Technology. I’ve spent the greater part of my career at a University in which the Arts Faculty has always been central and pivotal to the institution. But in both of these universities I think the predominant belief has been—until quite recently at least—that Arts and Social Sciences are cheap, and can be done

on the smell of a lightly-oiled rag. That was then, this is now.'

**Professor Richard Waterhouse**, Head of the School of Philosophical and Historical Inquiry,<sup>11</sup> said that one of the features of Arts at the University of Sydney is the way it places emphasis on traditional humanities disciplines. It is hard for example to imagine an Arts Faculty at Sydney without programmes in Latin and Greek, Archaeology and Philosophy, but that does not mean the School is indifferent to new disciplines and approaches to them. Since its inception the Women's Studies programme at Sydney, for example, has been the strongest in the country, both in terms of teaching and research. The major in Classical Civilisation has proven an outstanding success and a programme in Ancient World Studies is also under development. One of the reasons why Latin and Greek find so little support in other universities is because they attract few students and yet are labour intensive in terms of the teaching required. And so the large numbers of students attracted to the kind of interdisciplinary courses just mentioned—which are shared by Ancient History, Classics and Archaeology—in effect constitute a subsidy of the classical languages. The School is interested not only in providing subjects that are part of a generalist degree but also in running professionally oriented postgraduate programs in Museum Studies, taught both at Sydney and offshore in Hong Kong. The award of a Sesqui-centenary Lectureship by the University has made possible an undergraduate major in Heritage Studies, and a planned further strategic appointment in Australian Archaeology will allow the development of programmes to produce professionally trained archaeologists.

The increased levels of administrative efficiency and financial accountability that the School has provided has in turn allowed the allocation of resources for the promotion and showcasing of academic endeavours, particularly through the organisation of a range of conferences. The School is proud of its scholars who enjoy enviable international reputations—for example in Middle Eastern Archaeology, Feminist Philosophy, the History and

Philosophy of Science, the Philosophy of Physics, Afro-American History, and Greek Drama.<sup>12</sup> But there is also a commitment to generational change, to bringing on board a group of talented and professional young scholars. In the 1990s, for example, student numbers in History were falling and retiring colleagues were not replaced: whilst in 1985 there were 47 academics in the discipline, by 2001 there were only 15. But beginning in 1997 numbers began to rise at a dramatic rate, and that increase has allowed the recruitment, at least in the short term, of some thirteen members of staff from a new generation of scholars. Most of these new recruits are Australians or New Zealanders, who have obtained their PhDs at prestigious British or North American universities, who have held temporary teaching jobs overseas, and who have already published with prestigious presses or journals. These committed and innovative teachers, together with the new generation of scholars already coming on board in Philosophy and Gender Studies, are representative of the future of the Faculty.

Unfortunately, the staff-student ratios in the School remain highly unfavourable, for the basic reason that recruitment of staff has not matched the increase in students. For example, the ratio in History is 1:32. There is not another History Department in the country with a ratio exceeding 1:25. A similar story could be told of Classics, Gender Studies and Philosophy. And this creates a real problem, because these disciplines are benchmarked against other comparable departments in terms of research performance. The School's research record is outstanding—it holds 55% of the ARC Grants in the Faculty—but it labours against the handicap of seeking to compete in research performance while carrying heavier teaching loads than its competitors.

'We have come a long way in the past four years', Professor Waterhouse concluded. 'I hope the University will acknowledge our achievements and recognise our entitlement to more academic positions. On the basis of our performance I think we have demonstrated that we deserve them.'

These words—stressing on the one hand a commitment to

performance and on the other the need for resources—succinctly summarised not only the situation in one School, but the overall progress and aspirations of the Faculty of Arts as the various speakers had presented them. They served to bring to evening's discussions to a close.

#### Notes

- 1 Logistical and financial support for the evening was provided by the Alumni Office within the University's Office of Development and External Affairs, the Dean and the Faculty of Arts, the Head of the School of Philosophical and Historical Inquiry, and the hardworking members of the Committee of the Sydney University Arts Association.
- 2 Formerly Vice-Principal at the University of Pretoria in South Africa, Professor Sinclair holds the degree of BA, LLB and LLD. She has published widely in the areas of family and constitutional law.
- 3 *The Humanities and Australia's National Research Priorities*, a report prepared by the Australian Academy of the Humanities for the Commonwealth Department of Education, Science and Training, April 2003, 34pp.
- 4 The Group of Eight is a coalition of the Vice-Chancellors of the University of Adelaide, The Australian National University, The University of Melbourne, Monash University, the University of New South Wales, The University of Queensland, The University of Sydney and The University of Western Australia. This group of universities receives over 70% of national competitive research grants and conducts over 60% of all Australian university research.
- 5 Established as an independent body under The Australian Research Council Act 2001, the ARC reports to the Minister for Education, Science and Training. It is the primary source of advice to the Government on investment in the national research effort and through its grants is a major source of research funding for universities.
- 6 The Australian Academy of the Humanities and the Academy of the Social Sciences in Australia.
- 7 Federation Fellowships, of which only 25 may be awarded annually, are part of the Australian Research Council's National Competitive Grants Programme and are designed to attract and keep Australia's leading researchers and encourage international researchers to Australia.
- 8 This School groups the departments of Arabic and Islamic Studies; Asian Studies; Chinese and South East Asian Studies; French Studies; Germanic Studies; Hebrew, Biblical and Jewish Studies; Indian Studies; Italian Studies; Japanese and Korean Studies; and Modern Greek; together with



- a programmes in International and Comparative Literary Studies, inter-university Russian and Spanish programmes and the Language Centre.
- 9 Departments of Art History and Theory; Australian Studies; English; Media and Communications; and Studies in Religion; together with programmes in Film Studies, Arts Informatics, International and Comparative Literary Studies. The School is also home to the Centre for Medieval Studies, the Celtic Studies Foundation and the Power Institute Foundation for Art and Visual Culture.
  - 10 Departments of Anthropology; Linguistics; Music; Performance Studies; Sociology and Social Policy; and the Centre for Peace and Conflict Studies..
  - 11 Departments of Ancient History; Archaeology; Classics; Gender Studies; History; and Philosophy; together with the European Studies Centre and programmes in Heritage Studies and Museum Studies.
  - 12 This last area is the specialty of the recently appointed Professor of Classics, Peter Wilson.