

<b>Institution: SOAS University of London</b>
<b>Unit of Assessment: Art and Design: History, Practice and Theory (UoA 32)</b>
<p><b>1. Unit context and structure, research and impact strategy</b></p> <p><b>1.1 Introduction: overall aims and significance</b></p> <p>SOAS has the largest concentration of research specialists in the arts, archaeology, architecture and cultural heritage of Asia, Africa and the Middle East from ancient times to the present day at any university in the world. Viewing the world from alternative centres—Seoul, Leh, Maputo or Fez—our research critically engages with both global issues of decolonisation, contemporary art worlds, museology and heritage studies, and the visual and material cultures of our diverse regions. Renowned as an alternative voice to Eurocentric art history, the Department is at the forefront in encouraging new, culturally informed approaches that herald the localised agency of art, challenging the categories often taken for granted in the study of other cultures. All our research is underpinned by the regional expertise that SOAS alone offers in the languages, history, religions, politics and cultures of Asia, the Middle East and Africa, regions that are home to two-thirds of the world's population.</p> <p><b>1.2 Research structure</b></p> <p>The 12.8 FTE research staff within the Art &amp; Design UoA are all members of the Department of History of Art and Archaeology (HAA) within the School of Arts (SoA), which also includes the Department of Music and the Centre for Creative Industries, Media and Screen Studies. The position of HAA within the now consolidated SoA (after 2016/17 restructuring) has enabled the identification of interdisciplinary research clusters, especially in cultural tangible and intangible heritages, photography, city and soundscapes, and visual narratives. Research is broadly structured by region - sub-Saharan Africa, the Middle East and North Africa, South Asia and the Himalayas, Southeast Asia, East Asia. But connections both within the SoA and across SOAS are forged where cultural or regional approaches come into dialogue with critical, thematic or interdisciplinary modes, especially at the fruitful intersection between the material past, which we investigate, and the contemporary research framework in which we operate.</p> <p>Beyond the SoA, the interdisciplinary character and regional affiliations of our research benefit from the unique scholarly environment afforded by SOAS' range of disciplinary departments and regional and research centres (IES 1, 3.2), in which our staff are active participants (e.g. Horlyck and Thompson served respectively as chairs of the Centres for Korean Studies (2013–17, 2018 on) and Southeast Asian Studies (2014–17). It is hard to conceive of a more fertile environment in which to develop the cultural study of the arts, archaeology, architecture and culture heritage of Asia, Africa and the Middle East from ancient times to the present day in all its aspects. It is this regional, interdisciplinary context that shapes the distinctive character of the UoA.</p> <p><b>1.3 Research strategy and achievements since 2014</b></p> <p>The aims of the Department of History of Art and Archaeology (HAA) reflect our institutional context within SOAS. Following REF2014 feedback, our research strategy since 2014 has been to (i) maintain a research environment that continues to be vital, sustainable and conducive to the production of research of world-leading quality; (ii) expand our research in the fields of museums and heritage, and the contemporary arts of Asia and Africa; (iii) increase our research income, in line with the overarching SOAS strategy (IES 2).</p> <p>These aims have been achieved by developing three major research areas—Critical Museology and Heritage Studies; the arts of East Asia and Buddhism; and Contemporary Art and Post colonialism—with both new and replacement appointments. Our established expertise in Asian arts led to the philanthropic donation from the Alphawood Foundation (£15 million, 2013) to establish the Southeast Asian Art Academic Programme (SAAAP), one of the largest gifts ever made to a UK University. This has provided three new appointments in Southeast Asian art, Curating and Museology and Tibetan and Buddhist art, enabling the strengthening and expansion of our research expertise.</p>

Our strategy to address the importance of global contemporary arts has resulted in the permanent appointments of Corey (2014), Chan (2020) and Savage (2020), specialists in Southeast Asian, East Asian and sub-Saharan African modern and contemporary arts, alongside existing staff whose research interests address both historical and modern art in Korea (Horlyck) and the Middle East (Contadini). SOAS provides a unique and exceptionally rich environment for scholarship on the modern and contemporary arts of Asia and Africa, with its deep historical, theoretical and regional expertise.

The vitality and sustainability of our research environment has been demonstrated in this REF period by the 20–25% increase in PhD student numbers (31 in 2013–14 to 47 in 2018–19). Since 2014, 50 PhDs have been completed in HAA.

Our success in securing research funding is demonstrated by the 483% increase in average annual research income/year from the previous REF2014 (2008–13: £23K/year) to REF2021 (2013–20: £134K/year).

#### **1.4 Research strategy for next 5 years**

Our research strategy for the next five years aims to:

- maintain the vitality and sustainability of our research environment from our historical and theoretical core foundation, as evidenced by increased numbers and quality of PhD completions and research outputs;
- increase research/enterprise income from larger research collaborations including with partners in the Global South;
- develop practice-based research, such as curating;
- embrace the digital future by expanding on our established strengths in history and theory, to put the arts of the SOAS regions into dialogue with the 'digital arts'.

#### **1.5 Impact strategy**

During the assessment period since 2014, our impact strategy was built around

- collaborating with museums and galleries; and
- preserving, protecting, promoting heritage, in order to use our research to address global challenges and promote social justice.

##### **1.5.1 Collaborating with museums and galleries**

Most staff members work with issues relating to the curation and display of objects in both their countries of production and globally dispersed through purchase, theft, war or diaspora. Some staff members work specifically on museological issues; several are engaged in researching and planning exhibitions. In addition to using SOAS' Brunei Gallery to promote our own research, many staff collaborate with museums, galleries and religious institutions around the world in curating exhibitions and writing catalogues in order to: disseminate research on cultural and collecting histories; change public perceptions; and engage in debates over decolonisation and restitution.

##### **1.5.2 Preserving, protecting, promoting heritage**

Many staff members engage with issues relating to the understanding and conservation of artefacts in original settings. These may take the form of precious works in surviving temple collections, historic urban spaces, or objects found in archaeological digs. Some staff members work on parts of the world—Turkey (Redford), Cambodia (Thompson), Nigeria (Gore), Nepal (Luczanits)—where heritage is at risk through conflict, social upheaval, poverty, earthquakes, tourism or policy. Staff members have advised regional and central governments, and international bodies including UNESCO and ICOMOS on the conservation of heritage.

Our two Impact Case Studies demonstrate both elements of this strategy:

##### **1.5.2.1 Preserving, Cataloguing and Displaying Tibetan Monastic Collections (Luczanits)**

The AHRC-funded project *Tibetan Buddhist Monastery Collections Today* (£356,759, 2016-20) directly engages monastic institutions and households in Ladakh, India, and Mustang, Nepal, in the preservation of Buddhist heritage and its promotion. Through assessing collections, the project assists in their management, creates awareness about their contents and value, and triggers new approaches to their upkeep and presentation. The digital object records provide proof of provenance and will aid in heritage protection and the establishment of local museums in Ladakh and Mustang, thus contributing to global dialogues on heritage and object provenance.

#### **1.5.2.2 The Clove and the Shogun's Telescope "Refocused": Bringing the History of Early British Trade with Japan to 21<sup>st</sup>-century Audiences (Screech).**

Knowledge of the 17<sup>th</sup>-century origins of Japan-UK trade and diplomatic relations, and of the role played by the East India Company, has faded, despite Japan being such a key trading partner today. Research repositioned the quest for Japan at the centre of the Company's early activities and showed how important Japan was to English mercantile aspirations following the arrival of the first English ship in Japan in 1613. The research contributed to raising awareness and understanding of early UK-Japanese trade and diplomatic relations; the revival of historical crafts, monuments and sites commemorating the origins of Japan-UK relationships; and creating a momentum for other Japanese and UK cultural institutions to host on-going events and exhibitions to celebrate the 400<sup>th</sup> anniversary of Japan-UK trade and diplomatic relations.

Our Impact Strategy in the next five years aims to develop our collaborations with (i) museums and galleries and (ii) policy makers and heritage bodies, in order to use our research to address the global challenges to the heritage of humanity and promote social justice within our region's communities.

#### **1.6 Open Access**

Research strategy is embedded and discussed in regular digital communications, twice-termly department meetings and annual Staff Development Reviews. Staff have been active in promoting Open Access. Thompson is the co-founder and editor of *Udaya: Journal of Khmer Studies*, which from 2014 has been online and open access. *Pratu*, a new Open Access journal for research on Hindu-Buddhist art in Southeast Asia, has been published via SOAS with a Creative Commons Attribution License (CC BY-NC 4.0) from 2020. Texts in Southeast Asian languages are published in the original as well as in English. The journal is edited by four PhD students under staff guidance linking SOAS, our doctoral students and Southeast Asian scholars into academic networks in the region. Funding for Gold Open Access journal articles was included in Branfoot's AHRC award (2018).

#### **1.7 Research integrity**

The SoA expects its staff and student researchers to foster openness, honesty and responsibility in line with SOAS' Research Ethics Policy (see IES 3.2, 4.1). All external funding applications are channelled through the institution's Research Office; internal ethical approval is mandatory. From 2018, all staff and research students have been required to complete the online Epigeum Research Integrity (Arts and Humanities) course as a condition for further research grant applications and promotion (staff) and upgrading from MPhil to PhD status (students). The SoA was the first department at SOAS in which all staff passed the course.

## **2. People**

### **2.1 Staffing Strategy**

Our staffing policy aims to maintain the highest standards of research excellence, a range of disciplinary methods, and diversity of expertise in the art, architecture and visual cultures of Asia and Africa, and their diasporas. Since 2014, the Department has been enriched and developed its research strategy with 10 full-time, permanent appointments and one 3-year fixed term appointment in Museology. Three are new senior (SL/Professor) endowed positions in Southeast Asian art (Thompson), Tibetan and Buddhist art (Luczanits) and Curating and

Museology (Tythacott/Murphy). The replacement of retired or departed staff since 2014 has enabled both the consolidation of existing strengths and the strategic development of others, such as modern-contemporary art. The appointment of Redford (endowed chair) and O'Meara has maintained our expertise (3 FTE) in the arts, archaeology and aesthetics of the Islamic Near and Middle East. The strategy to develop research and curation of Modern and Contemporary art in Asia and Africa has been enhanced by the appointment following staff retirement/departure of Corey (2014: contemporary Southeast Asia art) and both Chan (modern East Asian art) and Savage (modern and contemporary African art) in 2020. The appointment of Murphy following Tythacott's departure (2020) has sustained the strategic investment in museums, curatorship and Buddhist arts beyond 2021.

## 2.2 Early Career Researchers

The SoA aims to sustain an equitable, collegiate and efficient working culture, which supports career development. ECRs are allotted a Research and Teaching Mentor and have reduced teaching and enhanced two terms of research leave at the conclusion of their 3-year probation period in order that their research careers can flourish (IES 3.1). They are accorded the same financial and other support for research as more senior staff. Inclusion in supervisory committees enhances their training and integration into the thriving doctoral programme. They are integrated into departmental research by participating in SoA research seminars and research policy discussions.

## 2.3 Research Leave

Enhanced research leave since 2015 in response to REF2014 feedback (IES 2.1) has resulted in more successful grant applications and higher research income, and increased publication of major outputs: a total of 10 monographs, 9 exhibition catalogues and 10 edited volumes have been completed by staff since 2014. Additional leave (one year) is awarded following the completion of a 4-year term in demanding administrative roles, such as Head of SoA or Associate Director. Together with partial relief from teaching duties, this ensures the continued vitality and sustainability of research by all staff. For example, following Screech's term as Head of School, research leave enabled the completion of two monographs. Staff seeking unpaid leave are supported where this is intended to assist a research or publication project.

Additional research leave was secured through competitive awards, including a Leverhulme Research Fellowship (Branfoot 2015: *Pious Vandalism: Building Temples in the Tamil Renaissance, 1850-1930*, £48,368) and ACLS/Robert H. N. Ho Family Foundation Research Fellowships in Buddhist Studies (Thompson 2019: *The Work of Buddhist Art: Reconstructions of Cambodia after Angkor*, £55,300). Tythacott secured private sponsorship for research leave (2018: *Identifying objects from China's Yuanmingyuan in British and French museum collections*, £83,378).

All SoA staff are supported by an annual £750 **research allowance** to enable conference participation, preliminary fieldwork and publication expenses. Additional funding to support Open Access is available from the SOAS-wide Publications Fund. Annual Staff Development Reviews are conducted for all research-active staff by the Head of School in order to evaluate research training needs and discussion of grant applications, enabling staff to achieve research outputs and outcomes that contribute both to their own career and to SOAS' mission. Peer review by experienced staff within SoA for colleagues preparing grant applications has been established in order that higher-quality applications are submitted. The Research Office offers training events throughout the year for both ECRs and established research-active staff covering topics such as REF, managing research grants, Open Access and public engagement (IES 3.1).

Research and impact achievement are both rewarded through the promotion system. In the assessment period, five staff have been promoted, one to SL (F), two to Reader (F, M), and two to Professor (F, M). Our emphasis on professional development within the SoA by providing support networks, training and mentoring for junior colleagues and senior academics alike has resulted in good staff retention, and a sense of pride and confidence in the SoA and SOAS' mission.



## 2.4 Postdoctoral Staff

External project funding has enabled three postdoctoral appointments since 2014. Michael Paraskos worked with Redford on *Art of the Crusades: A Re-Evaluation* (2014–16), which examined the interaction between Islamic, Christian, Jewish and other religious and ethnic groups in the medieval eastern Mediterranean from archaeological and art historical evidence. Tian Liang co-curated with McCausland the exhibition on the celebrated Chinese painter *Hong Ling: A Retrospective* (2016); she was subsequently awarded a 3-year Leverhulme Early Career Fellowship at Oxford University. Kunsang Namgyal Lama (2016–17) and Chiara Bellini (2017–19) were post-doctoral researchers on the *Tibetan Monastery Collections Today* project (2016–19). Integration into the department's research culture is achieved by working closely with individual staff and participation in the department research seminars. All four post-doctoral researchers generated research publications during their tenure. Bellini was appointed lecturer at Northumbria University in 2020.

## 2.5 Research Students

50 PhDs have been completed since 2014, 3.9 per FTE research staff. Research students are working on subjects across our wide range of specialisms, including early Buddhist rock-cut architecture, Animation in Sub-Saharan Africa, 17<sup>th</sup>-century portraiture in China and Europe, pagoda museums in Myanmar and post-Soviet art in contemporary central Asia. Doctoral research has thrived for many years in HAA under the 3+1-year programme, evinced by the high completion rate within 4 years (full-time) maintained since the last REF, and by the feedback on the quality of theses from doctoral examiners. This healthy research environment has bolstered recruitment and conversion of offers into registrations: there is no better advertisement for our programme than putting prospective students and offer-holders in touch with current students to attain first-hand knowledge of working towards a research degree in HAA. Recruitment numbers in 2014–20 were 12–13/year; our Art History PhD cohort is one of the largest in London.

## 2.6 PhD Funding

This environment and the active engagement with external partners enabled staff to secure prestigious doctoral scholarships: 20 students received externally funded doctoral scholarships. This included three AHRC awards, two for collaborative research on the African and Southeast Asian collections at the Victoria & Albert and British Museums (2015). Six HAA students have also been successful in competing for SOAS Research Scholarships (2014–18). Our students have also been successful in competition for endowed SOAS scholarships for specific subjects, such as the Sasakawa Postgraduate Studentships for any aspect of Japanese studies and Saraswati Dalmia Scholarship for research on modern or contemporary Indian art.

Alphawood has funded 5 doctoral students from Southeast Asia (2015–20). The department's global reputation has enabled overseas' students to secure doctoral funding: two lecturers at Thammasat University received Thai government sponsorship to complete PhDs following Alphawood investment in their PGT training.

SOAS has been a member (Associate 2014–18, Full 2018–) of an AHRC-funded Consortium for the Humanities and the Arts Southeast England (CHASE) to support doctoral training at the group of nine universities. Our students are thus eligible to apply for fully-funded awards for fees and maintenance, and staff for doctoral training activities. Doctoral training events under this initiative include *Object Literacy Research through Epigraphy and Inscriptions in Chinese Art History* (2017–18), which resulted in three one-day workshops at the Victoria & Albert Museum, British Museum and British Library. In addition, CHASE doctoral awards have been received for two interdisciplinary students supervised by SoA staff (HAA and Music 2018, HAA and South Asian Studies 2018).

## 2.7 PhD Support and Training

PG research is supported by a team of two academic supervisors from HAA, the wider SoA or another SOAS department, depending upon relevant area or disciplinary expertise and in order to enhance interdisciplinarity. Research is managed by the Director of Doctoral Studies and the

SoA Research Coordinator in liaison with the Doctoral School (DS) (IES 3.2). Regular supervisory meetings — every one–two weeks in Year 1, every month thereafter — are documented in individual online PhD Manager logbooks by both student and supervisor. An annual report agreed by student and supervisor is completed every July to monitor progress and evaluate individual training requirements for the academic year ahead.

Research training in year 1 is provided at three levels by the: DS for basic research methods and ethics across all disciplines; SoA for methods relevant to arts subjects; and at disciplinary level in collaboration with other London institutions teaching Art History. New students complete a one-term MPhil discipline-specific research skills seminar. The interdisciplinary development of our PGR cohort has been enhanced since 2014 through alignment and integration with other SoA programmes in research skills training, at upgrade and pre-continuation events. Several joint meetings across the SoA address wider arts-related issues such as ethics, access to archives and fieldwork in arts disciplines.

Some PGR students attend relevant taught courses, including languages. While many Asian and African languages are taught at SOAS, the DS awards grants up to £750/year to support external language tuition (e.g. Panjabi, Telugu). While our AHRC students are able to access additional training via CHASE, all of our doctoral researchers benefit from HAA's committed, active participation in the Research Skills Intercollegiate Network (ReSkIN), which provides valuable training and networking opportunities in Art History with other University of London institutions. Students are examined for upgrade to PhD status with presentations to a SoA-wide forum and the submission of a 15,000-word document at the end of the first year (FT).

Following upgrade, many 2<sup>nd</sup>-year students conduct fieldwork in Asia and Africa for up to one year. Modest funding (c. £500–£1000 per applicant) is available from the Doctoral School for Fieldwork Grant Funding. Returning 3<sup>rd</sup>-year students provide oral research reports to the MPhil research skills seminar and another public presentation in the Pre-continuation Seminar in summer Year 3. A full first draft is assessed by the supervisory committee at the end of the 3<sup>rd</sup> Year in preparation for 'continuation' or writing-up status in the 4<sup>th</sup> year.

Up to 10 PGR students gain valuable teaching experience as Graduate Teaching Assistants (GTA) each year, normally in the 3<sup>rd</sup> and 4<sup>th</sup> years. They must complete the GTA Training Scheme which provides PhD students with the basic knowledge, skills and support needed to help them be more effective and creative in their pedagogical delivery, part of SOAS' commitment to the professional development and support of its research students. PhD career development is also supported by awards of up to £500/student to enable conference participation and the dissemination of research. The DS offers up to £500/event for student-led interdisciplinary workshops: in 2018, PhD student Mariann Zegianini organised a one-day symposium entitled 'Decolonising the Self: Representations of the Self in Art Theory and Practice across Cultures' with 11 international speakers.

## 2.8 Post-PhD Careers

The vitality of our doctoral programme is evident from both the number of PhDs awarded and the subsequent careers of our recent graduates. Our doctoral students have gone on to curatorial positions within the UK at the British Library, the Ashmolean Museum, British Museum and the V&A and worldwide at San Diego Museum of Art, Asian Civilizations Museum Singapore, Doha Museum of Islamic Art, Palace Museum Hong Kong; postdoctoral positions at the Ashmolean Museum, Oxford and Cambridge Universities and Tate Modern; and academic appointments within UK at the Universities of Sussex, Liverpool and Manchester, and internationally at Leiden University, Heidelberg University, Hong Kong University and at the National University of Singapore. One is now Dean at Silpakorn University in Thailand. Many of our doctoral students have successful careers in the global art market for auction houses and galleries: one was appointed to an international specialist role in Chinese painting at Christie's, another is head of the education programme for China Guardian in Beijing.

## 2.9 Equality and Diversity

The School of Arts is committed to equality and diversity in the recruitment and support of staff with significant responsibility for research and research students. Our PGR students come from a diversity of backgrounds: in the census period c.75% were women and 55% from BAME backgrounds.

There is a gender balance of research staff (7F, 6M; 2F and 3M Professors) and a range of age and nationality (UK, Ireland, France, Denmark, Austria, Italy, USA, Hong Kong). Fixed-term and part-time staff, and those returning from periods of leave (including parental) are supported with the same procedures as full-time, permanent staff including the annual research allowance, SDRs, access to training and both encouragement and support for grant applications. An annual away-day, in addition to other SoA-sponsored social events, has enhanced both staff collegiality and general well-being.

Equality and diversity issues were incorporated in the construction of our REF submission via the gender balance (2F, 2M) and inclusion of at least one senior and one ECR on our Outputs Advisory Panel, according to SOAS policy, and in the balance of submitted outputs. All members of staff with responsibility for making recommendations or decisions about the School's submission actively participated in the *Embedding Equality and Diversity in REF 2021* workshops. All members of staff, full- and part-time, senior and early-career, regularly contributed their comments and advice to our REF submission.

### 3. Income, infrastructure and facilities

#### 3.1 Income

Since 2014 SOAS has invested in enhancing the arrangements in place to support the strength of research proposals, their management and the effectiveness of collaborations and partnerships (IES 4.1). Within our UoA, the success of our strategic aim since 2014 to increase research income is evident from the **483% increase in average annual research income/year** from the previous REF2014 (2008–13; £23K/year) to REF2021 (2013–20; £134K/year); a total of **£937,855** has been awarded during the census period to 2020. The **success rate for our research grant applications** has been an impressive **53%** during this period.

The School of Arts has endowments supporting the research environment totalling **£17 million**; this is 38% of SOAS' endowments totalling £45 million. This includes the Alphawood Academic Development Fund (£2.7 million) to support research and outreach on pre-modern Hindu-Buddhist art in Southeast Asia and a £300K endowment from the Persian Heritage Foundation (New York) for the biennial Yarshater Lectures in Persian Art and Culture, a series of four public events by a leading visiting scholar.

#### 3.2 Infrastructure and Facilities

Since 2014, HAA has been awarded 13 grants to a total of £37,539 from the new internal funding schemes to support the development of research proposals and our impact case studies. For example, a 2014 workshop enabled the development of the successful external application for *Tibetan Buddhist Monastery Collections Today* (Luczanits: AHRC 2015, £356,759). Funds from the Knowledge Exchange Fund enabled McCausland to build a consulting service to enable UK Creative Industries access to SOAS expertise in order to facilitate entry to the Chinese Market (£7468).

Within the SoA, the Head of School coordinates financial planning and research strategy; supports individual and group research projects by approving applications for internal and external funding, and research leave; supervises monitoring of early career researchers and oversees Staff Development and Review. S/he is assisted by: (i) Director of Research who oversees staff research and the SoA Research Strategy, and supports research collaborations within the SoA; (ii) REF coordinator; (iii) Director of Doctoral Studies who oversees PhD research admissions and co-ordinates SoA research training in collaboration with the Doctoral School.

SOAS' **Research Office** supports all externally-funded research activity, disseminating information about research funding opportunities, giving support to academic staff making external research grant applications, costing projects and advising on funders' terms and conditions, and managing the funds of awarded grants with a pre- and post-award team. Within the SoA, the Director of Research works with the SOAS Research Office to increase the efficiency of research support and administration to maximise research outcomes by our UoA. Our aim is to improve departmental support for colleagues preparing and managing grant applications, leading to the submission of higher-quality and better-informed applications, and an improved experience for grant holders. A peer review college has been established within the SoA to advise colleagues on grant applications, to encourage staff to take up SOAS's training in grant application and management, and to communicate new systems and systems changes to staff.

Our pipeline for research grants and pre- and post-award support has generated quality applications and the nearly five-fold increase in research income since 2014 (3.1) which contributes to our culture and **sustainability**. Our strategic aim for the next 5 years is to build upon this success by increasing the numbers of applications by all staff and continuing to increase research income.

### 3.3 SOAS Library and Brunei Gallery

The collections of SOAS Library (IES 4.2) include rare books, objects, manuscripts and archives which have been the subject of both staff and PhD research. These include a fan and album given in the 1920s by China's 'last emperor' to his former English tutor (McCausland, Output). In 2017, SOAS secured the long-term loan of the library and archives of the Percival David Foundation (PDF) including many rare publications in Chinese and English on art and culture in China, especially ceramics, which in the next 5 years will be an important research resource for our staff and students working on the histories of museums and collecting. Two PhDs have been completed on the PDF archive of John Sparks Ltd, a leading British dealer in Chinese art between 1906 and 1991.

The Brunei Gallery is an important element of our Impact Strategy, a venue for both SOAS-led research projects and outreach to the regions and communities we study in Asia and Africa who are resident in the UK. It hosts a changing programme of up to 8 contemporary and historical exhibitions per year in order to present and promote cultures from Asia, Africa and the Middle East to our students and public. These are curated by both academic staff and external groups with our staff overseeing the selection of exhibitions. In addition to the examples in IES 4.2, exhibitions of SOAS inter-disciplinary research projects, included '*Buildings That Fill My Eye: Architectural Heritage of Yemen* (2015) and *From Madras to Bangalore: Picture Postcards as Urban History of Colonial India* (2018).

*The Empire of the Sikhs* (2018) — in partnership with UK Punjab Heritage Association — was visited by an international audience of 30,000, not only from across the UK. With widespread publicity, Sikhs travelled from Canada, Europe and India to see this one-off show with loans from the Royal Collections, British Library and National Army Museum as well as SOAS' Special Collections. Many externally curated exhibitions support our research and impact strategy, such as *Serendipity Revealed: Contemporary Sri Lankan Art* (2014) and *African Gaze: Hollywood; Bollywood and Nollywood film posters from Ghana* (2019).

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

The department plays a leading role within the global disciplines of history of art and archaeology, through research collaborations, interactions with non-academic institutions and audiences, and contributions to the sustainability of the discipline. Invitations to present high-profile lectures in international fora and other indications demonstrate international recognition of our research staff's global contribution to the research base, economy and society.



#### 4.1 Decolonising the Arts

The global agenda of decolonisation has been an important catalyst to the development of our research strategy and contributions to the research base. SOAS is committed to decolonising and democratising the pursuit of knowledge and to opening space for and giving voice to artists, scholars and areas of scholarship that have been marginalised in the past (IES 2). Corey's British Academy-Newton Mobility Fund Project (2017–18) *Constructing Decolonial Art Histories of Southeast Asia* with the University of Malaya, Kuala Lumpur brought together scholars of contemporary Southeast Asian art in Britain (Central St Martins, Westminster, SOAS) into discussion with colleagues in Malaysia and Singapore. One outcome has been Corey's invited contribution to a special issue on 'Decolonising Art History' in *Art History* (43.1, February 2020).

This decolonising agenda is embodied by Savage's *Making Art in Africa 1960–2010* (Output) that arose from 125 interviews with artists across the continent. As one reviewer noted, 'Savage has been able to move the conversation of art history into another level, one that focuses on the individual voice of the artist, rather than the collective voices. The significance of this style of art historical writing is that it gives the artist a voice (even power) ... Perhaps such qualities will encourage scholars of African art history to begin to consider other creative new ways of addressing contemporary African art and artists.' (Ndubuisi C. Ezeluomba, *African Studies Quarterly* 16 (2016)).

As part of the SAAAP publications programme, Tythacott and Ardiyansyah, a current Indonesian PhD student edited *Returning Southeast Asia's Past: Objects, Museums and Restitution* (2020), with contributions from museum professionals and academics — some former Alphawood students — in Cambodia, Thailand, Vietnam, and Indonesia, as well as Europe, North America, and Australia. In this they argue that restitution processes can transform narratives of loss into opportunities for gain, building knowledge and reconstructing relationships across national borders.

#### 4.2 International collaborations and networks

The global academic reputation of our researchers has resulted in our leadership of and contributions to international collaborative research projects: for example, Branfoot is co-PI with partners at University of Wales, Cardiff, the University of Toronto (Canada) and in India (DRONAH, an architectural heritage NGO in New Delhi; Schools of Planning and Architecture (SPA), Bhopal and Vijayawada) in the AHRC-funded project *Tamil Temple Towns: Conservation and Contestation* (2018–21). Thompson contributes to the University of Sydney's Angkor Research Program and the Australian Research Council-funded project *Greater Angkor Project III* that aims to diagnose why, when and how the Khmer capital was abandoned and to reveal the transformations from the 16<sup>th</sup> to 19<sup>th</sup> centuries. Gore is co-PI with Callus (PI, Bournemouth University; SOAS PhD 2016) on the AHRC-funded project *ArtoP - The Visual Articulations of Politics in Nigeria* (2018-2022, £37,050) with project partners in Lagos and Kano.

Our research strengths in exploring the role of the visual arts in processes of exchange and cultural encounter in medieval and early modern Eurasia and Africa are demonstrated by the two-year Getty-funded *Art of the Crusades: A Reassessment* (Redford £200,000, 2015–16). Workshops in Turkey, Greece, Israel, and Jordan, all countries in the eastern Mediterranean impacted by the Crusades, stimulated intellectual exchange among scholars across national borders. The team members collaborated with researchers working on another Getty *Connecting Art Histories* project, *Crossing Frontiers: Christians and Muslims and their Art in Eastern Anatolia and the Caucasus* convened at the Courtauld Institute of Art (Eastmond).

The circulation of knowledge and objects within the Mediterranean is also the subject of a long-standing multi-disciplinary research project, *The Pisa Griffin, the Mari-Cha Lion and Metalwork around the Mediterranean* (Contadini; Output). Her involvement extended to multiple international collaborations with both HE and non-HE institutions, such as the Museum of Islamic

Art, Cairo, the Doha Museum of Islamic Art, the Louvre Museum, Paris and the University of Genoa.

The Alphawood/SAAAP programme has supported both research and outreach activities in Southeast Asia. Workshops for postgraduate students and research professionals on the Hindu-Buddhist Art and Archaeology of Java were held in Indonesia in 2016 and 2017 establishing research networks between SOAS and Southeast Asian institutions, including Universitas Gadjah Mada (UGM) and Ubaya University in Indonesia, the Institute for Southeast Asian Studies in Singapore, together with scholars and curators from New York, Mumbai, Paris, Leiden and Sydney. Funded support for further events in Singapore on the evolving role of museums in Southeast Asia (2018); on museum collections of Hindu-Buddhist art in Vietnam in Hanoi (2017) and Ho Chi Minh City (2019); and the 'Decolonising Southeast Asia's Past' conference organised at Thammasat University, Thailand (2018) have fostered deeper institutional networks not only between SOAS and key regional partners — enhanced by the returning body of students at SOAS — but have also facilitated intra-regional connections. Southeast Asian scholars have been supported to attend conferences and workshops within the region, fostering an enhanced research environment: four scholars from Myanmar were supported by SAAAP to discuss their research at the 2<sup>nd</sup> SEAMEO International Conference on Southeast Asian Archaeology in Bangkok (2016).

### 4.3 Research impact and contributions to economy and society.

As outlined above (1.5), our Impact Strategy is based around: **Museums and galleries** and **Preserving, protecting, promoting heritage**.

#### 4.3.1 Museums and Galleries

In London, the **Brunei Gallery** is an important part of our outreach and impact strategy (1.5, 3.3). Our staff curate exhibitions, some stemming from SOAS' aim to engage with diverse communities and publics through its research, collections and archives. These include *Academics, Agents and Activists: A History of the School of Oriental and African Studies 1916-2016* (Pierson, 2016) and *Celebrating Art and Music: The SOAS Collections* (Contadini, 2017) with accompanying catalogue featuring articles from several colleagues of the SoA. McCausland's co-curated exhibition on the Chinese painter *Hong Ling: A Retrospective* (2016) travelled to the Chester Beatty Library, Dublin and the Museum of East Asian Art, Bath. The accompanying catalogue and 2-day international conference, *Ecologies of Art: A Modern and Contemporary Chinese Art Debate*, were the result of the collaboration between McCausland and funded Post-doctoral researcher. The exhibition *Ancient Vessels: A Visual and Material History of Food and Drink in China* (Pierson, 2020) and accompanying international conference funded by the Sir Percival David Foundation Trust (£10,000) was the result of a collaborative research project with a former PhD student, now curator at the Museum of East Asian Art, Bath.

Our active **seminar programmes** build scholarly networks for research staff and students with our colleagues in UK museums, galleries, art dealerships and libraries and engage the public in our research environment. In addition to the seminars convened by SOAS Regional Centres and Institutes, additional seminar series are convened within SoA, such as the monthly Islamic Art Circle and the Indian Art Circle. External funding supports some of these research seminars (e.g. £15,000 from Christie's Hong Kong for the East Asian art and archaeology seminar series), enabling the inclusion of visiting scholars from overseas to the seminar programme. The biennial Yarshater Lectures in Persian Art and Culture at SOAS, a series of four public events by a leading visiting scholar, are sponsored by an endowment from the Persian Heritage Foundation (New York). The Alphawood endowment to support research and outreach has enabled a wide range of lectures and multi-participant workshops by international scholars from France, Cambodia, Vietnam, Thailand, USA on Southeast Asian art and archaeology, (e.g. '*Critical Heritage*' in Southeast Asia, *Angkor and the Dynamics of Art History*) with resulting publications (Thompson ed. (2021) *The Emergence of Theravada Buddhism in Cambodia: Southeast Asian Perspectives*).

Many staff collaborate with **institutions beyond Higher Education, especially museums** and heritage organisations in the UK, elsewhere in Europe and North America, and in Asia and Africa. Tythacott has been researching Chinese collections in museums in both Britain and France as part of her research project, *China's 'Summer Palace' in the West* on the dispersal of objects from Beijing in the 1860s. From 2013–15, she was a collaborator on a series of Research Workshops in connection with *Hidden in plain sight: non-European collections in military culture* at the Royal Society of Edinburgh and the National Army Museum. She is on the Advisory Board for an AHRC Research project, *Baggage and Belonging: Military Collections and the British Empire (1750-1900)* (2017-2020).

Since 2014, Tythacott has worked as the Curatorial Consultant for the China redisplays at the Lady Lever Art Gallery (National Museums Liverpool), which opened in 2016, and as the Chief Curatorial Consultant for the proposed Asian Heritage Museum in Kuala Lumpur, Malaysia. She has also led the interpretation of the museum approach and guided the engagement with participating institutions in relation to the development of a new monastic museum in Ladakh as part of the AHRC project *Tibetan Monastery Collections Today*. Horlyck and Redford have both advised the British Museum on the installation of their galleries of Korean and Islamic art. Horlyck was the External Advisor to the Asian Civilisations Museum, Singapore, mentoring the two lead curators — both former students — in the curation of the region's first major exhibition on Korean art (2017). Savage was a consultant for the British Museum's *South Africa: The Art of a Nation* exhibition (2017); the catalogue and exhibition captions cited heavily from her *Making Art in Africa 1960–2010* (Output). Branfoot has acted as academic advisor to Manchester Museum's South Asia Gallery Project due to open in 2022.

Contributions to **museum and gallery publications** increase public awareness of the Department's achievements, secure wider international recognition and lead to participation in collaborative and interdisciplinary projects, some leading to REF-relevant publications. Among our achievements since 2014 are:

- McCausland's exhibition and catalogue on the Chinese contemporary artist Ding Yi held in Shanghai (2015) in addition to the exhibition on Hong Ling at SOAS, Bath and Dublin;
- Branfoot's co-authored catalogue with Roger Taylor (De Montfort University) for the exhibition *Captain Linnaeus Tripe: Photographer of India and Burma, 1852–1860* organised by the National Gallery of Art, Washington DC, with further venues at the Metropolitan Museum of Art, New York and V&A Museum, London (2014–15);
- Corey was commissioned to contribute catalogue entries and art criticism by the Guggenheim Museum (2014), Carré d'Art – Museum of Contemporary Art in Nîmes, France (2014), Art Stage Singapore (2014–16), the Rockbund Museum of Art in Shanghai (2016), and Asia Art Archive (2016).

Our support for collaboration with and co-production of research with partners at the British Museum, British Library and Victoria and Albert Museum in London has been strengthened by two collaborative doctoral awards, the regular appointment of our curatorial colleagues as PhD examiners and their participation in our regular research seminars.

SAAAP has not only supported the publication of *The Arts of Southeast Asia from the SOAS Collections* (Contadini & Yahya 2014), to accompany an exhibition in the Brunei Gallery, but also catalogues for museums in Vietnam. *Vibrancy in Stone: Masterpieces of the Đà Nẵng Museum of Cham Sculpture* (2016), a catalogue of 100 selected objects, was published to mark the 100<sup>th</sup> Anniversary of the museum's founding. A Vietnamese-language version is in preparation by a current PhD student and former curator of the museum. A workshop in 2019 at the Museum of Vietnamese History in Ho Chi Minh City brought together scholars to discuss a forthcoming catalogue of the museum's collection of material for understanding the multi-cultural 2,000-year history of the Mekong river delta.

#### 4.3.2 Research impact: Preserving, protecting, promoting heritage

##### 4.3.2.1 Promoting heritage in Turkey

Redford's research (output) in Turkey has led to his appointment to the Board of Overseers for the Historic preservation districts of both Sinop, where a 19<sup>th</sup>-century jail is being made into a museum of human rights with EU money, and Alanya, where he is supporting the Turkish Ministry of Culture and Tourism to help with the UNESCO world heritage nomination for the city. One result of his scholarship on the 13<sup>th</sup>-century gardens of Alanya is the registration of the largest as a monument of Grade II importance, thereby deflecting a planned road through it. A Grant from the Cultural Protection Fund of the British Council (£100,000) allowed Redford to begin a field project in Gaziantep Province (SE Turkey). Due to political difficulties, the project was discontinued, but he continues to collaborate with archaeologists at Gaziantep University on a related research and publication project and was asked by the Turkish Ministry of Culture and Tourism to serve as an advisor (the only non-Turkish one) for the establishment of an EU-funded (€15 million) Turkish National Institute for Archaeology and Cultural Heritage in the city of Gaziantep.

#### 4.3.2.2 Conservation and contestation in south India

Branfoot's participation in the AHRC-funded project *Tamil Temple Towns: Conservation and Contestation* (2018–21) arose from pressing issues of contested heritage in the great, living temple complexes at the heart of rapidly growing cities in Tamil Nadu, India. Alarmed by a spate of insensitive restorations, court cases brought by devotees in the Madras High Court led to its instruction to UNESCO in 2016 to evaluate the conservation activity taking place with view to establishing appropriate guidelines. The overall aim of the project is to inform such guidelines, in order to achieve the desired impact on conservation practices in temple complexes throughout the state. The project therefore aims to have impact beyond academia by providing an authoritative body of research to inform inclusive and sustainable guidelines for heritage conservation and management in the temple cities. The project and its dissemination have brought together historians, professional conservation architects and heritage practitioners into dialogue with traditional ritual and architecture experts in order to develop culturally sensitive principles and practices for the conservation of the great temples of south India. The stakeholders that are envisaged as benefitting from the research project include official bodies and institutions, including UNESCO, the Archaeological Survey of India (ASI) and the state of Tamil Nadu's Hindu Religious and Charitable Endowments department.

#### 4.3.3 Global Outreach and Public Engagement

Most staff engage in public outreach at museums and galleries worldwide to promote the wider understanding of the arts of Asia and Africa to audiences beyond academia. From 2018 an annual masterclass has been held at the Asian Civilizations Museum in Singapore with 5–6 lectures by academic staff. Other public lectures as individual events or as part of wider cultural festivals have been delivered at museums in North America (Toronto, Washington DC, Philadelphia, New York, Boston), in Europe (Hamburg, Dresden, Paris, Vienna, Bologna) as well as in our research regions (e.g. Istanbul, Cairo, Nicosia, Beijing, Chennai, Bangkok).

Our outreach and research engagement with diverse communities in the countries that we study, together with our decolonising research and impact strategy, is enhanced by the conscious publication of our research and delivery of public lectures in the regions' own languages, including **Khmer, Chinese, Korean, Japanese and Turkish**.

Horlyck frequently appears on documentaries produced by KBS (Korean equivalent of BBC) and other TV channels. Screech was a lead person on a TV documentary on NHK (Japanese equivalent of the BBC) on early 17<sup>th</sup>-century Japanese contact with England (2015, 2016).

#### 4.4 Contributions to the Research Base

Indicators of our staff's wider influence, contributions to and recognition by the research base are further demonstrated by:

##### 4.4.1 Our contributions to academic publishing and research committees.

Thompson is the co-founder and editor from 2000 of *Udaya: Journal of Khmer Studies*, which from 2014 has been open access. She and Corey are Series Editors of the new National



University of Singapore (NUS) Press book series, *Art and Archaeology of Southeast Asia: Hindu-Buddhist Traditions* (2018–); the editorial committee includes 6 other members from Southeast Asia. Pierson is both the editor of the *Journal of the Oriental Ceramic Society, Transactions* (2009–) and, from 2017, editor for Routledge's book series, *Histories of Material Culture and Collecting, 1700–1950*.

Other staff serve on the editorial boards of a variety of international journals including *The Burlington Magazine*, *Misulsa yŏn'gu* (Korea), *Muqarnas* and *Journal of the Society for Renaissance Studies*.

#### **4.4.2 Requests to review research proposals, academic publications and university tenure and promotions from across the globe.**

Staff have peer-reviewed publications for many publishers, including University of Washington Press, Oxford University Press, University of California Press and E.J. Brill; and a wide range of journals including *Artibus Asiae*, *Cultural Critique*, *Byzantine and Modern Greek Studies*, *ARTMargins* and *Archaeometry*.

Both McCausland (2012–15, 2015–18) and Contadini (2020–23) have served as members of the **AHRC's Peer Review College**.

Our staff have reviewed research proposals from across the globe, including the American Council of Learned Societies, European Research Council, The Getty Grants Program, the Dutch Research Council (NOW) and Research Council of Canada.

Branfoot, Contadini, Pierson, Redford and Thompson have all reviewed tenure applications for 8 US universities, including Harvard, Cornell and Chicago, and 5 universities in the Middle East and Asia, including the Chinese University of Hong Kong.

Our staff have served as **external examiners for 23 PhDs**, 11 in the UK (including Exeter, Oxford, Cambridge) and 12 abroad, from NYU to the Sorbonne (Paris) and the University of Sydney.

#### **4.4.3 Prizes and awards**

Indicators of the esteem with which Screech's outstanding research is held was his election as a **Fellow of the British Academy** (2018). Contadini was elected visiting professor at École des Haute Études en Sciences Sociales (EHESS), Paris and awarded the **Collège de France** medal for 'intellectual merits and world contribution to the history of art' (2019).

The esteem with which our staff are held internationally is indicated by their regular delivery of keynote lectures, including Branfoot (Chicago), Contadini (Paris, Madrid), Pierson (Heidelberg), Screech (Heidelberg, Paris, Harvard), Thompson (Sydney, Bangkok).

#### **4.4.4 Service on boards, trusts and councils outside academia.**

Horlyck is involved in policy making in Korea as an invited member of the World Economic Forum Korea Council and is active in the implementation of Korean cultural programmes in the UK as President of the British Association of Korean Studies (BAKS) (since 2016). BAKS' publication, the *European Journal of Korean Studies*, was recently accepted for inclusion on SCOPUS (2019), the largest abstract and citation database of peer-reviewed literature in recognition of its academic stature.

Thompson is the co-founder of Amiyos, a French association for support of cultural research activities in Cambodia, sits on the Executive Board of Yosothor Research Institute, Phnom Penh, and the Advisory Board of Friends of Khmer Culture, Washington, D.C., and the Centre for Khmer Studies, Siem Reap.

Redford has served on the Council of Management (2015–18) and Development Committee (2018–) of the British Institute at Ankara; he is currently Chair of the Research Committee and

Trustee. O'Meara is on the advisory board of Ankara Science University (Ankara Bilim Üniversitesi), also in Turkey.

McCausland, Pierson and Screech are all committee members of the Sir Percival David Foundation of Chinese Art. Pierson has been Honorary Secretary for the Oriental Ceramics Society for 11 years; from 2021, she will be President.