

<p>Institution: University of East Anglia</p> <p>Unit of Assessment: 34 Art and Design: History, Practice and Theory</p> <p>a. Context: The subject expertise within the Sainsbury Institute for Art (SIfA) includes art history, archaeology, anthropology and museum and heritage studies. Over the past 20 years we have sought to extend understanding of art history in a global context, among the wider public through exhibitions and the development of heritage sites. Main non-academic user groups, beneficiaries or audiences for our research are accordingly visitors to exhibitions, workshops, conferences and archaeological sites, educational groups (including school teachers and pupils), designers, artists and other makers, photographers and publishers. In turn the businesses that transport, feed and accommodate the visitors and groups are indirect but significant beneficiaries. Thus the main types of impact specifically relevant to SIfA's research are cross-cultural understanding, heritage education and the economic benefits of tourism. This relates to a wide range of research in SIfA so that much of it can be and has been made accessible for social and economic benefit.</p> <p>b. Approach to impact: SIfA's approach to impact centres on two distinct forms of activity: exhibitions and the development of heritage sites. These activities have clear benefits in a) generating commercial activity of all kinds (related to travel, accommodation, the publishing industry, media) and b) increasing understanding of past and present forms of cultural interaction. Over the REF period we have developed projects that both fit our research agenda and provide opportunities to achieve impact through increased economic activity and the advancement of knowledge about the world's cultural life.</p> <p>This approach to impact is shared across the units that comprise SIfA: the School of Art History and World Art Studies (ART), the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas (SRU), the Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC), the Sainsbury Centre for Visual Arts (SCVA), and the South Asian Decorative Arts and Crafts Collection Trust (SADACC). SIfA's research is disseminated widely, through public-facing activities such as lectures, exhibitions and other events. SISJAC and SADACC, both in city centre locations, host lectures and exhibitions for the public in the city. Unit researchers additionally give public lectures ('World Art in the City') at the Forum, Norwich's central library. The long-standing monthly lecture programme on Japanese art sponsored by SISJAC continues to be strongly supported (audiences average around 100 people), and serves to publicise research done by members of faculty as well as visiting fellows. The SRU and ART are housed on campus in the SCVA. The centre, open to the public six days a week, has provided a crucial site for exhibitions through the assessment period. While SIfA researchers have made extensive use of SCVA as a space for exhibitions, our work extends beyond this in order to extend the presence of our activities in the region, nationally and indeed internationally. The Unit's approach is underpinned by the view that exhibitions, with accompanying catalogues and education and outreach programmes, workshops and related activities, function to enrich cultural life and advance understanding as well as promoting tourism in a manner that is economically beneficial.</p> <p>The Fijian Art project exemplifies this process: an AHRC-funded project on Polynesian art (Hooper 2003-06) generated a highly successful series of exhibitions in the SCVA, the British Museum and Musée du Quai Branly, Paris (2006-08; total visitor numbers c.260,000). This led to the AHRC-funded Fijian Art project (2011-14; £644,933), involving the same researchers (Hooper, Jacobs, Mills) with colleagues in Cambridge. A series of major exhibitions is being generated, including 'Chiefs and Governors' in Cambridge (2013-14) and 'The Arts of Fiji' at the SCVA, the Bundeskunsthalle, Bonn, and Musée d'Ethnographie, Geneva (2015-16), besides many smaller 'exhibition packages' in Fiji, Zurich, Aberdeen, Perth, Edinburgh, Sheffield, Oxford, London, Maidstone, Torquay and Exeter, where research results allow local non-specialist curators to interpret their Fijian materials for local audiences. A display has been curated at London's Fiji High Commission and Hooper has been invited by the Prime Minister of Fiji to participate in a review of Fiji's National Museum - a direct result of research undertaken. The project's highly active Facebook site extends research impact worldwide (www.facebook.com/fijianartproject). Involvement of graduate students in projects and exhibitions inculcates a culture of research dissemination leading to public impact geared towards increased understanding of Fijian art and artefacts.</p> <p>Other projects include 'Spirits of Clay', with exhibitions in London, Tokyo and the SCVA (Kaner), 'Beyond the Basket', exhibitions at the SCVA and Norwich University for the Arts (Heslop), 'The Art</p>

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of Faith' (Norwich Castle Museum, Thøfner) and 'On Location' (SCVA, Dell). In order to assess the character and quality of impact, we habitually collect data in the form of interviews, questionnaires and by observation.

Thus for example during 'The Art of Faith' feedback was received and monitored from many of the 26,000 visitors on feedback cards in the exhibition and from comments in the museum visitors' book, from weekly seminars for the public presented in the galleries, and from delegates at the conference. The very positive responses were, we believe, partly achieved as a result of the exhibition being developed in conjunction with a multi-faith consultancy group, which met to give advice on the presentation of potentially sensitive material. Analysing visitor responses also informs the research process by highlighting areas where future research is needed or where particular interest is generated. Over 100 interviews were conducted during 'Beyond the Basket', and these were analysed and written up for the project. More information at www.basketry.ac.uk/

Key indicators are therefore, evaluative feedback from user groups and its analysis to inform future action, the numbers of people attending exhibitions and associated educational events, and buying related materials. For example, during the 4 month exhibition 'Basketry: Making Human Nature', the turnover of merchandise in the shop averaged £10,000 per month, half of the sales being directly related to the exhibition. The outstanding gallery spaces in the SCVA facilitate productive contacts with and loans from other major organisations in the UK (the British Museum, Tate, V&A) and beyond (the Hermitage, St Petersburg, Museum of Central Africa, Terveuren, Musée du Quai Branly, Paris, National Museum, Tokyo). Exhibitions are supported by the curatorial and outreach skills in the SCVA, and funds are generated from cafes and expanded retail.

The second aspect of our approach to impact centres on the archaeology of heritage. In recent years this has particularly focused on in Albania (Butrint), Italy (San Vincenzo al Volturno), Cyprus and Africa (Western Sahara and the Southern Sahel). Butrint is a Greco-Roman site in southern Albania and its most important cultural asset. Since 1993, campaigns of excavation and publication undertaken by a team of UEA-based researchers have enhanced public and academic awareness and understanding of this UNESCO World Heritage Site, which was accordingly extended in 1999 from 20 hectares to 29 km². It now attracts close to 70,000 visitors per year, as against fewer than 1000 in the 1990s. These projects seek to develop cultural understanding through research and its presentation, but also by contributing to sustainable developments in the contexts of the heritage economy (Butrint), of capacity building (Niger) and education (Bénin). The focus of much of this research is on the technology and aesthetics of early ceramic production. Both the Western Sahara and especially the southern Sahel research is based on the detailed evaluation of pottery as evidence for cultural interactions through trade and migration at periods up to 1000A.D. before written sources exist for those regions. Even earlier material is the subject of our second case study, the 'Spirits of Clay' project. The main focus was the prehistoric ceramic of Japan, in the Jomon period, but the opportunity was taken to compare early figurative material from this culture with that being produced in the Balkans during the same millennia. Our strength in the study of early ceramic (Clarke, Haour, Nixon, Kaner) was thus combined with our long standing research interest in Albania.

c. Strategy and plans: Our impact strategy remains centred on exhibitions and the development and presentation of heritage sites. These activities provide a versatile range of ways to communicate the developing idea of art as an expanded field of engagement. Incorporating visual and material culture, and embracing art as widely understood, it also extends to contexts (e.g. the environment), products and processes normally perceived as outside that category. The recent expansion of the SCVA gallery spaces for exhibitions (opened September 2013) will allow a greater flexibility in the use of this key space.

Some recent projects will be developed in the next review period, such as the Fiji project. Further examples for on-going impact include the Mesopotamia exhibition, scheduled for the SCVA, and developed from AHRC research and publications (Clarke), and the Basketry project, with commercial and environmental potential, particularly with regard to the exploitation of crops that can be grown in the UK, instead of being imported. This is one of several planned projects through which SIFA researchers intend to build upon our achievements.

Recent appointments (Corbett, Edwards) have developed the School's strengths in British Art (Monks, Heslop, Thøfner), making this another focus for postgraduate research and cross-institutional collaboration (Tate, Mellon Centre, National Maritime Museum). Two research centres in African Art and Archaeology, established in 2009, and European and American Art History,

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created in 2012, contribute to our efforts to expand SIfA's impact beyond the immediate arts and humanities research sector. Another appointment (Wilson) creates connections in early modern art (Monks, Thøfner) evident in the masterclass, workshop and conference 'Early Modern Orientations' in May 2013. A new five-year interdisciplinary partnership project (2013-2018; £2,000,000), 'Early Modern Conversions: religions, cultures, and cognitive ecologies', will contribute to the impact of SIfA research nationally and internationally through collaboration with partner institutions and universities at Cambridge (CRASSH), Warwick, York, and in Canada, the US and Australia. Events planned include a four week summer seminar in Norwich in 2015, an exhibition that will travel to the SCVA, as well as public outreach through theatrical and musical events and festivals. Distinctively, then, research is not only disseminated through publications, exhibitions and conferences but also through the creation of performances.

A recent development has been a formal association between SIfA and The South Asian Decorative Arts and Crafts Collection (SADACC) (www.southasiandecorativeartsandcrafts.co.uk/) based in central Norwich. This is already proving a popular and attractive venue for public lectures on South Asian art and SADACC has funded a new PhD studentship to undertake research (with Rycroft, Mack) that will increase public understanding of its collections as well as expanding SIfA's engagement with South Asian art. Rycroft's hosting of the inaugural meeting of the nationwide South Asian Arts Group (SAAG) exemplifies this.

The current postgraduate community of 55 research students and postdoctoral fellows will be increasingly important for the impact strategy of SIfA. Andrew Mills' research and website for the Horniman Museum (www.horniman.ac.uk/collections/highlights) is an example of postdoctoral public engagement that is one part of the Fijian Art Research Project (www.fijianart.sru.uea.ac.uk). Sam Nixon, a postdoctoral member of Anne Haour's research team, has key publications on early Islamic trans-Saharan trade. This project is using technology to foster connections between children in schools in Africa and in Norwich: <https://sites.google.com/site/depictingafrica/home>. For PhD students, our plans include developing opportunities and funding for dissemination of research at conferences, in publications and through exhibitions. One example of such impact is a multi-venue exhibition on Mexican contemporary art, co-curated by Scott who edited a special issue of *Museum Anthropology* (2012) based on a conference she convened here called 'Ancient and Modern: exhibiting the past in the present' (2010). Building on connections forged through the Ecole de Printemps, a week long academy for international postgraduate students hosted by SIfA (2013), our students will be able to participate at the 2014 Ecole that will be held in Tokyo. These kinds of international exchanges provide a forum for the communication of research, and enhance our important connections through SISJAC with Japan.

d. Relationship to case studies: The selected case studies represent the two key forms of activity through which SIfA aims to generate impact: exhibitions (Dogu) and heritage (Butrint). They demonstrate the reach of our research in regional, national and international terms.

The first relates to the excavation, development and presentation of Butrint in Albania, drawing attention to this historically important region of the Adriatic coast, with the resulting beneficial impact on the local infrastructure and expertise and the creation of employment, the generation of revenue and cultural engagement through tourism. The presentation of site information and museum displays at Butrint incorporate research undertaken directly by SIfA members and by those who have done graduate research under our supervision over the last 15 years. During that time visitor numbers have risen to over 69,000, with all that implies for the local economy and the recognition of Albania's visibility in the larger picture of European history over three millennia.

'The Power of Dogu' and 'Unearthed' exhibitions were part of an AHRC-funded research project on prehistoric clay figurines from Japan and the Balkans. Between them they attracted more than 200,000 visitors in London, Tokyo and Norwich (SCVA). Attracting much additional commercial and charitable sponsorship, this research brought the creative and artistic practices of people in the distant past to inform thinking in the present about the representation of the human figure and the social uses for which ancient figurines were employed. In the process, substantial research funding was won from a wide range of sources and around £5million of direct and indirect economic activity was generated.

The choice of these studies thus represents our commitment to social and economic impact regionally, nationally and internationally, bringing often unfamiliar material to the attention of new audiences. It also represents the range of disciplines in SIfA with which we are involved with and their potential for beneficial collaboration and interaction.