

<p>Institution: University of Aberdeen</p>
<p>Unit of Assessment: UoA 24 Anthropology and Development Studies</p>
<p>a. Context</p> <p>The anthropology programme commenced in 1999 with an initial research focus on the Anthropology of the North. As the programme grew over the ensuing years, a complementary focus was introduced on the themes of culture, creativity and perception. This second focus has two strands, dealing respectively with the Creativity of Practice and Histories of Material Culture. These thematic foci have defined the contexts for the impacts of our research. Below, we summarise the nature of these impacts and the beneficiaries or audiences for each theme.</p> <p>Anthropology of the North: Our research on this theme has had a threefold impact: (1) on the development, in collaboration with indigenous peoples of the North, of policies of sustainable natural resource co-management; (2) on the protection of indigenous rights to land; (3) on the revival among northern communities of their own heritage. Beneficiaries have included, in the first place, the people among whom our field research has been carried out, in communities around the circumpolar North from Siberia to arctic Canada. But the research has also been of benefit to environmental policy-makers, heritage and theatre professionals and those involved in the production of educational and literacy materials for use in schools.</p> <p>Creativity of Practice: The Department's <i>Creativity and Practice Research Group</i> was established in 2002 in connection with the AHRB-funded project 'Learning is Understanding in Practice' (2002-05). Our work has sought to dislodge the traditional association of creativity with innovation in favour of a focus on the improvisational dynamics of everyday life, and has led to productive collaborations in fields of contemporary art and performance, architecture and design. This work has been of benefit to practising artists and arts organisations, architectural and design professionals, environmental managers and policy makers, and galleries and their visitors.</p> <p>Histories of Material Culture: Our research on material culture has shown how artefacts have life histories that are interwoven with processes of producing and reclaiming knowledge. This has improved our understanding of the contemporary significance of historic collections, and has led to practical and performative collaborations with both indigenous communities and museums and galleries in the UK and abroad. Beneficiaries of this research include the communities and the museums with which we have worked, and their respective publics.</p>
<p>b. Approach to impact</p> <p>Our relationships and ways of engaging with potential beneficiaries are context-dependent and best evidenced through examples, set out below, of our work in each of the three thematic areas. We ensure the impact of our work by concentrating our efforts within a well-defined structure of departmental research groups, through which we also deliver training and support, along with mentorship and supervision, for research staff and students. Institutional facilities such as the University's Marischal Museum have also helped staff to achieve greater impact, as has the University's contribution in providing matching funding to support the work of postdoctoral fellows, including Wishart, Brown, Vergunst and Argounova-Low, all of whom have gone on to become Lecturers in the Department.</p> <p>Anthropology of the North:</p> <p>1) Since the commencement of his doctoral research in 1996, Wishart has been carrying out ethnographic work on human-animal and human-land relationships among the Tettlit Gwich'in of northwestern Canada. He has shown how these relationships have been perpetuated throughout the history of First Nations-European contact and are still maintained in the face of programmes now presented by the State as regimes of sustainable natural resource management. Wishart has participated in the development of co-management policy between the Gwich'in and the Canadian Government on forestry in this area, and has reported to the Government on the development of the Mackenzie Valley Pipeline and its effects on Dene communities.</p> <p>2) Claims to the recognition of indigenous identity have become increasingly important in negotiations preceding the development of industrial mining and energy projects. Research by Anderson and colleagues has created a database which allows both indigenous claimants and corporations to research occupancy and to document forms of indigenous entitlement in Siberia. Between 2002 and 2011, with a team of three post-doctoral fellows (including Argounova-Low) and 15 research assistants, Anderson has digitised over 7000 archived documents on the land-use patterns of Siberian indigenous peoples from the 1926/27 Polar Census. Dating to a time</p>

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before industrialisation and resettlement, they constitute the most authoritative outline of traditional activity and land-use currently in existence. The documents, previously scattered and largely inaccessible, are now available on-line on three public access websites.

3) In 1999, **Wachowich** published *Saqiyuq: Stories from the Lives of Three Inuit Women*, in collaboration with Inuit storytellers Apphia Agalakti Awa, Rhoda Kaukjak Katsak and Sandra Pikujak Katsak. The Nunavut Literacy Council subsequently produced a workbook in which *Saqiyuq* was used as an example. A chapter of the book was reprinted in the collection: *Isuma Inuit Studies Reader*. This reader was used in *Uqausiliriniq: Communication 12: Module 4: Essential Reading* by the Curriculum and School Services, Department of Education, Government of Nunavut. In 2008 *Saqiyuq* was made into a theatre production with an artistic director from Toronto's Human Cargo production company and actors from the local community of Pond Inlet. The play then toured to Iqaluit's 2008 *Alianait Festival*. It was the first all-Inuktitut theatre piece ever to be staged at the Festival, and played to full houses.

Creativity of Practice:

1) **Ingold's** book *Lines*, resulting from his ESRC-funded Professorial Fellowship project, 'Explorations in the comparative anthropology of the line' (2005-08), has had a major impact, especially in arts and architectural practice. An exhibition at the Centre Pompidou Metz took its title from, and was inspired by, the book's French translation (*Une brève histoire des lignes*, 2011), and featured a display of drawings from the collections of the Centre Pompidou in Paris. The exhibition, held from January to April 2013, drew in circa 60,000 visitors and attracted wide publicity in the international press, in which the book featured prominently, including an 8-page interview with **Ingold** in the magazine *Mouvement* (no. 68, 2013, pp. 10-17). An exhibition on drawing entitled 'A Parliament of Lines', and featuring the work of 15 Scottish artists, was also directly inspired by the book. The exhibition was displayed at the City Art Centre, Edinburgh (May-July 2012), The Pier Arts Centre, Orkney (March-June 2013) and the RMIT Gallery, Melbourne (July-August 2013).

2) Research by **Leach** on imagination and technology amongst open source software designers led on to a study of choreographers' relations with digital objects. In a series of AHRC-funded workshops (2008-09) Leach worked with four world-leading choreographers: Wayne McGregor, Siobhan Davies, William Forsythe and Emio Greco. These choreographers and their organisations had independently begun to explore the potential of interactive digital media and related technologies to document, represent and disseminate their artistic practice. The information-rich resources they had created comprised the 'choreographic objects' that were the focus of the project, which concluded with a seminar in association with Sadler's Wells Theatre, London (April 2009), bringing together all the participants and an audience of arts practitioners and lay public.

3) Building on ESRC-funded research by **Vergunst** and **Ingold** (2004-06) on ways of walking, place-making and environmental perception, the Forestry Commission (FC) co-funded with ESRC a 1+3 Scottish Government Collaborative Studentship (2008-12) to help the FC manage and develop the substantial holdings of art in their Scottish forests. Impacts have included work on a register of art holdings and joint planning of an art and forestry festival in Aberfoyle. In 2010 **Ingold**, **Vergunst** and the ESRC/FC PhD student **Clarke** were invited to Yorkshire Sculpture Park to present their work in connection with the major exhibition featuring the work of sculptor David Nash. Around 100 members of the public attended. Following from this, **Ingold** contributed the lead essay to a publication (*David Nash: A Natural Gallery*) to accompany an exhibition of Nash's work at the Royal Botanic Gardens, Kew, from June 2012 to April 2103. The exhibition attracted 867,622 visitors from around the world.

4) Drawing on a network of researchers in Art, Architecture and Anthropology, established by **Ingold** during the tenure of his ESRC Professorial Fellowship (2005-08), as well as on a longstanding collaboration with the Mads Clausen Institute, U of Southern Denmark, the Department led a programme of activities funded and hosted by the Institute of Advanced Studies, Strathclyde, on *Designing Environments for Life* (September 2009 to January 2010). The programme explored the scope and applicability of research in a field formed through the convergence of approaches not only in art and design, anthropology and architecture but also in subjects ranging from archaeology to engineering, while also widening the discussion to include communities of practice beyond academia – including arts, design and architectural practices, government and the public sector, business and industry, and environmental organisations. Around one-third of participants were drawn from outside the academy. Programme activities included four

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workshops, three public lectures and a public exhibition at Dundee Contemporary Arts. Three workshops, also open to the public, were organised to accompany the exhibition. A further event was held to present the conclusions of the programme to environmental policy-makers at the Scottish Government Offices, Edinburgh (May 2010). It was also the subject of an extended BBC Radio 4 interview with Ingold, broadcast in September 2009 in the programme *Leading Edge*.

Histories of Material Culture:

1) In August 2009, **Leach** arranged for two Negkini-speaking people from Reite (a village on the Rai Coast of Papua New Guinea) to visit the British Museum, as part of the Museum's Melanesia Project, where they worked with Leach and museum curators to document artefacts collected from their region up to 170 years previously. The team worked with Giles Lane of the e-Book distributor *Diffusion* to create documentation of the visit that could be easily shared with communities in Papua New Guinea and elsewhere, and which do not require costly technology or electricity. The team developed handwritten notebooks, written in both English and Tok Pisin, which could be scanned along with digital images of the objects and of the research and distributed electronically. This novel way of recording information generated in museum spaces has implications for other museum projects that aim to increase access to material heritage and the associated knowledge.

2) Brown has worked with Blackfoot people in western Canada since 1997. In 2008 she was jointly awarded an AHRC grant to take five 19th century Blackfoot shirts to western Canadian museums for exhibition and use in handling workshops. Over 500 Blackfoot people participated in handling sessions. The associated exhibition, *Kaahsinnooniksi Ao'toksisawooyawa/Our Ancestors Have Come to Visit*, held at the Glenbow Museum, Calgary (March-May 2010) and The Galt Museum and Archives, Lethbridge (June-August 2010), attracted some 15,000 visitors. In 2009, Brown received a Royal Society of Edinburgh grant to host a workshop attended by Scottish museum staff and Blackfoot and Lakota elders, in which participants discussed the impact and policy implications of repatriation of artefacts to indigenous communities (see also REF3b, **Brown**).

c. Strategy and plans

1) The transfer of **Mills** to the Department in 2010 has created synergies with research already being undertaken by **Rasanayagam**, **King** and **Arnason** around the theme of **Religion, Belief and Practice**. In 2011 the Department launched a new thematic focus in this area, the impact of which is already considerable and expected to grow in coming years (see REF3b, **Mills**).

2) In 2009, a group of our research students (**Gatt**, **Harkness** and **Long**) initiated a programme of workshops entitled *Engaging Anthropology in Practice* (EAP), designed to bring together early career researchers in anthropology with professionals from broadcast and print media, arts and education. Delivered through the STAR programme (an anthropological research training consortium including the Universities of Aberdeen, Edinburgh, Glasgow and St Andrews), EAP aims to assist ECRs to develop the skills to reach audiences beyond the academy.

3) A ten-year objective of the University's interdisciplinary research theme on 'the North', led by **Ingold**, is to establish an *Aberdeen Institute for the North*, centred on a *Museum of the North* that will serve as an interface between research, users and the general public. The Institute and the Museum will greatly enhance the impact of our future research both in the **Anthropology of the North** and on **Histories of Material Culture**.

4) With colleagues in a number of other institutions (Edinburgh, Glasgow, Glasgow College of Art, Dundee, St Andrews, Robert Gordon U, U of the Highlands and Islands) we plan to establish a *Scottish Centre for Art, Architecture and Anthropology*. The centre will bring together scholars in these three disciplines from across Scotland, and will also link our academic research on the **Creativity of Practice** with the work of arts and architecture practitioners.

d. Relationship to case studies

Above we have focused on the constitution and impact of our Departmental research groups; in the case studies we focus on the contributions of specific individuals. These case studies have been selected to demonstrate our commitment to collaboration with the indigenous communities among whom we have worked, and to informing policy and practice in regard to these communities. Our first study combines the themes of the **Anthropology of the North** and **Histories of Material Culture**, and exemplifies the strengths of our ongoing work in these areas. The second has been chosen as an example of our new focus on **Religion, Belief and Practice**.