

<p>Institution: University of East Anglia</p>
<p>Unit of Assessment: 34 Art & Design: History, Practice and Theory</p>
<p>a. Overview</p> <p>The Sainsbury Institute for Art (SIfA) brings together the research expertise and collections of 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). Consolidating the relationship between the disciplines of art history, archaeology, anthropology and museology, this organization has increased opportunities for collaboration and a coordinated approach to research and its dissemination.</p>
<p>b. Research strategy</p> <p>SIfA's principal aim is the development of research for understanding art across time and space, in a wide range of social and environmental contexts. We use the word 'art' to refer to two- and three-dimensional design, manufacture and display, and to visual and material culture from the smallest objects to cultural landscapes. We pursue this aim by bringing together expertise in the arts of the five inhabited continents and by drawing on the disciplines of art history, archaeology, anthropology and museology to develop new frameworks of enquiry. Our underlying approach is inclusive. It seeks to move beyond eurocentric categories and models in order to open up new insights and identify new directions for research. The formation of SIfA represented a strategic response to feedback from RAE2008.</p> <p>In support of our inclusive research agenda we have appointed academics from diverse disciplinary backgrounds. Our research staff profile has expanded significantly since RAE 2008 with the appointment of seven new colleagues (Corbett, Wilson, Edwards, Monks, Matsuda, Nunez Laiseca and Greenhalgh, Director of the SCVA). Enhancing our engagement with art traditions as practised in Europe, Asia and the Americas, these appointments have extended our expertise in the decorative and applied arts, and foster SIfA's expertise in British Art and its relation to the world. This expanded research agenda has developed since the 1990s, and in response to feedback from successive RAEs. Our research activities are supported by curators and visiting fellows, from immediate post-doctoral level to senior researchers, and research students.</p> <p>All units in SIfA participate in the dissemination of research through conferences, lectures and workshops in Norwich. This extends from weekly research meetings with staff and postgraduate students to conferences. For example, in 2012-13 we organised and hosted nine international conferences. We also invite a wide range of established scholars to speak at SISJAC, SADACC and the weekly World Art Research Seminar, creating a lively intellectual focus for staff, graduate students, research fellows, and the public. It is crucial to our success that our aims are understood and acknowledged both within and beyond our academic and scholarly setting. While there are well-established mechanisms for disseminating research to our peer group (principally through publication), reaching and engaging wider and more general audiences has prompted a much greater use than before of exhibitions, events and lectures as components in a public dialogue about research. The structure of SIfA has proven particularly effective in promoting these aims.</p> <p>Four of the appointments made in the review period have been at professorial level (Corbett, Wilson, Edwards, and Greenhalgh, Director SCVA). The purpose has been twofold: first to strengthen and extend in view of mid-term retirements the range of our expertise in art history and the decorative and applied arts, and in the transformations of the European tradition in other geographical contexts, and second to ensure academic and intellectual leadership in a period of transition that will see the retirement of several established researchers. We have also created three new lectureships in order to attract younger scholars. Consequently we have significantly increased our strength in the early modern period (Wilson, Monks), British art of the last 250 years</p>

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(Monks, Corbett, Edwards), in Japanese art and archaeology (Matsuda) and in contemporary art and its public display (Núñez Laiseca).

Major research projects undertaken by SIfA archaeologists include the development of a World Heritage Site in Albania and major research projects in Africa. Archaeological work in Butrint (Mitchell, Hodges) led to a new museum and an associated research infrastructure in Albanian archaeology. Research by archaeologists working in the Western Sahara and Southern Sahel (Clarke, Haour) has led to exchanges between students in schools in Zinder, Bénin, and Norwich (<https://sites.google.com/site/depictingafrika/home>) as well as forthcoming exhibitions at the SCVA (on Mesopotamia, Clarke; and the West African Sahel, Haour). These projects and exhibitions have resulted from major funding awards by research councils. Successful grant applications across the disciplines in SIfA - £4 million in audited expenditure - have contributed to the distinctive global and historical character of our research throughout the review period.

Along with publications, exhibitions, cultural heritage sites, film, and public lectures are crucial elements of SIfA's research strategy. The success of exhibitions, such as 'Pacific Encounters' (Hooper) at the Sainsbury Centre in 2006, the British Museum in 2006-7, and Paris, Musée du Quai Branly in 2008 (total visitors c. 260,000), has provided a model for disseminating our research to a wider audience in the current REF period. SCVA has been a venue for a number of exhibitions linked to larger SIfA research projects including 'On Location' (Dell), 'Basketry: Making human nature' (Heslop) and 'Unearted' (Kaner). An exhibition linked to AHRC-supported research in Nairobi National Museum attracted 20,000 visitors (Mack).

The Sainsbury Centre for Visual Arts and its staff of curators, educators and researchers are integral to SIfA. The Centre has recently emerged from a major refurbishment to create larger spaces for temporary exhibitions that meet international standards for conservation and thus expand the diversity and character of material which may be displayed. Galleries reopened in September 2013 with a major loan exhibition, 'Masterpieces, Art and East Anglia', that brings together artwork rarely seen from regional collections with artworks on loan from well-known international collections. This development ensures the future development of SIfA's strategy of using the resources of the Centre, its exhibition spaces, events and outreach facilities to present our research and to receive responses to it within the University and across the region. The creation of additional galleries means that up to six exhibitions can be shown at one time, increasing the opportunities for research-based curation; recent examples include Art Nouveau, and the photography of Avi Gupta, and Anderson and Low, all created within SIfA.

Our research is also developed through exhibitions at major regional and national venues. 'The Power of Dogu' (Kaner) was at the British Museum in 2009, and 'The Art of Faith' (Thøfner) was in the Castle Museum in Norwich in 2011. Like the Basketry exhibition, the 'Art of Faith' generated a prize-nominated anthology of essays, edited by Thøfner and Heslop. 'Chiefs and Governors: Art and Power in Fiji' (Hooper), at the Museum of Archaeology and Anthropology in Cambridge in 2013, has been visited separately by the President and Prime Minister of Fiji. A larger Fiji exhibition, scheduled for 2015-16 at the SCVA, will also be shown at the Bundeskunsthalle in Bonn and the Musée d'Ethnographie in Geneva.

Public engagement with our research and the ethos that underpins it includes lectures by staff, fellows, curators and visiting scholars. Examples include 'World Art in the City' at the Forum (Central Library) in Norwich (organised by Monks). Staff also contribute essays to catalogues and public lectures connected with exhibitions, such as 'Masterpieces' at the SCVA. Staff in the SCVA combine research and outreach, exemplified by the Culture of the Countryside 2008-2011 programme in Norfolk and Suffolk, HLF funded. The programme delivered at least 200 workshops to 90 schools, involving 4,500 children in Norfolk and Suffolk and 50 workshops to 12 adult/community groups and a further 4,500 people as participants and audience. Veronica Sekules has been commissioned by Ashgate to write a book based on this material, provisionally called 'Cultures of the Countryside and the Museum', to be published in 2015. Importantly, students and staff work together to research and curate exhibitions at SCVA, SADACC and

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Hungate Medieval Art (organised by Thøfner).

The creation of the journal *World Art*, published by Routledge, with Sekules (SCVA), George Lau (SRU) and Daniel Rycroft (ART) as its founding editors, is another important vehicle for developing research from global art-historical and critical perspectives. This initiative has involved crafting an editorial policy and publishing contributions from researchers who share the journal's aims to broaden approaches to art as a global phenomenon, through scholarship about art and by artists, as well as to foster discussion and debate. With *World Art*, SIfA continues to develop diverse platforms for disseminating research set in motion with the journal *Art History*, founded here in 1978, and edited by Corbett 2007-12.

The creation of *World Art* relates to another strategic objective: increasing our degree of collaborative research. We have developed a number of productive partnerships with other institutions, in the region (the Norfolk Museums Service), nationally (the British Museum, the National Gallery; Pitt Rivers Museum, Oxford, Museum of Archaeology and Anthropology, Cambridge) and internationally (Musée du Quai Branly, Paris; National Museum, Tokyo; National Museum, Fiji; National Museums, Kenya). We have continued our collaborations with archaeological teams (Butrint, Albania, and Western Sahara) and – via Rycroft – with museum anthropologists (University of Cambridge and Grassi Museum für Völkerkunde, Leipzig), as well as initiating projects in Bénin. We have actively pursued funding to support collaboration and have bid successfully to the AHRC Research Networking scheme (De Jong, Clarke, Jacobs), the European Commission Seventh Framework Programme (Haour), and a five-year Partnership Project with the Social Sciences and Humanities and Research Council of Canada (SSHRC) (Wilson).

This collaboration extends to postdoctoral fellows and research students, who play a crucial role in the research culture of SIfA in all its constituencies. Several units bring postdoctoral fellows to SIfA. SISJAC and the SRU each fund at least two visiting research fellowships every year. The SRU has just funded a three-year 25th anniversary post-doc fellowship (2013-16). SRU and ART postdoctoral fellows and research students have received research funds from SSHRC, the Fonds Québécois de la recherche sur la société et la culture, the Smithsonian, the National Geographic Society. Recent fellows in the SRU and ART include Mills, Fijian art; Nixon, African archaeology; Nicholson and Gobin, early modern art.

In addition to weekly postgraduate research seminars in ART and the SRU, examples of annual symposia organised and led by postgraduate students include Postgraduate Cypriot Archaeology (POCA, 2013), *Assemblage in Practice* (2013), *Appropriating the Exotic* (2010), *Christianity and socio-cosmological transformations* (2010), and *Beliefs, Concepts and Things: Materiality and the Immaterial* (2009). Equally important to the environment are research symposia with faculty and postgrads, of which 'Art on the Move: Mobility, Movement & Meaning in Art and Architecture' (2013) and the Andean ethnohistory workshop (2010) are examples. Doctoral students have participated in a wide range of national and international conferences. To give some indication, recently students have spoken and co-organized events at Cambridge, the Courtauld, Oxford Brookes, Warwick, Bristol, Southampton, York, Leicester, the British Archaeological Association, the British Museum, and the Jawaharlal Nehru University, India, and Paris. In May 2013, SIfA and the University of East Anglia (UEA) was home to the *Ecole de Printemps*, a week-long conference that brought more than 70 postgraduate students and faculty to Norwich from Japan, the US, Canada, Italy, France, Germany, Switzerland and the UK. This is one of nine international conferences held at SIfA during this academic year, 2012-13 attended by staff, postdocs, and research students.

The interdisciplinary environment in SIfA fosters cross-disciplinary research and conferences. Some examples of events from 2012-13 include the Universities Museums Conference, with archaeologists and curators from Japan and the UK; *Early Modern Orientations*, consisting of a masterclass, postgraduate workshop, and a conference with participants in English literature, history and art history from the US, Canada, and the UK; panels on *World Art* at the Association of Art Historians conferences (Rycroft); *British Modernism*, with participants from English Literature and Art History in the UK; art historians and anthropologists and scholars participated in the

Utopian Archives research network workshop.

c. People, including:

i. Staffing strategy and staff development

As SIfA our number of research staff has increased from 16 in the last assessment period to 21, making it one of the largest concentrations of expertise in world art in the UK. To foster collaboration and research, we have initiated regular research meetings, and we maintain financial support for research and conferences through individual staff allocations (£500 pa).

All new members of staff are allocated a mentor to provide guidance and support in all aspects of the profession. While this is important for junior staff and new lecturers, the scheme is also applied to colleagues at more senior levels for continued professional development. Probationary staff are given a reduced teaching and administrative workload, and undertake the Postgraduate Certificate in Higher Education (this can be extended to MA level), run by the University's Centre for Staff and Education Development (CSED). All staff are encouraged to take other CSED training sessions through their time at UEA, including sessions on research methods, and developing impact and knowledge exchange. The University fosters staff development through regular appraisals and the HR Excellence in Research Award, and through the Research Staff Working Group and coordinators. Equality and Diversity is another area for which the University provides support. Colleagues can apply for reduced teaching and administrative workloads and six-month study leave sabbaticals (20 have been allocated to SIfA staff during the review period). These schemes encourage a focus on research, allowing staff to instigate new research, complete major research projects (such as monographs or post-award reports), develop future grant proposals, and/or participate in engagement and enterprise activities.

Several emeriti and former colleagues remain actively involved in the research community in SIfA. 2009 saw the publication of Stefan Muthesius, *The Poetic Home: designing the 19th-century domestic interior*, Thames and Hudson; Alastair Grieve, *Victor Pasmore: writings and interviews*, Tate, 2010; two volumes of *The Art of Dante Gabriel Rossetti* in 2010 and 2012; Richard Cocke, *Public Sculpture of Norfolk and Suffolk*, Liverpool University Press, 2013; John Onians has had several chapters and articles published during the review period including 'Neuroscience and the Sublime in Art and Science', *Beyond the Finite. The Sublime in Art and Science*, in R. Hoffmann and I. Boyd Whyte eds, Oxford 2011, pp.91-105 and 'Home Sweet Mammoth: Neuroarchaeology and the Origins of Architecture', in *Architecture and Interpretation*. J. A. Franklin, T. A. Heslop and C. Stevenson eds, Woodbridge, 2012.

ii. Research students

During the review period the registration of research students and the rates of successful completions of research degrees (28 since July 2008) have continued to increase. This has been facilitated by the AHRC Block Grant bid and other sources of funding to support studentships. To these should be added funds from the Faculty and SIfA. There are presently 55 research students registered in SIfA, 9 fully supported by the AHRC, 8 by the Faculty of Arts and Humanities, 1 by an SRU and 1 by a SIfA scholarship. In addition, 2 are funded through research projects and 2 more have their fees paid by the School. We also hold two successful AHRC Collaborative Doctoral Award (Monks with Dr Andrew Moore, Norwich Castle Museum; Heslop with the British Museum), and have awarded a new PhD studentship in South Asian art created by the SADACC Trust from September 2013. In 2012-13 we were able to offer 6 full three-year PGR studentships, and for 2013-14, we have increased this number to 8 studentships, and an additional ART scholarship for fees. Whenever possible, funds are made available to support research trips and fieldwork. We have additionally designed a new pathway for doctoral research by practice to promote research as part of the career development of curators, museum educators and artists in residence.

Each student has two research supervisors, and meets with them to discuss progress on a regular basis. The lead supervisor is in contact with the student on a monthly basis as a minimum. All

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students are registered in the first instance for the degree of MPhil, with the expectation that most will develop projects of scope and substance appropriate to a PhD. A panel of two academics reviews the work done during the first year (fte) of research and considers the larger project to which it is a contribution. During the REF period, all MPhil students have been transferred to the doctoral programme. In addition to the extensive training provided by the Humanities Graduate School, all students are encouraged to attend the weekly World Art Research Seminar; beyond this the students organise their own Graduate Research Seminar and an annual Postgraduate Symposium. The latter regularly attracts speakers from across the UK. SIfA operates a shadowing scheme to support the training of doctoral students as teachers.

Among the benefits for research students in the SCVA is the mezzanine that was completed in February 2012; this greatly expanded the areas dedicated to postgraduate study space, which now includes 40 workstations with computers and support facilities for printing and storage of research materials. Importantly, the mezzanine - which also houses staff offices - contributes to the lively and engaged research community in SIfA.

d. Income, infrastructure and facilities

As a result of RAE 2008, members of SIfA have had recurrent QR funding through HEFCE in the order of c. £600,000 per annum. This core support has in effect paid for time for individual researchers to develop projects, undertake research and make the results public, in various forms. This has permitted a range of ambitious grant applications and facilitated grant capture. During the assessment period the grant income to date has been £3,726,290 (expenditure currently £3,144,863).

Of the more complex, collaborative projects which have successfully sought specific research awards, the most significant have been: Arts of Faith (Thøfner): £ 316,242; Beyond the Basket (Heslop): £311,946; Crossroads of Empire (Haour): £661,600; Fijian Art (Hooper): £644,933. For this assessment period the continued support for the work in Butrint (Hodges) amounted to £425,611. Importantly, grant capture, research and dissemination emerge from collaboration across the units in SIfA. Cross-disciplinary research, collaboration and exhibition and dissemination is integral to SIfA, and evident in all of our bids and projects as these examples demonstrate with different emphases; art history and anthropology in Arts of Faith and in Fijian Art; archaeology and anthropology for Crossroads of Empire and Butrint; and art history, anthropology and archaeology for Beyond the Basket. Many SIfA exhibitions include the making of art, such as baskets and textiles, the latter for the forthcoming exhibition at the SCVA developed from research for Crossroads of Empire. Two further examples of several SIfA collaborations underway are the forthcoming exhibitions on Mesopotamia in the SCVA (Clarke), and a photography exhibition on Pan-African heritage (De Jong).

SIfA research strategy is fostered and overseen by the Chair, Directors of the SCVA, SRU, SISJAC, and Head of ART. The Director of Research manages the research strategy. Reporting is achieved through planning meetings with the Director and an annual revision of the SIfA research strategy. Colleagues also report regularly on publications and work in progress, either through staff meetings, where the research strategy and future plans are discussed, or at annual events to celebrate and promote research activity. Support in preparing grant applications and managing projects is provided by the University's Research and Enterprise Office. All external and internal grant applications are developed in association with the Director of Research, Faculty research coordinators, Faculty Ethics Committee (where necessary) and a Peer Review College before submission to ensure they meet SIfA's strategic aims. Equally, all research study leave applications are reviewed by the appropriate manager, the Dean of the Faculty and the University Research Executive.

In addition to external grant funding, research across the unit is generously supported both by the University and SIfA. For the assessment period, the University Library had a budget of £71,951 for books and £41,677 for journals. These figures are in addition to the budgets for the maintenance of the large general databases held in the University Library. These comprise some 35,205 books relating to Art History, 594 to Museum and Gallery Studies and 635 relating to prehistoric

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archaeology. Further to these, there is a large collection of historical books together with materials to support the study of anthropology (2308 titles) and photography (1000 titles) held in other parts of the Library. The Faculty Librarian offers support with finding and using relevant research resources, and a credit-bearing workshop as part of the Research Skills Programme each semester.

Further resources include the Robert Sainsbury Library in the SCVA, dedicated to the arts of Africa, Oceania and the Americas. This library has an annual acquisitions budget of around £20,000. The library currently holds about 22,000 volumes and currently subscribes to 71 periodicals, including many specialist journals dedicated to visual anthropology, material culture and museum ethnography. The Lisa Sainsbury Library at SISJAC currently holds around 40,000 volumes on Japanese arts and cultures and subscribes to 30 periodicals and has an annual budget of £15,000. The Sainsbury Collection of art is another significant research resource.

In addition to those already mentioned, SifA researchers have secured a wide range of grants including FAPESP, Sao Paulo, Brazil (Barcelos Neto); Leverhulme Trust Major Research Fellowship (Corbett); AHRC (Clarke, Corbett; Mack; Monks, Riggs); Paul Mellon Centre for the Study of British Art (Corbett, Monks); Terra Foundation for American Art (Corbett, Monks); Henry Moore Foundation (Corbett); Social Sciences and Research Council of Canada (Corbett, Wilson), and the British Academy (De Jong).

e. Collaboration and contribution to the discipline or research base

SifA units all have established reputations for the creation and dissemination of research. As will be evident from other elements of the submission, publications, exhibitions, films and websites have been undertaken in collaboration with many institutions locally, nationally and internationally. These include the British Museum (exhibition, research and collaborative AHRC funded PhD), the Norfolk Museums and Archaeology Service (exhibition, research and AHRC funded CDA), the Albanian Archaeology service (see Butrint Impact case study), and museums and cultural organisations in Japan (see Spirits of Clay Impact case study) and in India. Other research collaborations include the ECiP Network and collaborative links funded by the AHRC with SOTON, Kings College London, Manchester, Durham, La Sapienza in Rome, and Koln, Germany (Clarke); collaboration and consulting for the Fiji National Museum; the Australian Museum, Sydney; Auckland Museum; Zurich University Museum; Marischal Museum, University of Aberdeen; Torquay Museum; Maidstone Museum; Perth Museum, Oxford and Cambridge university museums, and the National Museum of Scotland (Hooper, Jacobs, Mills, Igglesden); Cambridge University, The National Museums of Kenya (Mack); Oxford Brooks, Norfolk Museums Service (Thøfner); Norwich University of the Arts (Heslop); Grassi Museum für Volkerkunde, Leipzig, Bhasha Research and Publication Centre (Rycroft); Museum aan de Stroom, Antwerp (Jacobs and Hooper); University Antwerp (Jacobs); Horniman Museum's Oceania Collections (Mills).

Keynote and named lectures by staff include: the Evans-Pritchard Lectures at All Souls College, Oxford (Riggs, 2012); the George Zarnecki lecture for the British Archaeological Association (Heslop, 2012); the Ferber Lecture, SUNY Binghamton (Wilson, 2011); the Meertens Lecture, Meertens Institute (De Jong, 2009) and the Robert and Avis Burke Lecture, University of Indiana (Corbett, 2009). Keynote lectures include the British Institute in Eastern Africa Annual lecture (Mack, 2012); Wayne State University, Michigan (Wilson, 2012); Ann Arbor, Michigan (Wilson, 2010), the University of Oregon, 2010; 'St Anselm and the Visual Arts at Canterbury' on the 900th anniversary of his death (Heslop, 2009); Society for Francophone Postcolonial Studies (De Jong, 2010); international conferences in Norwich (Mack, 2013); Durham (Mitchell, 2012); Glasgow (Corbett, 2010), Vancouver (Hooper, Jacobs, 2013).

We are members of the CHASE consortium (with Sussex, Essex, Kent, Goldsmiths, the OU, the Courtauld Institute) successfully applying to AHRC for Block Grant funding to support PGR students (2013), and for the successful training project bid 'Material Witness' (also with CHASE partners).

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Many colleagues act as external examiners at undergraduate and postgraduate levels: Clarke, UCL and Manchester; Dell, Cambridge and Edinburgh; Kaner, Oxford, Cambridge, Sheffield (all PhD); Lau, UCL and Cambridge; Mack, UCL and Ulster: SOAS (x2), Aberystwyth, Plymouth (PhD); Mitchell, Manchester; Riggs, UCL, Oxford and York; Rycroft, SOAS University of the West of England; Thøfner, Oxford; Monks and Heslop, Courtauld; Corbett, Cambridge, Courtauld, Brighton, Nottingham, London consortium; Wilson, Concordia (all PhD external examining).

External advisers on appointment panels (Heslop, Courtauld Institute, Trinity College Dublin; Corbett, Edinburgh and Glasgow; Mack, American University, Rome).

Academic advisers to publishers and series editors: Barcelos Neto: *Revista de Antropologia* University of Sao Paulo; Clarke, BANE Monographs series, Oxbow; Corbett, Ashgate, *British Art: Global Contexts*; Monks, Ashgate, *British Art: Global Contexts*; Rycroft, Routledge, (Race and Racism series, Asian Studies Series, *Fifty Key Texts in Art History*), Blackwell (*Encyclopaedia of Postcolonial Studies*), Wiley (Culture and Communication Studies); Riggs, University of Wales Press, University of Manchester Press, Oxford UP and Routledge; De Jong, University of Indiana Press, Berghahn Books.

Editing and membership of editorial boards: Haour, *Azania*; Mack, *Journal of Material Culture* *The Journal of Art Historiography*; Monks, *Visual Culture in Britain*, *Journal for Maritime Research*; Corbett, *Art History* (Editor 2007-12), *Visual Culture in Britain*, *Modernist Cultures*; Hooper, *Journal de la Société des Oceanistes* and *Arts et Cultures*; Riggs, Oxford Handbooks Online; Thøfner, *Art History*; Lau, Rycroft and Sekules were founding editors of *World Art Journal*.

Convenors of conferences, nationally and internationally: Monks is organising Association of Art Historians Conference in Norwich, 2015; Hooper, Mills, Jacobs, 'Researching Fijian Collections', Cambridge, 2013; Igglesden and Jacobs, 'Fabricating Fashion'; Barcelos Neto, 'Image, Word, Music: An Art Debate on Religious Mediation', Norwich; 'Technology, Art and Heritage in Amazonia', Andean Studies in Brazil: A Multidisciplinary Symposium, São Paulo; De Jong, 'The Work of Heritage', Chicago; 'Utopian Archives', UEA (2013); Hooper and Jacobs, 'Exhibiting Polynesia: past, present and future', Paris (2008); Heslop, 'Basketry and Beyond: constructing cultures', Norwich (2011), 'Medieval Art and Architecture in Norwich', British Archaeological Association, Norwich (2012); Corbett, 'Anglo-American: Artistic Exchange between Britain and the USA from colonial times to the present', York (2009, with Sarah Monks); 'New Approaches to British Art, 1939-1969', Courtauld Institute of Art (June 2010, with Lisa Tickner, Courtauld Institute); Monks, 'Living with the Royal Academy, ... 1768-1848', York (2008), 'Britain in India: intersections in visual culture, 1700-1800', York (2009), 'Early Modern Orientations', Norwich (2013); Rycroft, Museums for the Marginalised, Horniman Museum (co-convenor, 2008), 'World Art and Critical Pedagogy' panel co-convenor, Association of Social Anthropologists conference, New Delhi (April 2012); 'Re-worlding: do world art and world anthropologies relate?', convenor Association of Art Historians Conference (March-April 2011), 'Imperial Tensions', panel co-convenor Association of Art Historians conference, Glasgow University (April 2010), 'Future of Anthropological Archival Knowledge: an International Reassessment' (FAAKIR), workshop convenor Museum für Volkerkunde, Leipzig (May 2011), Co-convenor of 'Purvajo-ni Aankh' (Through the Eye of the Ancestors) exhibition and research project, co-convenor, 'Building Bridges between Anthropology and Indigenous Studies', Oxford; Wilson, 'Early Modern Globalization' (co-organizer and chair with Angela Vanhaelen) CAA, Chicago (February 2010); Scott, 'Ancient and Modern: exhibiting the past in the present' (2010).

Committee chairs and convenors: Clarke, British Association of Near Eastern Archaeology, Environmental Change in Prehistory workshops (as part of the ECiP Network); Mack, President of British Institute in Eastern Africa; Hooper, President of the Pacific Arts Association.

John Mack was elected a Fellow of the British Academy in 2009.