

Southeast Asian Art Academic Programme Annual Report 2020-21

Prepared for The Alphawood Foundation
November 2021



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DIRECTOR'S WELCOME

It gives me great pleasure to be introducing the Annual Report on the Southeast Asian Art Academic Programme at SOAS.

I took up the role of Director at SOAS in January of this year and was delighted to learn that the School had a long and productive relationship with the Alphawood Foundation. We are one of the smallest universities in the UK but have attracted one of the largest endowments ever received. This speaks to the excellence of our people and research in this area.

SAAAP has enabled almost 100 students from Southeast Asia to gain a world class education at one of London's most prestigious universities. By endowing three senior posts in the School of Art, it has also enabled SOAS to establish the Department of History of Art and Archaeology as a world leading centre of research and teaching on the objects and material culture from the arts and cultures of Southeast Asia.

SAAAP has provided the means for scholars to become actively involved in arts and archaeology projects, interacting and networking with institutions across the region. It has supported many significant publications, career development, networking events and outreach activities at SOAS and in Southeast Asia.

Looking ahead, SAAAP is considering how best to build on this legacy. Firstly, we will be seeking to maintain close and productive ties with the Alphawood Foundation, and working with you to determine the future direction of the Programme. Secondly, we have initiated the development of a new three-year strategy for the Programme. We will be looking at how this can align with and feed into our new SOAS Strategic Plan.

Finally, I would like to thank all the staff and students involved in SAAAP for their contributions in the last year. Despite working under very difficult conditions during the pandemic, they have enabled the Programme to continue to advance and progress. I am looking forward to working closely with the Alphawood Foundation to build on this success.

Professor Adam Habib
SOAS Director



MESSAGE FROM THE CHAIR



Dr Tamsyn Barton

Chair
Southeast Asian Art
Academic Programme Board

It's a pleasure and a relief to report that the second Phase of the Southeast Asian Art Academic Programme had a successful first year.

In large part, the various challenges thrown up by Covid-19 were navigated and overcome. Alphawood scholars successfully completed their programmes, teaching and research continued and a new cohort of scholars was recruited. Professor Shane McCausland, his team and the wider SOAS community deserve the plaudits for making this happen.

There were implications for SAAAP arising from the pandemic. Travel and personal contact were restricted and some collaborative activity slipped back, such as the planned conferences and publications. However, it was gratifying to see that SAAAP adapted to the circumstances and pursued innovative solutions.

To give some examples, the traditional European Study tour of museums and collections was transformed into a virtual experience with overseas curators and others delivering high quality online tours and presentations to students in London. Our CSEAS-SAAAP research conferences and a new Professional Development Programme went online – the conferences attracted higher attendances than the 'real thing' in previous years. SAAAP even managed to run a virtual work experience programme with students working remotely with employers in other countries. In all these examples the feedback from

participants was positive. So, these innovations are among the positives to be taken from the experiences in the last year.

Looking ahead, I believe this approach can be built upon to help SAAAP and the School provide more flexible options and exciting new experiences for its students. Collectively, we will have the opportunity to reflect and think about how to take matters forward as we fashion a new three-year Strategy for SAAAP in the autumn. I am looking forward to this process and to having the opportunity to work with the new Director, Adam Habib, and for his fresh perspective on the direction we take.

As for the position of the School in general, it is reassuring that its financial position has improved considerably. The recovery was not without pain, of course, but as a viable institution SOAS can now focus on building a sustainable future.

Clearly, this is an important consideration for our ongoing relationship with the Alphawood Foundation. It also provides a solid foundation for building on the Alphawood legacy to date and possibly striking out in a new direction in the coming year – to the great benefit of students, SOAS and the Southeast Asian region in general. We are very grateful for that support.



INTRODUCTION FROM THE HEAD OF DEPARTMENT

Like other universities all over the world, SOAS faced unprecedented challenges in the year gone by.

First, there was the closure of the campus and switch to online learning. This has been a dramatic and steep learning curve for all concerned. Staff and students adapted brilliantly to this sudden and dramatic change in the circumstances and the business of learning carried on in the virtual space, to the immense credit of everyone.

Second, the 'Transformation and Change' project under Professor Graham Upton's tenure as interim Director led to a thoroughgoing review of SOAS' curriculum offer and structural changes for the organisation. The process was at times difficult but the outcome is, thankfully, that the School has turned a corner and is now in a much better position to grow and thrive in the future.

Besides this, in January 2021 we also welcomed a new Director to the School – Professor Adam Habib. He has certainly brought new energy and drive to the institution, not least in leading the process of shaping a new institutional strategy for SOAS. Adam's approach has been to provide a rigorous framework within which the SOAS community could look at issues and challenges anew, particularly on equality, diversity and inclusion. I am in no doubt that SOAS will benefit enormously from the outcome of this process in the years to come, given Adam's global vision, honed academic instincts and personal investment in the cause of social justice.

Likewise, I am looking forward to working with Adam in the autumn of 2021 on a new strategy for SAAAP. Without jumping to conclusions, the general feeling is that SAAAP is facing a pivot point and may need

to move in a different direction, one that embraces different approaches and priorities in the digital age.

At the level of the School of Arts, the Department of History of Art and Archaeology continues to make an invaluable contribution to the life and culture of SOAS. This is not only in terms of the attractiveness of our offer and our ability to bring students to SOAS from all over the world but also in terms of the quality of the research and teaching we are able to provide. The Department owes much to and continues to be inspired by the presence of the transformational SAAAP programme in the School.

SAAAP's endowed postholders continued to provide strong academic leadership throughout 2020-21, both in research and teaching, in which they implemented the switch to a digital learning model without serious issue.

The arrival of Dr Stephen A. Murphy as Pratapaditya Pal Senior Lecturer in Curating and Museology of Asian Art this year means we now have an expert in Thai Buddhist statuary. His previous employment in the museum world means that our students are also benefitting from his experience and broad network, as they look to potential future employment in the arts industry.

Professor Ashley Thompson took a sabbatical in 2020-21 to research and complete a book project, entitled 'The Work of Buddhist Art: Reconstructions of Cambodia after Angkor', with support from the Robert H. N. Ho Family Foundation. Her teaching responsibilities were covered by Dr Joanna Wolfarth, who, while with us, in spring 2020, pioneered a successful online format for the annual study tour to Paris and Amsterdam.

Dr Christian Luczanits was SAAAP academic lead, standing in for Professor Thompson while she was on research leave. He invested efforts into supporting the scholars and students with the switch to online teaching and learning, as well as convening his own modules on Buddhist and Himalayan arts online. He worked on two book publications and conceived a new volume on Himalayan arts. He also co-authored one of the two 'impact case studies' as part of the Art and Design's return in the UK national Research Assessment Framework 2021. The case study was based on community outcomes in his AHRC grant project, Tibetan Monasteries Today, in which he was the principal investigator along with Professor Louise Tythacott.

The Postgraduate Diploma in Asian Arts welcomed a new Course Director, Dr Malcolm McNeill, who took over leadership from Dr Heather 'Hettie' Elgood. Hettie supported Malcolm during a transition period, one that in the pandemic was perhaps more challenging than it might otherwise have been, and enabled a smooth handover. Malcolm

organised a memorable and very moving study day in Hettie's honour on the day of her retirement at the end of July 2021.

I am pleased that Hettie will not be fully retired as she has agreed to act as an ambassador for SOAS and will maintain her welcome presence on the SAAAP Programme Board.

In the eighth year of the programme, the Department was able to support 10 Alphawood scholars – one at Postgraduate Diploma level and five at Master's, with continuing support for five at different stages of the PhD. The majority of students came from Cambodia (6) with Myanmar (2), Vietnam (1) and Indonesia (1) also represented. All scholars completed their programmes despite all the Coronavirus issues affecting their studies, which is testimony to their determination and appetite for learning about the arts of Southeast Asia and to the quality of the teaching and learning support. On this final point, I want to note here my particular thanks to two people for all they have done for the programme and for our students. They

are Alan Goulbourne, who manages the programme with such aplomb, and Olivia Burt, who supported Alan in a part time role until her decision to return to full time studies in autumn 2021.

In this report, we provide further details on the modules, dissertations and theses that Alphawood scholars undertake, and how our academic staff strive to support our scholars to achieve their exceptional potential.



**PROFESSOR SHANE
MCCAUSLAND**

Head
School of Arts





ALPHAWOOD SCHOLARS 2019-21

The Alphawood Scholarships are designed to bring outstanding Southeast Asian postgraduate students to SOAS to undertake Doctoral, Masters, Diploma or Certificate programmes which focus on ancient to pre-modern Buddhist and Hindu art and archaeology in Southeast Asia.

Ten Alphawood Scholarships were awarded in 2019-20. In addition to dedicating themselves to their studies, Alphawood Scholars play an active part in SOAS life and in the Southeast Asian Art Academic Programme. They do this through authoring contributions to the thrice annual SAAAP Newsletter, fielding applications to SAAAP's Academic Support Fund to support conference attendance and participation in the UK and continental Europe,

leading and participating in Southeast Asian cultural societies at SOAS, and participating in research lecture series and extracurricular study trips, also supported through SAAAP.

2020-21 Alphawood Scholars

Post Graduate Diploma in Asian Arts

Srey Niet Teav, Cambodia

Master of Arts

Hnin Oo Hlaing, Myanmar

Yav Huon, Cambodia

Chantha Seng, Cambodia

Sovanrattana Sin, Cambodia

PhD

Duyen Nguyen, Vietnam

Sonetra Seng, Cambodia

Saw Tun Lin, Myanmar

SokhaSeang, Cambodia

Ardiyansyah Panggah, Indonesia



ALPHAWOOD ALUMNI

Wieske Sapardan (PG Diploma in Asian Arts 2014)

Following the completion of my MA studies in History of Art and/or Archaeology at SOAS, I worked on a UNESCO project to revitalise the Karmavibhanga Gallery at the Borobudur Museum. I was involved in the development of the exhibition concept and storyline for the museum gallery and curating the objects to be showcased in the gallery.

This work has put into practice the knowledge I gained throughout my MA studies on History of Art and/or Archaeology at SOAS which was only made possible through generous support of the Alphawood Foundation Scholarship. During my MA study, I developed two main areas of focus: the art history and anthropology of South East Asia and the museums and collections of Asia. These two areas of studies proved to be very valuable when I worked on exhibitions related to Buddhist art and architecture, such as

the *Crossroads of Culture* exhibition. This showcased the history of Borobudur Temple in Indonesia and the Archaeological Remains of the Bamiyan Valley in Afghanistan - and the above-mentioned Borobudur Museum revitalisation project.

In addition, I have recently contributed a chapter entitled *Return of Cultural Properties and National Identity in Post-Colonial Indonesia* for the SOAS and NUS Press publication *Returning South East Asia's Past: Objects, Museums and Restitutions* edited by Dr Louise Tythacott and Panggah Ardiyansyah. The Indonesian translation of this article will also be published in the forthcoming SOAS online journal, *Pratu*.

I have also participated in a conversation about the history of restitution in Indonesia, its meanings, as well as future challenges for a podcast on cultural heritage, art and history entitled *SERAYA*.

Heidi Tan (Alphawood scholar 2014 to 2018 with PhD awarded in 2020)

I am happy to report that this qualification has enabled me to undertake a two-year affiliation as Postdoctoral Research Associate with SOAS Department of Art and Archaeology. I hope to further develop my research interests in Southeast Asian museology, to publish these and develop my teaching practice. I also continue to work on SAAAP-funded projects: as co-editor for *Pratu* and as co-convenor of the SAAAP Research Seminar Series which is now online with large numbers of attendees from across the world.

In summer 2021 an article, *The Shwedagon Pagoda Museum*, was accepted for a digital publishing website curated by Crispin Paine and Jessica Hughes (*Gods' Collections*) to be further developed as a peer-reviewed book chapter with Berghahn Books. I also completed

the core modules with SOAS' Professional Development in Higher Education Programme this year, in preparation for the Fellowship with Advance HE. I have now returned to the classroom as a Teaching Fellow to assist with two well-subscribed undergrad courses: *Curating Global Arts and Themes in the Art and Archaeology of South and Southeast Asia*.





SAAAP ENDOWED TEACHING AND RESEARCH

The Alphawood Scholarships Scheme is supported by a comprehensive array of modules and research areas, led by three Alphawood-funded academic posts. This work is dedicated to advancing the study and preservation of Buddhist and Hindu art in Southeast Asia at the School.

The three endowed academic posts at SOAS are the Hiram W Woodward Chair in Southeast Asian Art (Professor Ashley Thompson), the Pratapaditya Pal Senior Lecturer in Curating and Museology of Asian Art (Dr Stephen A. Murphy) and the David L Snellgrove Senior Lecturer in Tibetan and Buddhist Art (Dr Christian Luczanits). Each post advances knowledge of Hindu and Buddhist art in Southeast Asia and underpins the experiences of the students who are taught and supervised by them.

These academic postholders lead on module development and teaching provision that reflect the SAAAP remit. The courses designed, convened and taught by the postholders are essential to the success of Alphawood Scholars in the History of Art and Archaeology and Religious Arts of Asia MA programmes. The programmes are developed to ensure all students reach their full potential and develop the requisite skills and knowledge to succeed not only at SOAS, but then in their careers once they have returned to their home countries. Alphawood Scholars are provided with academic pathways to supplement their research skills and strengthen their understanding of the Southeast Asian region's Buddhist and Hindu arts heritage, from the ancient to the pre-modern. In 2019-20, the academic postholders led on the majority of Department MA modules which directly concern the SAAAP remit, and comprise the core of the academic programme at this level. We will outline the activity of the academic postholders over the past academic year, and introduce some planned activity for the forthcoming year.

Taught modules

Within the History of Art and Archaeology and the Religious Arts of Asia MA programmes, the Alphawood-endowed academic postholders are the Principal Instructors across core SAAAP-orientated modules, which are attended by Alphawood Scholars. Of the 2019-20 modules, they are responsible for the majority of scheduled teaching and, throughout their employment, the postholders adapt existing - and introduce new - modules to better serve Alphawood Scholars who are preparing MA dissertations focused on the SAAAP remit. Together, these modules convey bodies of knowledge and foster critical research practice that prepares Alphawood Scholars well to craft MA dissertations which address the areas of focus within the SAAAP remit.

Particularly noteworthy is the new Term 2 module Southeast Asia's Art Histories 2 developed by Professor Thompson, which converted the SAAAP European Study Trip into a credit-bearing module in its own right and which was first taught in 2020-21. Together with its first part delivered in Term 1, Southeast Asia's Art Histories is designed to provide the solid and broad base needed for the study of the Hindu-Buddhist Art of Southeast Asia as a whole. Based on her SAAAP teaching experience, Professor Thompson also supplements the popular Theory and Methods in Art History module with an Alphawood Scholar Seminar. These sessions bring together Alphawood PhD and MA students to discuss a selection of seminal texts crucial to understanding Theory and Method in the specific study of Southeast Asian Hindu-Buddhist Art.

We are very pleased that Professor Thompson's teaching excellence and leadership was recognised by the Advance Higher Education Academy, a global leader in the sector. The strategic goals of the Academy fit with those of SAAAP: to address systemic inequalities and advance education to meet the evolving needs of students and society, by enhancing teaching and learning, effective governance, leadership development and tackling inequalities through equality, diversity and inclusion. Professor Thompson was made a Senior Fellow in the Academy in recognition of attainment against the UK Professional Standards Framework for teaching and learning support in higher education.

Professor Thompson's research also won global recognition with the award of a prestigious Robert N. Ho Foundation Fellowship in Buddhist Studies. The Fellowship, covering Terms 1-2 of the 2020-21 academic year, allowed her to pursue work on her latest monograph, *The Work of Buddhist Art: Reconstructions of Cambodia after Angkor*. During this time she continued PhD supervision as required by all SOAS staff members on research leave, while her regular teaching was delivered by SAAAP Visiting Scholar, Dr Joanna Wolfarth. Dr Wolfarth's expertise in Angkorian art, along with that in online teaching provision, proved crucial to ensuring SAAAP scholars' positive growth during the pandemic. Dr Wolfarth delivered Southeast Asia's Art Histories 1 and 2, which included innovatively developing the European Study Tour module as a unique virtual experience.



Dr Stephen A. Murphy was appointed as the new Pratapaditya Pal Senior Lecturer of Curating and Museology and joined SOAS in late November 2020. He currently convenes both the Museums and Museology, and the Collecting and Collections modules at UG level as well as contributing lectures to the Themes in South and Southeast Asian module. At MA level he convenes the Curating Cultures Module and is convenor of a new MA Programme, MA Curating Cultures which began this academic year (2021-22). This programme expands on the current museology and curating modules on offer. One major component is a new course designed by Stephen Murphy, entitled Curating the Sacred: Buddhism and Hinduism on display, which focuses on methods of display and curation of these two religions with specific emphasis on institutions in Southeast Asia. The MA Curating Cultures programme also affords students the opportunity to do an MA thesis dedicated to museology and curating.

Dr Luczanits convened the new modules, Tibetan Buddhist Monuments in Context and Interpreting Visual Expressions of the Mandala. The latter was attended by Alphawood Scholars interested in esoteric Buddhism as it introduces and critically analyses the mandala in its early development. Thereby the course contrasts commonalities with local variants across the Buddhist world, but also emphasises key concepts of esoteric Buddhism which are often misunderstood.

The academic postholders update their established teaching delivery on an annual basis, integrating new themes and materials and innovative pedagogical techniques, in keeping with ongoing developments in the concerned academic field and higher education more broadly as set out by Advance HE. The constant innovation required of all permanent academics is key to ensuring SOAS students receive the highest quality instruction at the cutting edge of the field. This gives students the ability to lead in competitive national, regional and international arenas. The SAAAP-orientated modules are subject to further special consideration: they are reshaped annually with reference to the specific needs and aspirations of the given SAAAP student cohort.

Academic Postholders: Instruction, module development and other responsibilities supporting the academic programme

In addition to convening and teaching the majority of modules which address the SAAAP Remit, the academic postholders are responsible for a range of supervisory, committee and senior administrative duties across the Department which have a direct bearing on the delivery of high-quality teaching and positive student outcomes. We will summarise the teaching undertaken by each of the postholders, as well as associated activity that supports teaching excellence.



PROFESSOR ASHLEY THOMPSON

In her role as Hiram W Woodward Chair in Southeast Asian Art, Professor Thompson sets a standard for teaching, research and academic service in the School of Arts.

This year's dual recognition of Professor Thompson's contribution to higher education and to research in her specialist field reflects her exceptional dedication and academic leadership on SAAAP.

While on research leave, she supported early career scholar, Dr Joanna Wolfarth, in delivering and further developing her MA modules and supplementary seminars designed to provide students with broad bases in the Hindu-Buddhist art of Southeast Asia, along with the critical skills to engage with a wide range of scholarship in the field. Professor Thompson also supervised four Alphawood PhD students and two Alphawood MA alumni now completing PhDs at SOAS with Thai government scholarships. The challenges during the pandemic were multiple, particularly for students whose fieldwork plans were subject to repeated travel restrictions. For students still in the field, the challenges remain. Professor Thompson's role has been to provide the usual intellectual guidance, now remotely, along with reinforced administrative guidance in liaising with the SOAS Doctoral School and the relevant Southeast Asian institutions to ensure student safety and progression in compliance with evolving covid-related regulations.

She is pleased to have seen one student, SAAAP alum and current Thai government Scholarship holder, Udomluck Hoontrakul, through to a productive *viva voce* on her thesis entitled *The Development of Political Economy and Social Formation of the Marginal Polities on the Salween River Basin, Northwestern Thailand during the first millennium CE to the mid-second millennium CE*. The viva comprised a lively discussion between examiners, archaeologists Miriam Stark of the University of Hawai'i and Stephen Murphy of SOAS, and the candidate who came to SOAS with extensive

archaeological training in Thailand, Cambodia and the US. During the *viva*, Udomluck proved herself an apt critical interlocutor with the established experts, and is currently completing final revisions for resubmission in response to the *viva* discussion. She has returned to her Lectureship at Thammasat University in Bangkok, where she expects to be conferred a substantial leadership position on the award of the PhD in 2022. Two students are on track to submit for examination in 2022: SAAAP Scholar Duyen Nguyen, with a dissertation entitled *Issues in Curating Champa Art in Vietnam, 1916 - 2019: On stylistic chronology, museum identity and object authenticity* and Pipad Krajaejun, SAAAP MA alum and Thai government PhD Scholarship-holder, with a dissertation entitled *Deconstructing the Historical Metanarrative of Thai Art and Archaeology: The Emergence of Artistic Styles in the Pre-Ayutthaya Period, or 'Uthong Art' during the Thirteenth and Fourteenth Centuries*. Professor Thompson acts as second supervisor to an Alphawood PhD scholar, Saw Tun Lin, who unfortunately has encountered grave difficulties in pursuing his doctoral work due to the political violence in Myanmar. Professor Thompson also supervises three more non-Alphawood students working on Southeast Asian Hindu-Buddhist art.

The pandemic experience of online teaching continues to inform pedagogical innovation. With some students unable to access SOAS in person, and some social distancing measures still in place, the 2021-22 curriculum is being delivered in a blended manner. Professor Thompson has exceeded capacity in her Term 1 Southeast Asia's Art Histories module with 30 students currently enrolled, but is able to accommodate the demand through online provision. The experience of the 2021 virtual Study Tour module, along with the ongoing

PROFESSOR ASHLEY THOMPSON

covid situation, is further informing her conception of Term 2 provision, in 2022. She is currently working with Malcolm McNeill of the Diploma programme, and Dr Stephen Murphy, to examine co-development of online resources in the Southeast Asian Hindu-Buddhist field.

Professor Thompson also convenes the undergraduate module, Themes in the Art and Archaeology of South and Southeast Asia, and the 1st-year PhD Research Skills module. With the former, she ushers students into the field of Southeast Asian Hindu-Buddhist art and archaeology; with the latter she supports those students beginning their paths to leadership in the academic field. In her seven years at SOAS to date, Professor Thompson has developed a total of ten modules.

Recent and upcoming publications include:

'Figuring the Buddha,' in G. Mikaelian, A. Thompson and Siyonn Sophearith, eds., *Liber Amicorum: Mélanges réunis en hommage à Ang Chouléan*, Association Péninsule / Association des Amis de Yosothor, Paris, 2020: 211-237. (Trilingual English-French-Khmer volume, including co-authored trilingual Introduction by the Editors)

'Studies in Indo-Khmer Philology I: The Association of Literary Ideas in the Sanskrit Stanzas of the Sdok Kak Thom Inscription, and the Location of Stanza CXXIX in this Inscription,' translation of essay by Au Chhieng, with Translator's Introduction, *Udaya Journal of Khmer Studies* 15, 2020: 183-194.

'Revenons, Revenants: Mémoires d'Angkor,' in J. Thach, E. Bourdonneau and G. Mikaelian, eds., *Temps et Temporalités khmères : de près, de loin, entre îles et péninsules*, Peter Lang, 2021: 345-375.

Early Theravadin Cambodia: Perspectives from the History of Art and Archaeology, NUS Press. (Editor, with single-authored Introduction), in press.

The Theravada Buddhism Handbook, Routledge (Co-editor with co-authored Introduction + single-authored chapter, 'Icons'), in press.

'Mainland Southeast Asia After Angkor' in M. Stark, D. Evans and M. Hendrickson, eds., *Angkorian Worlds*, Routledge, in press.



Other SAAAP activity led by Professor Thompson:

- Member, SAAAP Programme Board (meeting once termly)
- Senior Academic Lead of the SAAAP-Centre for Southeast Asian Studies Research Event Series. Professor Thompson has led this research event series since 2015. From 2018 she invited Alphawood PhD scholars Heidi Tan and Udomluck Hoontrakul to co-conceive the yearly series and to co-host events. Due to the pandemic, the series went online to excellent effect, attracting notably larger audiences worldwide than had ever been possible with in-person events at SOAS. This year, Udomluck leaves the team, and is replaced by Panggah Ardiyansyah and Seang Sokha. The series continues online in Term 1; Term 2 delivery remains to be determined.
- Senior Academic Lead for the Alumni Research Professionalisation Programme. This programme was launched in 2020-21, with the conception of two series. The first, under the direction of Christian Luczanits and SAAAP MA alumnus Chy Rotha of the Royal University of Fine Arts, Cambodia, comprises a series of Masters classes on Esoteric Buddhist art to be delivered to Cambodian university and museum staff along with SAAAP alumni worldwide. It is scheduled for delivery in 2022. The second, under the direction of Stephen Murphy and SAAAP MA alumnus Conan Cheong of the Asian Civilisations Museum, Singapore, comprises a 6-week weekly lecture series on Decolonising Curating and the Museum in Southeast Asia; it was launched in October 2021 with a record audience attendance of 456 people for its first lecture.
- Mentoring of Pratu (the SAAAP-supported online academic journal for emerging scholars) PhD student editors, including Alphawood Scholars and alumni (as a means of professional development). The multilingual journal site is up and running with its first three articles on ancient Pyu, Khmer and Balinese art, and awaiting the imminent publication of new work on ancient Vietnamese materials.
- Creator/Editor of SAAAP-NUS Press research publication series, *Art and Archaeology of Southeast Asia: Hindu-Buddhist Traditions*. 2021 saw our first publication: *Returning Southeast Asia's Past: Objects, Museums and Restitution*, edited by L. Tythacott and Alphawood alumnus P. Ardiyansyah. Positive reviews have appeared in: the *Asian Review of Books* and *Straits Times*. Early Theravadin Cambodia: Perspectives from Art and Archaeology, edited by A. Thompson is due out shortly. Together, the volumes include contributions by six Alphawood alumni.
- [Dr Christian Luzanits replaced Professor Thompson as Chair of the SAAAP Research and Publications Sub-board during her leave. Her place on the SAAAP Sub-boards was further supplemented by Dr Wolfarth's participation.]





DR STEPHEN A. MURPHY

In his role as Pratapaditya Pal Senior Lecturer in Curating and Museology of Asian Art, Dr Murphy combines his decade-long experience as a museum curator with his academic background as an archaeologist in Hindu and Buddhist Southeast Asia to produce innovative teaching and research.

Since arriving in November 2020, Dr Stephen A. Murphy has been responsible for convening both the Museums and Museology, and the Collecting and Collections modules at UG level as well as contributing lectures for the Themes in South and Southeast Asian module. At MA level he convenes the Curating Cultures Module and is convenor of a new MA Programme, MA Curating Cultures which began this academic year (2021-22). This programme expands on the current museology and curating modules on offer. One major component is a new course designed by him, entitled 'Curating the Sacred: Buddhism and Hinduism on display' which focuses on methods of display and curation of these two religions. The MA Curating Cultures programme also affords students the opportunity to do an MA thesis dedicated to museology and curating. Dr Murphy has also supervised one Alphawood MA thesis this year by Yav Houn. This archaeological thesis focuses on urbanism and the role of Hinduism at Koh Ker, Cambodia.

Dr Murphy sits on the three SAAAP Sub-boards; Research and Publications, Scholarships and Outreach. This year as part of the Alumni Research Professionalisation Programme, he is co-running (with SAAAP MA alumnus Conan Cheong of the Asian Civilisations Museum, Singapore) a 6-week weekly lecture series on Decolonising Curating and the Museum in Southeast Asia. This was launched in October 2021 and explores what it means to decolonise the museum and curatorial practice in a Southeast Asian context. The speakers cover a range of topics, including the display of Buddhist and Hindu sculpture, ethnographic and colonial collections, curating contemporary

art, and the use and exhibition of Southeast Asian material in western museums. Building on the internships programme run by the Research and Publications sub-board which has already pioneered one virtual internship (a Singaporean alumni working in Ministry of Culture and Fine Arts, Cambodia), Dr Murphy is seeking to develop online/virtual work placements for students on the MA Curating Cultures programme with the aid of alumni based in museums across Southeast Asia. This would further strengthen both networks, and knowledge and skills exchange between SOAS and Southeast Asian museum counterparts.

Upcoming publications include:

Editing and contributing two chapters to *Raffles Revisited: Essays on Collecting and Colonialism in Java, Singapore and Sumatra*, a conference volume published by Asian Civilisations Museum, Singapore, 2021.

Contributed a chapter on Buddhism in mainland Southeast Asia in the upcoming edited volume, *Rituals set in Stone: Tracing the Archaeological Evidence for the Development of the Sīmā Stone tradition in Southeast Asia in Sīmās: Histories, Practices, Politics*, edited by Jason Carbine and Erik Davis. Hawaii: Hawaii University Press (2022).

In the process of responding to Peer Reviews with final revisions of his book manuscript *Buddhist landscapes of Northeast Thailand and Central Laos: Art and Archaeology of the 7th – 11th Centuries* for the SAAAP-NUS Series Art and Archaeology of Southeast Asia: Hindu-Buddhist Traditions series.

DR CHRISTIAN LUCZANITS

In his role as David L. Snellgrove Senior Lecturer in Tibetan and Buddhist Art, Dr Luczanits' international reputation provides a global platform for the study of Tibetan and Buddhist art.

Dr Christian Luczanits' teaching as Principal Instructor is fully dedicated to ancient and pre-modern Buddhist art, with a focus on its origins in India and its transformations in Tibet. For the MA programme, his teaching has been adapted to serve Alphawood Scholars interested in Indian Buddhist art with the module 'Buddhist Art in a Cosmopolitan environment: Gandharan Art and its Heritage', followed by 'Interpreting Visual Expressions of the Mandala'. Presented in this succession, the modules cover Buddhist art from the area to the 15th century. Focusing on Buddhist art within periods of transition (from early Buddhism to Mahāyāna and the development of esoteric Buddhism within the latter) and across cultures, the modules provide the methodological background necessary to research similar questions in Southeast Asia.

Both courses take a pronounced Buddhist Studies perspective, emphasising primary sources and research methodology which are of equal relevance for the study of Southeast Asian materials. Southeast Asian examples are included whenever suitable.

Dr Luczanits also supervises a PhD student on SAAAP remit, namely Phyllis Lau-Casson on Revisiting the 'Prakhon Chai' Hoard: an enigmatic group of bronzes that came to light in Northeast Thailand in the mid-1960s, and serves as second supervisor of several Alphawood PhD projects.

Other SAAAP activities led by Dr Luczanits:

In the absence of Professor Thompson, Dr Luczanits chaired the Research and Publications Sub-board in 2020-21 (meeting once termly).

Mentoring of *Pratu* (the SAAAP-supported

online academic journal for emerging scholars) PhD student editors, including Alphawood Scholars and Alumni.

Recent and upcoming publications include:

'Establishing an Iconography – the Case of Early Tibetan Representations of the Medicine Buddhas.' *Journal of Tibetology* 22, (2020): 119-148.

'From Tabo to Alchi: Revisiting Early Western Himalayan Art.' *Orientalism* 51, no. 5 (2020): 36-47.

'A Case of Old Menri in Mustang?' In *Gateways to Tibetan Studies: A Collection of Essays in Honour of David P. Jackson on the Occasion of His 70th Birthday*, edited by Volker Caumanns, Joerg Heimbel, Kazuo Kano, and Alexander Schiller, 2, 643-657. Hamburg: Department of Indian and Tibetan Studies, Universität Hamburg, 2021.

With Jaroslav Poncar, eds. *Alchi. The Choskhor*. Chicago: Serindia, 2021.

With Markus Viehbeck, *Two Illuminated Text Collections of Namgyal Monastery. A Study of Early Buddhist Art and Literature in Mustang*. Kathmandu: Vajra Books, 2021.

'Mandalas Intertwined – Why Minor Goddesses in the Tabo Main Temple Matter. (forthcoming):

'The Pearl Garland Composition. The Main Inscription of the Palden Drepung Chörten At Alchi.' In *Buddhist Heritage in the Western Himalayas. Essays on the Art, Architecture and History of Ladakh*, edited by Christian Luczanits, and Heinrich Poell, forthcoming.



POSTGRADUATE DIPLOMA IN ASIAN ART

Dr Malcolm McNeill, Director of the Postgraduate Diploma in Asian Art and Senior Lecturer in Arts Education

The Postgraduate Diploma in Asian Art offers six full-time, twelve-week modules (four of which are open to Alphawood Scholars, including Chinese Art, Indian Art, Southeast Asian Art and Buddhist Art).

All students are required to enrol and complete three of the modules on offer to graduate with the Postgraduate Diploma in Asian Art.

Each module is structured as a weekly four-day programme, with lectures from international experts, leading SOAS academics and museum curators. Students have exceptional access to the collections of the British Museum and the Victoria and Albert Museum (V&A) in London, and to the expertise of the curators who care for them. They also have opportunities to learn from collections and curators at numerous other institutions in the UK and internationally.

Students are closely supported by course convenors, course director, Dr Malcolm McNeill, our dedicated programme manager, Patrick Monger, and programme administrator, Jo Dixon. In 2020-21, one Alphawood Scholar was enrolled on the Diploma: Srey Niet Teav.

The Alphawood Scholar's Experience

In 2020-21 the Alphawood Scholar completed our Indian, Chinese and Buddhist Art modules. She was taught by a range of course convenors. These included: Dr Emily Shovelton and Ms Sandra Sattler for Indian Art, Dr Elaine Buck and Dr Malcolm McNeill for Chinese Art, and Dr Peter Sharrock and Dr Malcolm McNeill for Buddhist Art. The Scholar received exceptional support through the dedication of her course convenors and our focused system of weekly tutorials. This enabled her to achieve a merit in her final module, a high pass in her overall grade and to demonstrate significant improvements in her academic abilities.

All modules featured contributions from leading scholars, curators and art market professionals. This exposed the Scholar to a wide range of academic and professional approaches to archaeology, art history, curation and display.

We are particularly grateful for the numerous contributions to our courses from Alphawood endowed post-holders. These ranged from an introduction to key issues in Gandharan Buddhist archaeology with Dr Christian Luczanits on the Indian art module, to Dr Stephen Murphy's curatorial dialogue with Jessica Harrison-Hall of the British Museum on the Chinese Art Module, to Professor Ashely Thompson's insightful contributions to a panel discussion on 'Curating, Collecting and Commodifying Buddhist Art' that concluded the Buddhist art module. Contributions from Alphawood post-holders were significant highlights for all our modules, receiving excellent feedback scores and a wide range of highly positive comments from students.

Adapting and Augmenting our programmes

Pivoting to online delivery in 2020-21 posed a significant challenge across SOAS. This was particularly the case on the Postgraduate Diploma in Asian Art due to our focus on object-based learning. At the beginning of year, online delivery was our primary area of concern, however by the end of the year it had become our greatest point of pride. Our online pivot significantly improved opportunities to consolidate learning, and created new platforms to foster academic development.



We have worked closely with colleagues in the British Museum and the V&A, developing bespoke online study sessions. At the British Museum, curator-led sessions draw on the museum's internal image databases to animate the collections for students in engaging, interactive formats. Working with the V&A, we produced bespoke professional quality videos that allowed students to experience the museum's galleries and collections in three dimensions. In addition to creating pre-recorded content, V&A curators ran extended online Q&A sessions with our students. These afforded increased opportunities for dialogue, discussion and reflection relative to previous years.

Online delivery also allowed us to exponentially expand the range of contributors to our programmes. The Alphawood Scholar and her fellow students met curators, scholars and art market professionals from across Europe, the US and Asia. Contributing institutions ranged from the Metropolitan Museum of Art in New York to the Guimet Museum in Paris, the Jawaharlal Nehru University in New Delhi and the Chinese department of Christie's Hong Kong. We are continuing to build on these successes in 2021-22. Our current blended programme offers expectational opportunities for both online and in-person learning. This is already benefitting incoming Alphawood Scholars; Morokoth Ing, Khin Kyi Phyu Thant, Siphanna Leak, and Meychean Phuy.

Alphawood Alumni Contributions to Modules

One of the most significant expansions of our programme in 2020-21 was the inclusion of a presentation on the Buddhist Art module from Alphawood alumni in Myanmar. A group of eleven Alphawood alumni presented their research on the Bagan Museum cataloguing project: Thient Theint Aung, Winn Myat Aung, Ye Myat Lwin, Yamin Htay Lwin, Thet Mon Htoo, Kyaw Minn Htin, May Su Ko, Saw Tun Lin, Su Latt Win, Thuya Aung and Swezin Myint.

This was recorded under exceptionally difficult circumstances while chaired and facilitated by Professor Elizabeth Moore. Speakers covered a range of topics from archaeological analyses of specific sites, to iconographic studies that

reappraised existing bodies of sculptural material. The session was well received by current Diploma students and provided an uplifting example for the 2020-21 Scholar.

Programme Leadership and Future Direction

The 2020-21 year marked a significant transition in the Postgraduate Diploma in Asian Art, with the full retirement of Dr Heather Elgood in July 2021. Dr Elgood has been unfailingly supportive in this transitional year, providing advice where needed and allowing the programme space to grow as she steps back. Our team remains committed to Dr Elgood's vision of an immersive, object-based course, that centres the needs of the individual student. We are delighted that Dr Elgood has agreed to remain affiliated to the programme as chair of our global alumni committee, to be launched later in 2021.

Alphawood Scholar Catalyses Further Donations

The Alphawood programme has also acted as a significant catalyst for further donations to support scholarships on the Postgraduate Diploma in Asian Art. In 2021 a new and anonymous donor, who was at the time a student on our Indian Art module, funded a full stipendiary scholarship for one year. This donor informed Dr McNeill that their decision to donate was based on their interactions with the 2020-21 Alphawood scholar, Srey Niet Teav. The donor saw the impact of Alphawood support on her academic experience and wanted to facilitate similar opportunities for those with limited access to further education.

This donation to the Dr Hettie Elgood Scholarship allowed us to launch a fundraising campaign in summer 2021. We now have sufficient funds to support the Dr Hettie Elgood scholarship for three consecutive years, and we are continuing to receive further pledges and donations to meet our aim of ten years. Drawing on the example and ethos of the Alphawood programme, it is hoped that the Dr Hettie Elgood scholarship will widen participation and build capacity in other areas of Asia, and other fields of Asian Art.

OUTREACH AND ALUMNI LIAISON

Mentoring Myanmar Alphawood Alumni

Project period 2020-21

Project lead Professor Elizabeth Moore

The ever-growing cohort of Myanmar Alphawood alumni continued to stay in close and active touch during 2020-21. The alumni have developed various projects and kept in touch with each other through our social media group. Some are now pursuing higher degrees abroad, some are working through community support, others researching and writing academic papers and refining their art and academic skills. Sulatt Win is completing a book on the lacquerwares of the Zaykabar Museum, making use, along with the museum docents, of the books in the E. Moore Collection. Others are pursuing fine arts or local research - painting for Pwint Phyu Maung, lacquer engraving for Theint Theint Aung, the ancient Pyu script for Nan Htaik and a local cultural history for Soe Yu Maw.

The internationally located members of the Myanmar alumni now include Swe Zin Myint at Bern University, Switzerland, where she began her doctoral work. Htay Wai Naing is at Harvard University on a one-year Divinity School fellowship and Ye Myat Lwin is in Rome on the second year of an ERASMUS Mundi Joint Masters in ARChaeological MATerials Science. He also delivered a talk entitled 'Archaeological Evidence of Bagan and Arakan in Early 2nd Millennium AD' for the Temasek Research Centre at ISEAS and spent a week in the Alps, excavating with the Swiss International Summer School.



Bagan Museum Catalogue

Project period 2020-21

Project lead Professor Elizabeth Moore

Over a year of political turmoil, the Myanmar alumni have refined the text of their Bagan Archaeological Museum Catalogue. Our research produced new information and understanding of the sculptures. The research has thrown up many mysteries about the pieces on display and those in the storage. The text highlights selected Buddhist temples dating from circa 500 - 1300 CE and analyses stylistic and epigraphic evidence to describe the pieces and to document where they were originally placed. In contrast to the sculpture, the architecture and murals of the temples of Bagan have been more fully researched.

Six of the Myanmar Alphawood alumni (Win Myat Aung, Ye Myat Lwin, Hnin Wutyee Latt, Sulatt Win Thet Mon Htoo and Theint Theint Aung) made a ZOOM recording for the Postgraduate Diploma in Asian Arts in May 2021. Time differences were smoothly managed during recording and editing by Patrick Monger and Jo Dixon. Each alumn recorded a presentation on a temple or sculpture from the catalogue and then responded to the questions of the Diploma class during a lively 'actual' Q&A session.

In June, two alumni accompanied Professor Moore in Bagan to meet the Department of Archaeology and to ground check temples. The Department staff engaged in animated discussions of the sculptures and our research into their original locations and use. The sculptures have been brought to the museum for safeguarding for future generations over the years. They have been accumulating for over a century and are now recorded and stored. In many cases, the precise 'home temple' of a sculpture is not known, or where it was within the structure. We are hoping photography will be authorised over this winter.



The Creative South: Religious Art in Mediaeval Maritime Asia

Project period 2020-21

Project lead Dr Peter D. Sharrock

Part One of the SAAAP summer programmes in Java, *Influence from the South*, is to be published in late 2021. This volume, edited by Andrea Acri of Ecole Pratique des Hautes Etudes, Paris and Dr Sharrock, reconsiders the creative contribution of the littoral and insular regions of Maritime Asia in shaping new paradigms in the religious art and architecture of the mediaeval Asian world. Far from being a mere southern conduit for the maritime circulation of Buddhist and Hindu traditions, in the 8th–13th centuries those regions transformed across mainland and island polities, the rituals, icons and architecture that embodied these religious insights with a dynamism that often eclipsed the established cultural centres in Northern India, Central Asia and mainland China.

This two-volume anthology brings together research by scholars into the southern innovations visible in icons and architecture, and that contribute to a new sense of the historical role of Maritime Asia. Chapters stem from papers presented in two summer programmes in East Java (by SOAS and the Nalanda-Sriwijaya Centre of ISEAS–Yusuf Ishak Institute) and in Central Java (by SOAS and Universitas Gadjah Mada). These gatherings are aimed at rediscovering the influence of the Buddhist and Hindu paradigms of mediaeval kingdoms adjoining the maritime trade route.



	Part One: Influence from the South	
1	Introduction	Andrea Acri and Peter D Sharrock
2	Iain Sinclair, ISEAS	From Melayu to Thamel: The transmigration of the eight-armed Peninsula Amoghapāsa across Asia
3	Yury Khokhlov, Independent	South Indian Style in Hexi as a Vestige of Chinese Esoteric Buddhism of the Tang
4	Peter Sharrock, SOAS	Heruka-mandalas across Maritime Asia

Chapter 2 by post-doc scholar Iain Sinclair was described in peer-review as ‘an important and engaging article and a dazzling display of erudition. It sets a standard that almost no one can follow.’ The chapter by the late Yury Khokhlov, another emerging scholar who died in hospital shortly after submitting his paper, was judged to be ‘an important article, destined to prove influential’.

Part Two, entitled *Transfers and Innovations in Mainland Southeast Asia* and containing 15 chapters will be published in June 2022. It includes the research of SOAS alumni Mimi Savitri (UGM), Saran Suebsanthiwongse (Bangkok) and Swati Chemburkar (Mumbai).

Prambanan/Bogem collection catalogue Yogyakarta, Indonesia

Project period 2020-21

Project lead Dr Peter Sharrock

A severe outbreak of Covid-19 in Indonesia delayed the fifth annual SAAAP SEA in-Region workshop in Yogyakarta in partnership with the Universitas Gadjah Mada (UGM). The workshop, now planned for July 2022, will prepare a joint catalogue of the immensely rich but unpublished collection from the Bogem Office of Archaeology at Prambanan.

Memoranda covering these projects are being finalised between SOAS, UGM Archaeology and the Bogem Archaeology Office.

Going forward from this, the workshop participants will assist Freer/Sackler Smithsonian curator Emma Stein who plans to organise an exhibition based on the catalogue with some of the major pieces from the collection in Washington in 2023-24.



Bodhisattva carved in volcanic stone in the garden of the Bogem Archaeology office



Bronzes from an Esoteric Buddhist mandala in the Bogem collection

Joint catalogue of the collection of the Vietnamese Museum of History (BTLS) Ho Chi Minh City 4th Annual SAAAP Summer Programme

Project period	2020-2021
Project lead	Dr Peter Sharrock

Following the fourth SAAAP Summer Programme in July 2019 in Ho Chi Minh City, work is almost complete on a catalogue of the museum’s collection on the ancient culture of the Mekong Delta. Alphawood alumni joined international scholars, along with museum staff, to study two museums in the Delta as well as the Ho Chi Minh collection. The group was also given privileged access to the reopened archaeological site of the ancient international trading city of Oc Eo, guided by the archaeology Director Nguyen Khanh Trung Kien, who is contributing to the catalogue.

Work on the catalogue was slowed by a severe outbreak of Covid-19, which left Ho Chi Minh city in total lockdown in early 2021. The photographer was unable to enter Vietnam from Thailand and the Museum Director Hoàng Anh Tuan has now engaged a local art photographer to produce high quality images of the 100 key objects the museum has selected for the publication, which is now planned for early 2022.

This will be published in English and Vietnamese, as part of the series of publications planned with the major Southeast Asian museums with contributions from Alphawood scholars and alumni.

Alphawood alumna Nguyen, Thi Tu Anh had a key role in the Ho Chi Minh catalogue. She co-authored a paper on the renowned 3rd-5th century CE Oc Eo gold collection with An Giang Museum Director, Bui Thi Thuy; she wrote catalogue object entries and translated the introduction papers written in Vietnamese by the Museum staff. She will also be translating and producing the Vietnamese language edition.

Nguyen Thi Tu Anh with the Long An museum Director in the Mekong Delta



Examining ancient gold with An Giang Museum Director Bui ThiThuy (left), ACM Singapore Founding Director Kenson Kwok and Ho Chi Minh Museum Director Hoang Anh Tuan (right)



Alphawood alumni with international scholars and curators, and Alphawood President Fred Eychaner, outside the Long An Museum.

In-Region liaison in Cambodia

Project period 2020-21

Project lead Dr Chhum Menghong

The SAAAP Board approved the in-region liaison role based in Cambodia to strengthen the post-Covid development and coordination alumni activities across Southeast Asia. The in-region liaison model was developed by Professor Elizabeth Moore in Yangon, where there are 20 alumni. Links between the two groups will also extend to all 100 Alphawood alumni in the region. The largest group of 40 alumni is in working in Cambodia in ministries, museums, universities, heritage sites and conservation bodies in numerous locations. Cambodian alumnus Dr Chhum Menghong was selected to set up the project.

Dr Menghong was recently appointed Deputy Secretary-General of Cambodia National Commission for UNESCO and is leading the preparation of an application for World Heritage status for the vast 12th century temple of Banteay Chhmar, near the modern Thai border. The APSARA National Authority has recently restored the 200m long Western Gallery of the temple. This Gallery is famous for a unique row of 2m tantric, multi-headed, multi-armed reliefs of the compassionate Bodhisattva Avalokitesvara.



The restoration of the collapsed northern section of the Gallery has revealed the presence of the long tradition of Khmer Hinduism under the Buddhist builder of Banteay Chhmar, King Jayavarman VII. From the founding of the Khmer state in 802 CE, the Khmer god of war was Vishnu, and the northern section of the restored Gallery venerates Vishnu and shows the King taking the Hindu god's image into battle.



The aim is to provide a structure for creating an active and friendly network to welcome back all alumni returning from London and engage them in local collaborations that support the SAAAP strategic aims of enhancing the study, understanding and preservation of ancient Buddhist and Hindu art and architecture. These activities will include planning, organising and reporting on projects such as local seminars, attending (post Covid-19) regional conferences and project collaborations with universities, museums, ministries or conservation bodies. Such collaborations aim to enrich and entwine the identities of SAAAP alumni groups within the countries as well as across national boundaries in the Southeast Asian region, and to maintain ongoing strong links back to SOAS. A platform for capturing and broadcasting alumni news, activities and projects in their professional lives could be similar to the webpage recently launched by SEAMEO SPAFA (Southeast Asian Regional Centre for Archaeology and Fine Arts) in Bangkok.



FINANCIAL SUMMARY

Alphawood Funds

Funds	2020/21 (to 31 July 21) Capital		
	Capital B/F £	Investment Movement £	Capital C/F £
Academic Posts/Support Fund			
Chair in Southeast Asian Art	3,665,616	717,415	4,383,031
Chair in Tibetan and Buddhist Art	3,665,616	717,415	4,383,031
Senior Lecturer in Curating & Museology of Asia	2,935,360	573,933	3,509,293
Academic Programme Support Fund *	2,393,275	541,276	2,934,551
TOTAL (Cumulative)	12,659,876	2,550,039	15,209,906

Funds	2020/21 (to 31 July 21) Revenue					
	Revenue B/F £	Income £	Expenditure £	Transfer ** £	Revenue C/F £	Total C/F
Academic Posts/Support Fund						
Chair in Southeast Asian Art	-	86,730	(102,973)	16,243	-	4,383,031
Chair in Tibetan and Buddhist Art	53,961	86,730	(139,043)	-	1,648	4,384,679
Senior Lecturer in Curating & Museology of Asia	31,317	69,384	(68,479)	-	32,222	3,541,515
Academic Programme Support Fund *	114,572	65,437	(17,986)	-	162,023	3,096,574
TOTAL (Cumulative)	199,850	308,281	(328,482)	16,243	195,893	15,405,799

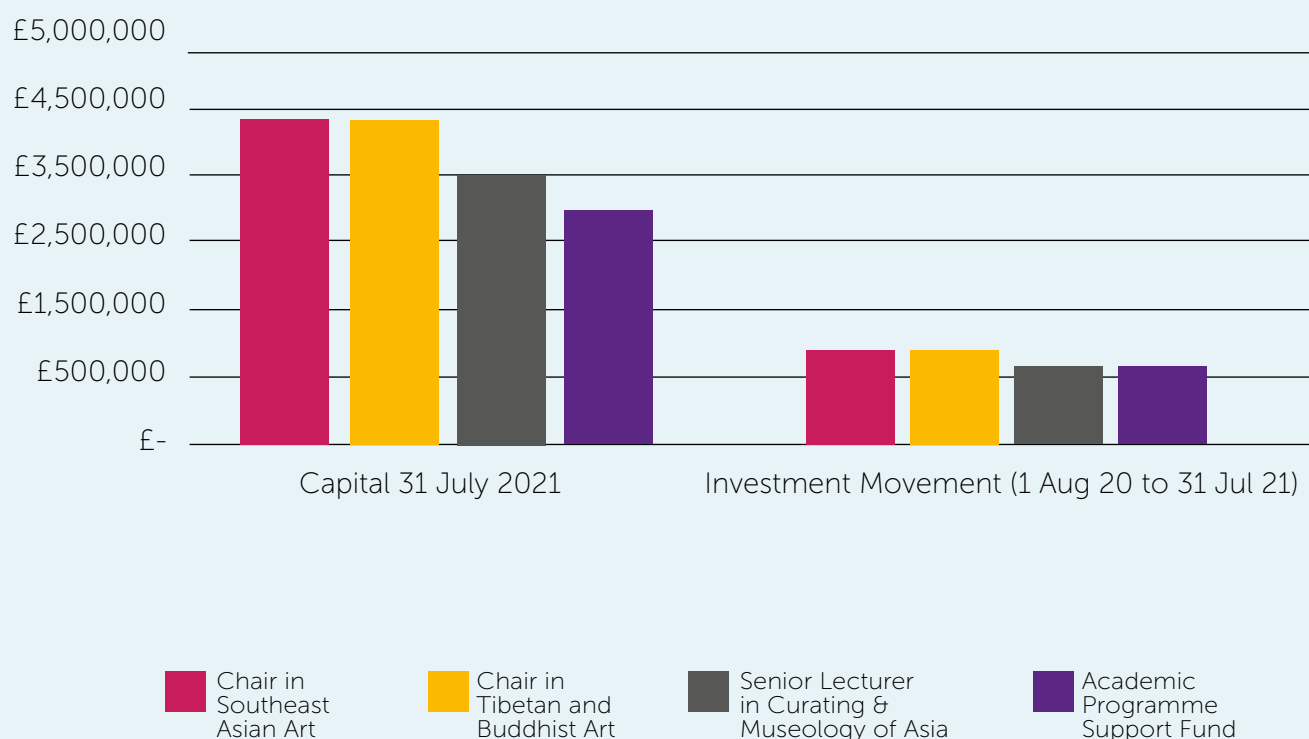
Notes

* Deed of variation dated 10th September 2020 allows spend up to 50% of the capital for the purposes of the Academic Programme Staffing & Related Costs Fund. Approximately £1.1m is required to fund Phase II

** Confirmation received from HoD to charge shortfall to surplus income on other SAAAP endowment funds

Alphawood Permanent Endowment Capital

(Invested with Newton Investment Management to generate income in perpetuity)



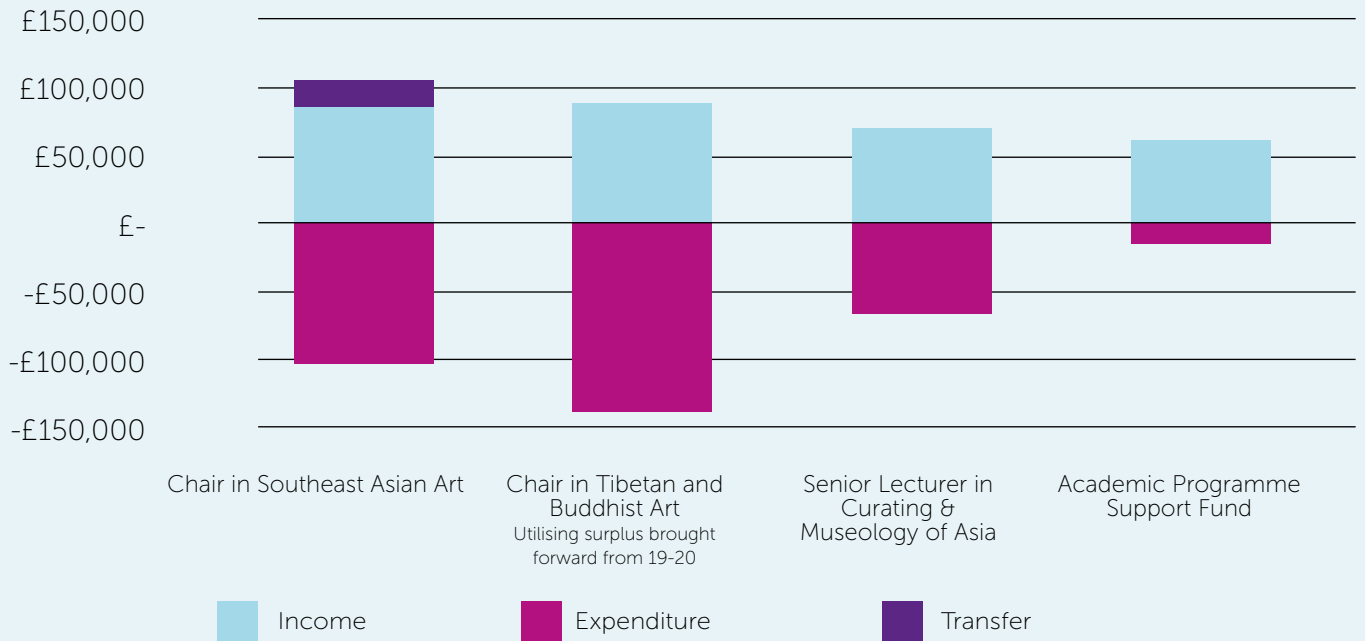
	2020/21 (to 31 July 2021)			
Time Limited Programme Staffing & Related Costs	Balance B/F	Transfers	Expenditure	Balance C/F
Administrative post*	0	57,987	(57,987)	-
Related Costs/Outreach Fund	16,220	-	(13,064)	3,156
Outreach, Communications & Publications Manager	35,657	-	(18,486)	17,171
Scholarships	569,942	-	(312,421)	257,521
TOTAL	621,819	57,987	(401,957)	277,849

Notes

* The Programme Manager's post was funded from surplus income - Chair in Tibetan & Buddhism Art Endowment Fund.

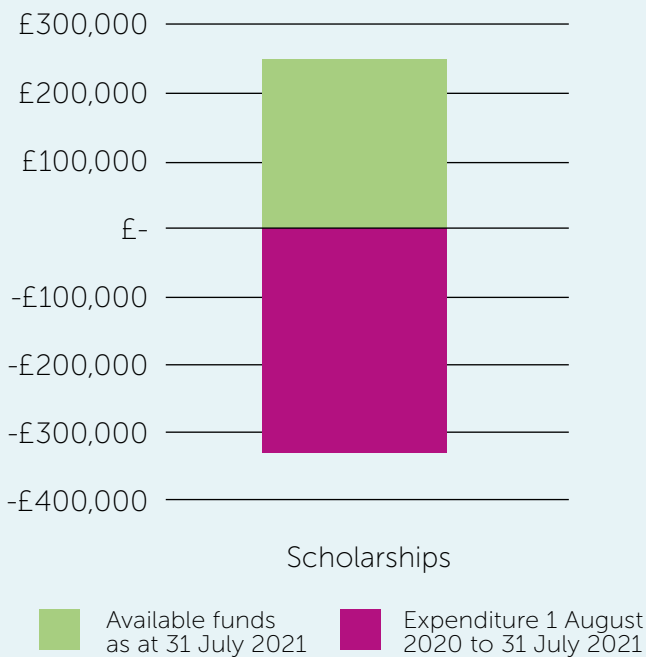
Alphawood Permanent Endowment Revenue Activity 1 Aug 2020 to 31 Jul 2021

Income available from permanent endowments (blue) to fund academic posts and academic programme support costs (pink) - Transfer (purple) required where there is an investment income shortfall.



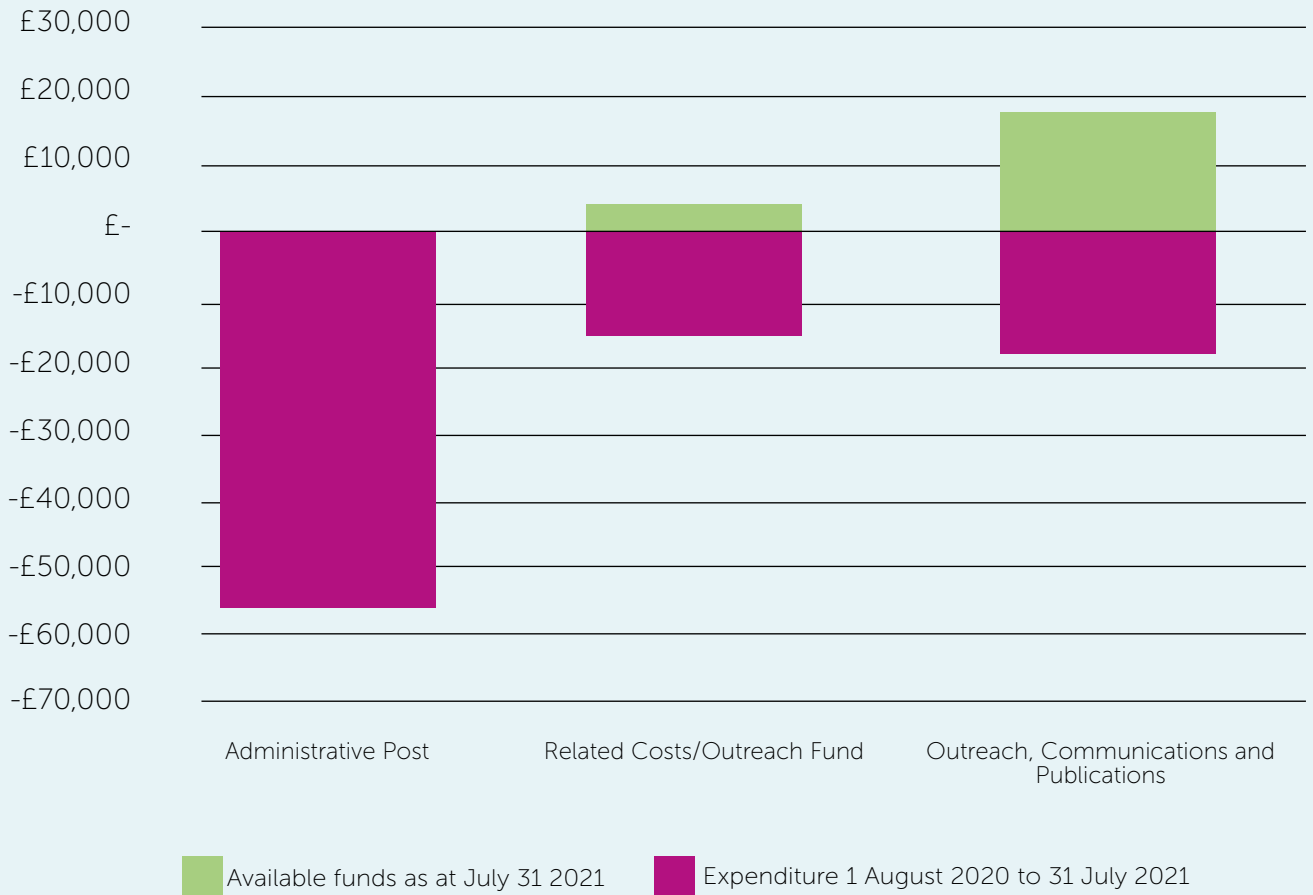
Alphawood Expendable Endowment Activity (Scholarships) 1 Aug 2020 to 31 July 2021

Funds available (green) and associated expenditure (pink)



Alphawood Expendable Endowment Activity 1 Aug 2020 to 31 Jul 2021

Funds available (green) and associated expenditure (pink).



THANK YOU

The generous support from the Alphawood Foundation continues to have a profound effect on those involved with the Southeast Asian Art Academic Programme at SOAS. The level of Programme activities over the past year, throughout the continuing Covid-19 pandemic, are a testament to all those involved.

We are extremely grateful for the support for the three fully endowed academic posts which has enabled SOAS's research expertise and existing institutional links to create a vibrant network linking the art, archaeology and heritage organisations in the Southeast Asian region. Since the Alphawood Scholarships launched in 2014 at SOAS, the SAAAP has been able to provide nearly 100 Alphawood Scholarships. These awards have been crucial in supporting Southeast Asian scholars' postgraduate study so they can make a positive impact on the understanding and preservation of ancient to pre-modern Buddhist and Hindu art and architecture in Southeast Asia.

Our donors have a profound effect on the work of SOAS and none more so than the Alphawood Foundation. While scholarships play a vital role in ensuring the brightest students can benefit from the unique education SOAS provides, regardless of their income, our crucial research enables SOAS to maintain its position as one of the world's leading higher education institutions specialising in the study of Asia, Africa and the Near and Middle East.

Thank you, once again on behalf of our staff, students and the wider SOAS community for your generous and continued support.



SCHOOL OF ORIENTAL AND AFRICAN STUDIES

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