

The Faculty Board of Human, Social and Political Science presents to the University the 126th Annual Report of the Museum of Archaeology & Anthropology, for the academical year 2013–2014

The Museum Committee met three times during the year under the chairmanship of Professor Henrietta Moore



Thangka of the Buddha Mahavairocana. Tibet. 16th-17th Century. Exhibited in *Buddha's Word: The Life of Books in Tibet and Beyond* (MAA, 28 May 2014 - 17 January 2015)

Overview

The academic year 2013-14 was a challenging and exciting one for the Museum of Archaeology and Anthropology.

In February 2014, the Museum submitted its application for renewed Accreditation to the Arts Council of England. The process was a rewarding one, enabling staff to review policy in a number of areas and assess the standards of the Museum's work in documentation and collections care, among other areas. Following the submission, an ACE representative made a site visit in May and the Museum was subsequently fully accredited.

Preparation for the exercise fully confirmed the longstanding concerns of staff regarding the suitability of the current external store at High Cross, which is overcrowded, lacks adequate workspaces and other facilities, and more critically has poor roofing that has permitted the entry of rainwater over a number of years. Following severe rain over September-October 2013, evidence of humidity-damage to the textiles collection was noted and the material relocated within the store. Following submissions to the School of Humanities and Social Sciences and to the General Board of the University, new laboratory space on Pembroke Street and funding (contributed from central University, School, Department and Museum sources) was made available, and preparations began to be made towards the relocation and subsequent conservation of the textile collections.

This crisis highlighted the need to identify new external storage and curators were also closely involved with staff from Estate Management concerning the Brooklands Avenue Bunker, which the University proposed to refit for MAA and University Library storage. Following consideration of environmental and planning problems, it was finally determined, at the end of the academic year, that the facility was not appropriate; consideration has since been given to alternative options.

Nicholas Thomas co-curated 'Discoveries: art, science and exploration from the University of Cambridge museums', which showcased Cambridge collections at 2 Temple Place, the exhibition venue of the Bulldog Trust, in London over January-April. This exhibition was well-reviewed in all major newspapers, online and in journals including *Science*, and exemplified the strength and fertility of the University of Cambridge Museums partnership. MAA was the largest lender to the exhibition, out of the eight UCM institutions, and the project demanded a great deal of our collections care and curatorial teams. In a scaled-down form, the exhibition was subsequently shown at the Fitzwilliam Museum over May-July 2014.

The highlight of the exhibition programme at MAA itself was 'Buddha's Word: the life of books in Tibet and beyond', described in greater detail below. Curated by Mark Elliott on the basis of close collaboration with colleagues in the Mongolian and Inner Asia Research Unit, the exhibition revealed the significance of books, and the artifactual complexity of books, in the Buddhist faith, and their long and complex journeys. 'Buddha's Word' was also the Museum's first Asia-focussed exhibition for many years, and important for marking the re-emergence of the Museum as a leading centre for research and curatorial work dedicated to Asian art and culture.

Staff

Following the retirement of Dr Christopher Chippindale, a recruitment process was undertaken in spring 2014, and staff were delighted that Dr Jody Joy was appointed Senior Curator for British and European Archaeology. A specialist in the archaeology of northwest Europe during the first millennium BC, he was previously curator of European Iron Age collections at the British Museum.

At the conclusion of the Fijian Art project Research Associate Dr Lucie Carreau transferred to the ERC-funded project 'Pacific Presences: Oceanic art and European museums'. She took maternity leave from April 2014. Dr Alana Jelinek's AHRC Fellowship in the Creative and Performing Arts concluded at the end of April but her part-time Senior Research Associate role working on the Pacific Presences project continued. Dr Maia Jessop Nuku left the Museum in September to take up an appointment as Associate Curator for Oceanic Art at the Metropolitan Museum of Art, New York.

Ms Eleanor Wilkinson worked as Collections Assistant for Archaeology throughout the year under the auspices of several different grants. From October to December 2013, she concluded the second phase of the UCM-funded *Expanding Access through Archaeology: The Keyser Teaching Collection*. From January to July 2014, Eleanor undertook a new UCM-funded grant *Connecting Local Communities with Local Archaeology*, which aimed to increase the use of MAA's local archaeology collection by regional archaeological and historical societies. As a result of this work, visits by such societies increased markedly (see Other Outreach). From July to September Eleanor provided valuable assistance on several smaller grants, including Dr Jody Joy's work on the *Archaeology of the Cambridge Region* app, providing collections assistance as part of Dr Sheila Kohring's *Stapleford Archaeology Project*, and researching bibliographies of the artefacts that travelled to Mainz on loan in March.

During the year curatorial work in Anthropology continued to be supported by Ms Remke van der Velden employed through the University's Temporary Employment Service. Ms Heather Donoghue was employed to assist with transferring data from the Maori clone to the Collections Management System.

Throughout the year the Temporary Employment Service provided additional support staff to support various aspects of the Museum's work: Karen Almquist, Gabriela Avram, Xueyan (Helen) Barrs, Shameela Beeloo, Trisha Biers, Christina Bouthillier, Nathalie Botcherby, Mark Box, Gary Bracker-Johnston, Lorena Bushell, Lauren Cadwallader, Heather Christienbury, Robert Clayton, Iona Fulea, Nicola Hemmings, Rachel Howie, Alexandra Jamieson, David Klinge, Richard Marks, Ailsa Martin, Vincent McGuckin, Tanika Mei, Thomas Nix, Jonathan Oakford, Oscar Pinchen, Elizabeth Raddatz, Dean Ramsey, Rajpreet Sajjan, Charles Snelling, Angelique Tran Van Sang, Jean Trevett, Remke van der Velden, Hannah Vandridge, Zeyao Wang, Emma Wells, Louise Wilson. It should be noted that the work of the Museum would be severely restricted without this additional staffing support.

Lynsey Coombs was appointed Head Attendant, Lilja Addeman Deputy Head Attendant and Jean Trevett Part-Time Museum Attendant with effect from April 2014. Pending these new appointments Dr Trisha Biers continued to manage the front of house team assisted by part-time Museum Attendant Ms Allegra Jaffe.

The Museum was also grateful to the School for agreeing to continue the arrangement whereby Dr Elizabeth Haslemere's employment as Accounts Clerk and Clerical Assistant was extended to full-time.

Mrs Mary Hill Harris continued to serve as Honorary Assistant Curator for American Archaeology.

Arts Council UCM funding facilitated the employment of Ms Lorena Bushell as Outreach Assistant, backfilling Miss Sarah-Jane's Outreach Organiser role on a part-time basis while Miss Harknett continued her work on a cross-museum UCM evaluation project. The Museum benefitted from two shared UCM posts. Kirstie Williams as Conservator of Organic Materials working full-time until September 2014, and Verity Sanderson as Marketing and Press Coordinator. Ms Williams worked full-time during The Museum also continued to benefit from the work of the University of Cambridge Museums Officer, Dr Liz Hide.

Studentships and Volunteers

The Museum is grateful to a large team of volunteers who work across all sections of the Museum. Without this vital support the Museum would find it difficult to continue its wide range of activities and events.

Peter Rooley continued his volunteer work finding locations for objects that were deinstalled from the Clarke Gallery in 2010. Charles Rowland-Jones continued his valuable work on the Beck Bead Collection. Other volunteers included: Elizabeth Blake, Margaret Comer, Eva Dumann, and Polly Keeler. During September's Inventory Project, Julie Allec, Enrico Cioni and Margaret Comer were the archaeology volunteer team.

Isabella Hughes, Dorian Knight, Sarah van der Val and Emma Wells volunteered in Anthropology and Victoria Simms and Anthea Maybury were volunteers in the Photographic Section.

A team of volunteer Museum Attendants assisted the front of house team during public opening hours.

Finance

The Higher Education Funding Council (HEFCE) maintained its funding of the Museum at the same level as in previous years with an allocation of £175,000 received in 2013-14. As in previous years additional central University support enabled Museum activities to be maintained at levels achieved under previous core funding arrangements. As part of the University of Cambridge Museums consortium the Museum also benefitted from Arts Council Major Partner Museums (MPM) funding and in 2013-14 received a total of £152,000 towards various initiatives. Research grant income during the year totalled £587,000 and Trust Fund income £79,000.

Grants and Donations

Herle, A. Arts and Humanities Research Council, Co-investigator with Professor Steven Hooper Director of the Sainsbury Research Unit, University of East Anglia. *Fijian Art: political power, sacred value, social transformation and collecting since the 18th century* (2011- 2014). Total award £644,933. Ongoing.

Herle, A. Partner in a Leverhulme Networking Grant 'Blackfoot Collections in UK Museums: Reviving Relationships Through Artefacts' (2013-2015) Total award £43,976. Ongoing.

Herle, A. Australian Research Council, Partner in an international Research Project led by Dr Jane Lydon of Monash University. *Globalization, Photography, and Race: the Circulation and Return of Aboriginal Photographs in Europe* (2011-2015). AU\$16,000 (Total \$1,040,000). Ongoing

Towards the purchase of a collection of works on paper by Rorke's Drift artists:

Art Fund. £20,000

V & A Purchase Grant Fund. £19,632

Dr Allen Zimble. £5,000

Trinity College, Cambridge. £7,500

Towards the purchase of G I Jones Nigerian artefacts:

Rachel Wenban-Smith £8,000 (with Gift Aid)

Jesus College. £5,000

MAA Friends subscriptions and donations. £7,358

Crowther-Beynon Fund

The Following grants, totaling £5000, were awarded to external applicants from the Fund established for the benefit of the Museum under the will of the late Mr V.

Crowther-Beynon:

Trisha Biers. *Digitisation of Geoffrey Bushnell's Explorations of Latin America*. £1000.

Elizabeth Blake. *The Sounds of stone tool technology*. £1300.

Heather Donoghue. *Researching the MAA Cooke Daniels Collection* (in relation to her doctoral research project *Material Biographies: Agency, Identity and Meanings in the Collections from the Cooke Daniels Ethnographical Expedition to British New Guinea 1903-4*). £1700.

Katharine Leckie. *Documenting the collections of Professor Thomas McKenny-Hughes*. £1000.

Additional allocations were made from the Fund to support the core activities of the Museum.

Maintenance and Development

Building works

No major developments or building works were carried out during the year. Estate Management carried out ongoing maintenance and repair work in the Downing Street building. The Museum was in discussions with Estate Management about the best way to resolve the very low temperatures being experienced in the upper galleries for extended period during the winter months following the installation of new environmental control equipment as part of the 2010-12 redevelopment of the Museum. The condition of the external store deteriorated further during the year and during summer 2014 University Estate Management oversaw the application of a membrane to the main pitched roof which it was hoped would protect the collections for up to 5 years while alternative storage options are pursued. This treatment was not suitable for the flat roofed section covering the textile store which continued to give serious cause for concern. Plans to relocate the textile collections from this section of the store to space that the University was making available in the Old Metallurgy building in Pembroke Street were at an advanced stage.

Workshop

During the year the focus of work in the Museum Workshop was on installing the *Buddha's Word: The Life of Books in Tibet and Beyond* exhibition in the Li Ka Shing Gallery as well as short-term temporary exhibitions in the South Lecture Room. Mr Matt Buckley was assisted in the design and construction of object mounts and the installation of artefacts by Bob Bourne of Museum Technical Services Ltd. Mr Marcus Miller liaised with Estate Management over day-to-day maintenance of the building fabric.

Conservation

The conservation laboratory was a hive of activity during the year with conservation interns and associate conservators working on loans and exhibitions as well as maintaining basic collections care. A total of 274 objects were conserved for loans and exhibitions.

A risk assessment was carried out and COSHH risk assessment forms were filled out for all chemicals stored in the Conservation Laboratory, totalling approximately 30 assessments.

Water ingress into the external store was continually monitored throughout the year with any leakages cleared away. Following a torrential downpour in August a section of the textile store that had formerly been dry was partially flood and items were evacuated to other parts of the store.

A new Integrated Pest Management (IPM) program was set up for the Museum and stores and was maintained throughout the year.

Jenny Mathiasson, Kloe Rumsey, Carmon Vida, Barbara Willis and Deborah Walton were employed through the University's Temporary Employment Service as Associate Conservators during the year and Rachel Howie, Rebekah Parkinson and Pia Edqvist worked as interns. Ms Williams received training on dyeing textile materials and also attended an English Heritage Emergency Salvage Course.

Documentation, collections management and website

Following the development of a documentation backlog plan as part of the museum's accreditation return, an inventory project began in September 2014. The initial focus is recording the locations of the museum's many storage boxes, adding barcodes to these to make future updating of their locations much easier. Two teams of volunteers spent the month of September inventorying boxes: 2558 boxes weighing 14,213kg were recorded and barcoded in the Keyer store and 1851 boxes weighing 7107kg in the Bevan Store

During the year under review a total of 204,047 website page views had been recorded.

Photographic Collections and Studio

During much of the year under review the photographic studio was occupied with the preparation of imagery for the *Buddha's Word* exhibition and catalogue.

Fijian Art: political power, sacred value, social transformation and collecting since the 18th century

The 3-year *Fijian Art* Project funded by the Arts and Humanities Research Council was successfully completed in April 2014. During the year Anita Herle and Lucie Carreau gave numerous gallery talks and organised a special events in association with the major exhibition *Chiefs & Governors: Art and Power in Fiji* (below). These included: 'Reviewer meets Reviewed', a Museum Ethnographers Group workshop on 8 November, talks and gallery tour for members of Pacific Islander Society for the UK and Ireland (PISUKI) on 4 March, and a Collections Confidential public workshop 'The Life of a Fijian Breastplate' on 10 March and 'Fijian Barkcloth Unwrapped', an all day drop-in session with family activities on 15 March, as part of the University Science Festival. During the course of the project MAA's outstanding Fijian collections (approximately 3,000 Fijian artefacts) were systematically researched, photographed and re-packed, with detailed information added to the catalogue records. Significant research was also conducted on nearly 2,000 Fijian photographs. A digital record of the *Chiefs & Governors* exhibition, including a virtual tour of the gallery, text and graphics as well as photographs and detailed labels for all of the objects on display are now accessible via MAA's website.

Pacific Presences: Oceanic Art and European Museums

Pacific Presences is a major five-year research project funded by the European Research Council. The grant was awarded to Professor Nicholas Thomas in 2013 and employs a team of four postdoctoral research fellows, as well as graduate interns, affiliated scholars and artists. In the past year, the project has made research visits to over fifteen museums in the UK and Europe including the Netherlands, Germany and France. Project staff have mounted two exhibitions within the Museum of Archaeology and Anthropology and acted as advisory curators to three others – one of which is in a new museum of world cultures in Barcelona. Several workshops and conferences have been organised that brought

scholars from across Europe and the Pacific to Cambridge to discuss issues pertaining to the project's core research questions as well as to consider the place of university based museums in the future.

Curatorial and Research Activities

Dr Jocelyne Dudding

The Museum received financial support from the Inner Mongolia University, Hohhot, for the scanning of Ethel Lindgren's Photographic and Film Collections relating to her Inner Mongolia expeditions 1929 – 1932. Jocelyne Dudding visited Inner Mongolia in September 2014 in order to present 5500 digital files to two universities and four museums so that Lindgren's images could be digitally shared with the relevant communities.

As part of this project, Jocelyne worked closely with research partners at MIASU, Cambridge, and the School of Social Sciences, Aberdeen. A exhibition proposal based on this collaborative work was accepted for the SLR Summer Show, 2015, and during Jocelyne and Dr Richard Fraser's (MIASU) fieldwork in September 2014, community participation, advice and knowledge was gained.

Jocelyne Dudding was occupied in the preparation of studio photography and graphics for the Buddha's Word exhibition and catalogue.

Dr Mark Elliott

For much of the year under report Mark Elliott was occupied with preparations for Buddha's Word, co-curated with Dr Hildegard Diemberger and Dr Michela Clemente of the Mongolia and Inner Asia Studies Unit. In December 2013, with the support of the British Council, he visited museums in West Bengal and Northeast India, to develop future collaborations, and was invited to give the Keynote address at the inaugural Hutton Lectures, hosted by the Kohima Institute and the Department of Art and Culture, Government of Nagaland. In addition to these activities Dr Elliott worked with Dr Jocelyne Dudding on the project to digitise the Ethel J Lindgren collection of photographs from Inner Mongolia, funded by Inner Mongolia University, Hohhot, China, and gave lecturers, seminars and supervisions for graduate teaching in the Division of Social Anthropology.

Ms Imogen Gunn

Imogen Gunn and Ms Eleanor Wilkinson continued to work closely together on two UCM-funded projects, one to create new collections within the Keyser Teaching Collection and the other to expand access to local archaeological and historical societies.

Ms. Gunn continued to teach the Part I practicals with Dr Sheila Kohring to first year undergraduates and supervised Open Sessions for undergraduate students researching their assessed practical projects. She gave a seminar on collections management principles to the Archaeology and Anthropology MPhil students and a seminar to MPhils from the Classics Department on the history of collections display at MAA.

On 30 January, Ms Gunn gave a lecture to members of the Cambridge PROBUS Club about the redevelopment and new displays at MAA. She gave a talk entitled *Testing Anglo-Saxon Garnets* as part of the Tea & Talk series on 2 August. In March she attended a

Society for Museum Archaeology training session in March on *Tackling Bulk Archaeology: Animal Bones*, and attended an Association for the History of Glass study day in April.

Ms Gunn participated in a focus group entitled *Tablets on Tablets: Reusable mobile-Friendly Museum Resources on Ancient Mesopotamia*, hosted by the Nimrud: Materialities of Assyrian Knowledge Production project and held at the British Academy on 12 December 2013. From 16-29 March 2014, Ms Gunn accompanied the loan of 27 Anglo-Saxon artefacts inlaid with garnet to Römisch-Germanische Zentralmuseum (RGZM) in Mainz, Germany where they underwent testing to determine the source of the garnets.

Ms Gunn continued to represent MAA at the Cambridgeshire Museums Forum throughout the year. She attended Connecting Collections: Care and Conservation meetings for UCM conservators and collections managers, continued to serve on the Cambridge Antiquarian Society's Council, and represents that Society on the Museum Committee.

Ms Rachel Hand

Much of Rachel Hand's time was spent preparing loans and travelling to various venues for installations and de-installation including Bonn and Berlin (*Trails of the Iroquois*), Cologne (*Tapa: Artworks and Identities in Oceania*), Canberra (*Atua- Sacred gods of Polynesia*). Her work also supported UK loans including Manchester (*Coral in Art & Nature*), and John Lewis, Cambridge (*Retail Retold*) and the National Maritime Museum, Greenwich (*Ships, Clocks & Star: The Quest for Longitude*). She also prepared material for loans to the UCM exhibitions at Kettles Yard (*House Guest*), the Fitzwilliam Museum (*Thresholds*), the Scott Polar Research Institute, (*Curating Cambridge*), and was ably assisted by Ms van der Velden with the 129 items that were lent to the Fitzwilliam Museum (*The History and the Origin of the Afro Comb*). A significant proportion of time was spent preparing the 54 items for the UCM exhibition at 2 Temple Place, London, which later transferred to the Fitzwilliam Museum, (*Discoveries: Art, Science & Imagination*).

During the early part of 2014 Ms Hand also assisted with the preparation of MAA material and incoming loans for *Buddha's Word: The Life of Books in Tibet and Beyond* and the installation of the exhibition.

Work continued to return material and update the location of the arrows which had been removed during September 2013's roof works. The majority of the arrows were boxed and moved to Shorts for storage and potential accessioning, allowing framed works on paper to be stored in the rack space, though this is nearly at capacity.

The collections were closed to researchers during the month of September as Ms Hand three volunteers, Ms Sarah van der Val, Ms Emma Wells and Mr Dorian Knight, barcoded boxes and shelves on the Bevan mezzanine as part of the new Inventory project.

Ms Hand curated a micro-gallery exhibition of material from the collection of G.I. Jones, recently purchased from his widow Ursula, *Collections News: Raising funds to acquire the West African Collections of G.I. Jones*, with an associated blog post.

Ms Hand attended conference of the 'Who cares' project, which focused on British missionary collections and contributed a section on the necklet given to MAA by the Katikiro of Uganda to the associated publication, – *Trophies, Relics and Curios? Missionary Heritage from Africa and the Pacific*, edited by Chris Wingfield and Chantel Knowles, due in 2015.

Ms Hand attended the 2014 European Pacific Arts Association conference in Cologne and presented a paper on the collections now held by the National Museum of Ireland, 'Reconnecting early Pacific collections in Dublin through Kenelm Digby's *The Naturalists Companion*'.

Mrs Mary Hill Harris

Mary Hill Harris continued work on the results of the Carriacou Archaeology project, for which she was the pottery specialist. She continues to maintain the tri-lingual web pages for the International Association for Caribbean Archaeology.

Dr Anita Herle

Much of Anita Herle's work was focused on research, talks and activities in association with the AHRC 3-year *Fijian Art Research Project* (see above). In July she conducted field research with Blackfoot & Blackfeet colleagues in Alberta (Canada) and Montana (USA) as part of a Leverhulme Networking grant. She gave numerous seminar and conference papers, including the Royal Anthropological Institute Conference on Anthropology and Photography (London), Association of Social Anthropologists (Edinburgh), the Pacific Arts Association Europe (Cologne) and CRASSH (Cambridge), and was chair and discussant for other symposiums. She co-organised and presented at several workshops including an Australian Research Council Workshop on Photography, Globalisation and Race (MAA), Blackfeet Community College workshop on visual histories (Browning, Montana), and a MEG workshop in association with the *Chiefs & Governors* exhibition (MAA).

Dr Herle coordinated and taught the MPhil course in Social Anthropology and Museums and supervised and examined MPhil and undergraduate students in Social Anthropology. She was also an internal examiner for doctoral candidate in Art History and external examiner for a doctoral candidate at the Sainsbury Research Unit, University of East Anglia. She continued as a Board Member of the PAA-E, as a member of the Advisory Board of the Sainsbury Research Centre, University of East Anglia, as a Trustee of the Green Charitable Trust at the Brighton Museum, and as a member of the Photographic Committee of the Royal Anthropological Institute.

Dr Jody Joy

Jody Joy was appointed as Senior Curator of European Archaeology on 1 May 2014 having previously worked as Curator of European Iron Age collections at the British Museum.

Building on the work undertaken by Chris Wingfield, he developed and enhanced the iPad app for the Cambridge archaeology gallery resulting in its availability for free download on the University's iTunes webpage. The app was successfully launched at the opening of Curating Cambridge at MAA on 20th October 2014 and has been downloaded by individuals from a number of different countries including Australia and the United States.

His research activities included working towards the publication of a Leverhulme Trust funded research project investigating Iron Age cauldrons, as well as presenting two papers on 'Iron Age gold' and 'Celtic Art in Roman Britain' at the European Archaeology Association conference in Istanbul (10th – 14th September 2014).

Alongside Chris Wingfield from October 2014 Jody has overseen teaching and marking for the MPhil in Archaeology (Heritage and Museums) and has taught seminars

for a number of papers in Archaeology. He was also appointed to the Flag Fen Advisory Group.

Professor Nicholas Thomas

Nicholas Thomas continued the research supported by his European Research Council Advanced Grant, 'Pacific Presences: Oceanic art and European museums', which ran several study trips and hosted a number of workshops during the year. He also led a Leverhulme International Network on 'Multiple Modernisms: twentieth-century artistic modernisms in global perspective', involving participants from the Australia, Canada, New Zealand, South Africa and the United States, which had its first meeting in Cambridge in November 2013.

Nicholas Thomas continued to serve as a member of the Conseil d'orientation scientifique of the Musée du Quai Branly in Paris and of the Executive Committee of the University Museums Group. He also hosted the annual conference of the European Ethnography Museum Directors' Group in Cambridge in September 2014, which brought leading directors of world cultures institutions from Russia, the Czech Republic, Slovenia, Germany, Austria, the Netherlands, Switzerland and France, as well as UK participants, to a rewarding series of discussions at MAA

Dr Chris Wingfield

Chris Wingfield's work involved a combination of research, teaching and presentations and museum development. With funding from the McDonald Institute and an Art Fund Jonathan Ruffer Curatorial Grant he undertook field research in Botswana in April 2014, which contributed to the summer South Lecture Room exhibition, *Crafting Colour*. With additional funding from the Smuts Fund he returned to southern Africa to attend the PanAfrican Archaeological Association conference in Johannesburg during July, and to conduct some additional research.

During the academic year Dr Wingfield gave a number of invited papers and presentations – at CRASSH, the Divinity Faculty, and the African Archaeology Research Group in Cambridge, as well as at conferences at the University of East Anglia in Norwich and University College Dublin. He also acted as a specialist consultant for Reading Museum and the Council for World Mission in relation to their collections. In September 2014 Dr Wingfield organized a major international conference, *Missionaries, Materials and the Making of the Modern World* at Emmanuel College.

He was also responsible for coordinating the museum's Accreditation return and for overseeing teaching and examining for the MPhil in Archaeology (Heritage and Museums) until Dr Joy arrived in May 2014.

Visiting Fellows

Dr Alana Jelinek

'The Fork's Tale, as Narrated by Itself', an art project to write and draw from the point of view of a Fijian cannibal fork in the Museum's collection using only 'true' material, which was written and published on a monthly basis, was completed. On completion, a number of editions were hand-bound using Coptic stitch and boards made of Museum box ply. The majority were collated as collectors items and presented in a museum quality archival

box with collector's notes. *The Fork's Tale, as Narrated by Itself* was selected by David Senior, Elizabeth James and Sofie Dederen to be part of Kaleid 2014 Best Books and has been accessioned as part of a number of important collections including Chelsea University of the Arts library, Joan Flasch collection (SAIC), Brooklyn Museum, the Metropolitan Museum of Art and Yale University in addition to a copy of the coptic bound edition gifted to the Haddon Library.

On the theory side of Alana Jelinek's work, publications include a guest-editorship to a special edition of *Journal of Visual Art Practice (JVAP)* in response to *This is Not Art*, to which Derek Matravers, Larne Abse Gogarty, Alberto Duman, Sally de Kunst and Jen Clarke contributed, and the afterword to a special edition of *Ethnos: Journal of Anthropology*.

Alana Jelinek's AHRC-funded Creative Fellowship ended in April 2014 but her role as a Senior Research Associate on the ERC-funded *Pacific Presences* project continued.

Mr Jonathan C H King

Jonathan King continued to work on *Land and Blood: Ways of Seeing Native North America*. He attended the 34th American Indian Workshop, May 14–17, 2013, at the University of Helsinki, where he spoke about 'Ecstatic religion, Arctic archaeology and the establishment of Iglolik in 1937'. For the Symposium on Primitivism held at the University Institute of Culture of the Pompeu Fabra University, Barcelona, 18-19 November 2013, he gave a keynote address: 'The Reception of Primitive Art'. On December 9 2013 he spoke about 'Sloane's Collecting - 17th century Jamaica as Britain's window on the world' for the Collecting & Display Study Group, University of London. He contributed a lecture to the Canada Week at Clare Hall on July 2nd 2014 'Ecstatic Religion, Dorset Culture and the Canadian Arctic in 1930s Cambridge'. He attended the Prince Claus Awards, Amsterdam, December 11th 2013, and the celebration of the summer solstice in honour of the Willamette Meteorite in the American Museum of Natural History, New York, at the invitation of the Confederated Tribes of Grand Ronde, Oregon, June 24 2014. These activities were generously supported by the Sosland Family, Kansas City. He continued to serve on the editorial board of *American Indian Art Magazine*, Scottsdale, the council of the Hakluyt Society, London, the board of Dr. Johnson's House Trust, London, and the board of the Cultural Foundation, at the Barbier-Mueller Museum, Geneva.

Dr Damian Skinner

Damian Skinner's Newton International Fellowship concluded in January 2014. Activities included presenting a paper at the Modernists and Mentors: Indigenous and Colonial Artistic Exchanges conference in Cambridge in November and taking part in a Settler Colonial Art History workshop in Montreal in October. His essay 'Photographing Maori, Picturing Pakeha' was published in Rosie Miller, Jonathan Carson et al., *The Reflexive Photographer*, Edinburgh & Boston: MuseumsEtc. 2013. pp 252-263.

Exhibitions

Buddha's Word: The Life of Books in Tibet and Beyond (27 May 2014 – 20 April 2014), Li Ka Shing Gallery

Buddha's Word: The Life of Books in Tibet and Beyond, opened on 27 May 2014. The first major exhibition on Tibetan and Buddhist collections at MAA and indeed any museum in Cambridge, *Buddha's Word* was a collaborative project with the Mongolia and Inner Asia Studies Unit (MIASU) and the University Library, curated by Mark Elliott, Hildegard Diemberger and Michela Clemente. Funded by the Arts and Humanities Research Council and the Frederick Williamson Memorial Fund, the exhibition brought together, for the first time, 168 artefacts from MAA's Tibetan, Chinese and Southeast Asian collections with 16 rare scriptures from the University Library and samples of minerals used in making pigments from the Sedgwick Museum of Earth Sciences. A fully illustrated catalogue edited by the curators with contributions from sixteen international scholars was published by MAA to accompany the exhibition.

Tapa: Barkcloth paintings from the Pacific (25 March – 19 April 2014), South Lecture Room

This exhibition drew upon the Museum's world-class collection of barkcloth, dating from the eighteenth century to the present day. It featured exceptional barkcloths, rarely displayed, including two works by women of the Omie community of Papua New Guinea, acquired in 2012 with the support of the Art Fund and other donors. The exhibition was a follow-up to one held in 2013 at the IKON Gallery in Birmingham.

Death on the Nile? (20 May – 7 September 2014), Micro Gallery

The Archaeological Heritage and Museums MPhil students developed an exhibition for the Micro Gallery: *Death on the Nile*. This explored the history of the collection and display of Egyptian funerary material from Egypt.

Crafting Colour: Beads, Pattern and Painting from the Kalahari (24 June – 28 September 2014), South Lecture Room

Contemporary prints and paintings produced in western Botswana at the Kuru Art Project over the last twenty five years featured in this summer South Lecture Room exhibition. A number of recently produced prints, borrowed for the exhibition were acquired by the museum after the exhibition, thanks to a generous donation by Allen Zimble.

Gióng (28 October – 2 November 2013), Maudslay Gallery

To celebrate the year of International Cooperation between Vietnam and the UK in 2013, MAA was proud to display one of the most celebrated artworks from the Vietnam Museum of Fine Arts in Hanoi. Painted by one of Vietnam's most distinguished artists, Nguyen Tu Nghiem, in the distinctive medium of lacquer, *Gióng* (1990) depicts the mythic

hero Gióng, protector of the nation. Organised by Dr Susan Bayly of the Department of Social Anthropology and Dr Mark Elliott, the exhibition was accompanied by a lecture on Vietnamese art by Dr Bayly and a workshop by Mr Phan Van Tien, Director of VMFA, and his colleagues Ms Nguyen Anh Nguyet and Ms Nguyen Thi Thu Huong.

Cambridge Gallery

The newly donated Earith Jupiter was installed in the Research Case on 10 December 2013. A reception to celebrate the donation from Hanson Aggregates and the launch of the Cambridge Archaeological Unit's publication *Process and History: Romano-British Communities at Colne Fen, Earith*, was held that evening.

World Archaeology Gallery

Between 23 October and 30 November 2013, the galleries historic display cases became the location for *The Lost World (Part 2)*, an intervention by the Tasmanian artist Julie Gough, featuring video works alongside stone tools from MAA's collection, curated by Khadija von Zinnenburg Carroll. A simultaneous exhibition was held at Contemporary Art Tasmania (CAT), Hobart, featuring live images from the gallery. During the Cambridge Festival of Ideas, images from the gallery, as well as from Tasmania, were projected across the Downing Street.

World Anthropology Gallery

Two portraits by Jonny Boatfield and a film by his daughter, Hannah were installed in the Maudslay Hall either side of the Arctic case, for Refugee week, 17- 22 June and remained throughout the year. These are outcomes from an Arts Council funded project, aimed at raising the profile of older refugees and the significance of their role in UK society, particularly in relation to integration.

Outreach and special events

Sing That Thing

The Sing That Thing course started on 30 September encouraging people to engage with the Museum's collections through song, led by Rowena Whitehead. A member of Museum staff introduced an object or collection to them every week and then they the group responded in song. The course culminated in a song-sharing event in January, when over 60 friends and supporters of the singers came to MAA to hear the results of the course.

The Things Some Things Say

This fully booked course taught by Alana Jelinek continued until the end of 2013. Each month participants explored the objects on display through their point of view through art or creative writing.

Festival of Ideas

To kick off the Festival, MAA was represented at an 'Ideas in the Community' event at the St Paul's Centre in Cambridge on 19 October. Visitors had the opportunity to handle objects and make and decorate Anglo Saxon swords (made from newspaper and tin foil).

The main activities in MAA for the Festival took place during school half term. On the 26 October, a day of Fijian activities took place, with visitors getting hands-on with crafts and activities inspired by the exhibition 'Chiefs and Governors: Art and Power in Fiji'.

The Museum joined with the Cambridge Mexican Society to build a Day of the Dead altar on the top floor of the Museum from 29 October until 2 November. There were drop-in crafts and related activities throughout the week, and dancing by members of the Mexican Society on two occasions. Many visitors returned through the week to see the altar grow.

Two creative writing and craft workshops were held in MAA in collaboration with Anglia Ruskin University, based on the Day of the Dead. The first of these, on the 28 October, was aimed at adults. The second, on 2 November, was for children. Despite being fully booked, turnout at both (free) workshops on the day was very disappointing.

Two special workshops took place in MAA and were run jointly with the Museum of Zoology. The Animal Adventurer drop-in events on the 29 October encouraged visitors to look at the displays to find animals and then to handle animal bones.

For two afternoons (on Wednesday 30 October and Friday 1 November), undergraduate Alex Loktionov led drop-in sessions called 'Fortune-Telling the Assyrian Way'. For the first time in three millennia, a set of translated Old Babylonian lecanomancy (oil omen) texts were used to interpret the destiny of visitors through the use of oil and water.

A temporary installation, *The Lost World (Part 2)* was displayed outside the Museum between 10 October and 7 November. It enacted a performative virtual repatriation by the artist Julie Gough of the Tasmanian archaeology kept within the museum's collection. Alongside this, a symposium was held on the 23 October at the McDonald Institute. This was curated by Khadija von Zinnenburg Carroll and focused on themes of repatriation, colonial history, cultural violence and displacement in contemporary art, archaeology and anthropology.

Twilight at the Museums

MAA again opened late for Twilight at the Museums, this year held on 19 February. Over 1000 people (544 adults and 508 children) passed through the Museum from 4.30 - 7.30pm. Most of them took part in MAA's special 'Museum bingo', finding a selection of objects by torchlight.

Cambridge Science Festival

Many of the activities presented during the Cambridge Science Festival were connected with the Chiefs and Governors: Art and Power in Fiji exhibition. The first of these was a Collections Confidential workshop, held on 10 March. This workshop gave participants the unique opportunity to work with University of Cambridge Museums conservators and explore the secret life of a Fijian breastplate.

Two special tours of the Chiefs and Governors exhibition took place as part of the Science Festival, on 14 and 21 March. On 20 March Dr Lucie Carreau gave a talk entitled *Powerful Patterns*, giving an overview of the motifs adorning Fijian objects and exploring the ways in which decorative patterns can help make objects powerful and efficacious.

On 15 March a large piece of barkcloth was on display for the first time in a generation. At nearly 15 metres in length, the barkcloth was part of a presentation by the

Tui Cakau to Sir Arthur Gordon (the first British Governor of Fiji), as part of the conclusion of the Great Council of Chiefs Meeting on 12 December 1876. MAA took over the Small Exam Hall at the Arts School to unroll the barkcloth and provided craft activities for members of the public to take part in as well. A further day of Fijian drop-in activities took place on 22 March.

On Saturday 15 March Dr Lila Janik gave a talk entitled 'Skiing: understanding human creative power'. She showed pictures of the oldest depiction of skiing from rock carvings from Northern Russia. The talk focussed on archaeological and neuroaesthetic interpretations of the 500 year old rock carvings.

Museums at Night

Thanks to funding from the Chilean Embassy in London, and in association with Cambridge business Andes Crafts, MAA held a special weekend of events for Museums at Night on the 16 and 17 May. Three Chilean artists travelled to the UK for the first time, bringing examples of their craftwork. On the Friday night the Museum opened from 5-9pm, and the artists demonstrated their craft and displayed their contemporary and indigenous artwork. There was traditional Chilean music, empanadas and Chilean wine.

On the Saturday, the artists demonstrated their traditional weaving and jewellery-making techniques throughout the day. There were also family crafts and drop in activities and a special film showing the journey some of the artists made from the mountains of Chile to Santiago.

The visiting artists were:

Marta Morrison. Marta makes jewellery from silver, wheat straw and wild oats.

Cecilia Challapa. Cecilia is a weaver who uses alpaca wool from the Andes.

Nelly Zurita. Nelly creates wearable art from dyed horsehair.

Andes Crafts was created in 2012 and aims to promote the unique arts and traditions of the Andes. The organisation recognises and promotes the skills of generations of women from remote Andean villages, home of ancient cultures and ethnicities; this diversity of cultures is reflected in their craft techniques, developed in perfect harmony with the environment and used to make beautiful and traditional garments and accessories.

Summer outreach and activities in the Museum

MAA again provided a teaching session at Midsummer Fair in June, working with the Office of External Affairs and Communications and alongside the Travellers' Education Unit. MAA were represented at the Big Weekend on Parker's Piece in July, providing drop-in activities based on the collection.

MAA held two drop in activities based on the temporary exhibition Buddha's Word: The Life of Books in Tibet and Beyond on 15 and 29 August. In addition, MAA hosted two workshops organised jointly with the Museum of Zoology on 5 and 19 August.

The Museum's summer trail, Hunt the Dragon, proved to be very popular and so was extended until the end of the Buddha's Word exhibition.

As in previous years, MAA together with UCM, hosted a project with the Young Carers of Centre 33. This year the young people created short animations based on the collections.

MAA again participated in ChYPPS (Children and Young People's Participation Service) sessions in parks and recreation grounds across the city. A special visit to the Museum was organised for ChYPPS participants and MAA provided special craft activities for this.

Selected other teaching

In January MAA hosted a group from Great Yarmouth Museums, staff spoke to them about changes to the National Curriculum and the teaching of archaeology for primary schools. In March a presentation was given to a consortium of teachers about prehistory in the new National Curriculum.

A session for Early Years trainee teachers from the University of Northampton College was delivered in February and trainee teachers from the University of Cambridge's Department of Education were taught in MAA in June.

A group of Anthropology undergraduates from the University of Kent were taught in the Museum in February.

MAA, along with UCM, worked with North Cambridge Academy on several projects during the year. The school set up a 'Museum Ambassadors Programme', in which 9 young people made three different short films that promote the museum to other young people. These were screened in the Arts Picture House in May.

UCM and North Cambridge Academy (used to be The Manor school) we have been asked to be one of the three museums to host a filming project. This is called 'The museum Ambassadors Programme' in which 9 young people are to make three different short films that promote the museum to other young people. North Cambridge Academy made visits to MAA and other museums during their activities week in July.

Curatorial staff at MAA again provided exhibition tours for Open Cambridge and Alumni Weekend in both Buddha's Word and Crafting Colour.

During the year new resources were launched for visitors to the Museum. The Lucky Dip provides simple activities for young people to take round the Museum, in handmade drawstring bags. These have proven to be very popular with younger visitors.

Other Outreach

Ms Harknett, Ms Gunn and Ms Wilkinson led a taught session for Archaeology A-level students from Hills Road Sixth Form College on 13 November 2013.

As a result of the UCM-funded grant *Connecting Local Communities with Local Archaeology*, there was an increase in visits to the Keyser Workroom from local archaeology and history societies. These included: 10 members of the Fen Edge Archaeology Group (21 November), 7 members of the East Cambs Group (9 April), 6 members of the Gamlingay Archaeology & History Society (1 May) and 9 members of the Chatteris History Society (26 September). The Keyser also hosted a specialist group of 10 local potters and artists (1 October) and 15 CRISP Scholars interested in Indian material (18 June).

Dr Wingfield and Ms Gunn gave 35 prospective students tours of the Cambridge Gallery and took them behind-the-scenes on 10 March as part of Archaeology Open Day.

An evening reception hosted at MAA on 9th May 2013 as part of the memorial to the late Thurstan Shaw, *Archaeology and Heritage in West Africa: Building links and capacity through Thurstan Shaw's legacy*, was well attended by HRH, Igwe, Dr Martin N. Ezech (IDU Il of Igbo-Ukwu) and his wife HRH Ezech Bernice Nwakego, HRH, Igwe, Alfred Nnopus

Ezeobi Onwuneme, Chief J C Major-Azike, Chief Dr Michael Nduka (Oji III of Igbo-Ukwu), Chief and Mrs Okeye Sylvester S., Chief and Mrs Anthony Nwagu Okafor, Chief and Mrs Sibastine Umeobi, Chief Iloka Bernard Ejike, Chief and Mrs Onuegbu Ikenna Ferdinard, Lady Dorothy Nkem Ezenwanne and Chief John Emetu. Earlier that day the highlights of MAA's West African varied collections, including the Northcote Thomas' Ibo material, were presented in two Object Encounters & Discoveries sessions, led by the three Collections Managers and Dr Wingfield. The Royal Ibo delegates were joined by Professor Ify Emejulu of Nnamdi Azikiwe University, Awka, Nigeria, Dr Pamela Ifeoma Eze-Uzoamaka from the University of Nsukka, Nigeria, Professor Kodzo Gavua, Department of Archaeology and Heritage Studies, University of Ghana, and Julie Hudson from the British Museum.

Dr Joy and Ms Gunn participated in an ACE Open Day at Bury Farm, Stapleford on 27 August, bringing artefacts for handling.

Von Hügel Lecture

The fifth annual Von Hügel Lecture took place in March. The Lecture, entitled *Fijian Journeys: von Hügel, chiefs, culture and canoes*, was given by Professor Stephen Hooper, Director of the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas at the University of East Anglia. The annual Lecture is made possible by the generous support of Peter Chapman, Chair of the MAA Friends Executive Committee.

Bushnell Lecture

A lecture in the occasional Bushnell series took place in May and was given by Dr Jago Cooper, Curator of the Americas at the British Museum. The lecture was entitled *Is the Power of Art the Art of Power? Answers from Ancient Mexico*. The Bushnell Lecture is made possible by a Fund set up to commemorate the work of Dr Geoffrey Bushnell, Curator of the Museum from 1948 to 1970.

Summer Schools

Ms Gunn organised and ran the Sutton Trust Summer School in Archaeology and Bio Anthropology (12-15 August), held at the museum to give 10 bright sixth-form students from non-privileged background a university experience. The students had lectures in the Museum and LCHES, and each researched and presented an artefact report to the group.

Visitors

Research visitors

Archaeology

Research visitors studied these collections:

UK	37
Europe	2
Africa	8
Americas	4
Asia	6
Australasia/Oceania	0
<i>total</i>	<i>57</i>

These 57 research visits represented 81 research days.

The researchers came from the following places:

	<i>universities</i>	<i>museums</i>	<i>other</i>
UK	28	5	13
Europe	5	0	0
Africa	1	0	0
Americas	3	0	1
Asia	0	0	0
Australia/Oceania	1	0	0
<i>total</i>	38	5	14

In addition to the above, the Keyser Workroom hosted 68 practicals over the course of the year, which represented 492 student visits. Ms Gunn also hosted 20 Open Sessions for undergraduates to use the collection for their assessed practical projects, representing another 108 student visits.

Anthropology

Research visitors studied the following collections:

UK	0
Europe	0
Africa	3
Americas	12
Asia	5
Australasia/Oceania	20
Comparative	3
Museology	2
<i>total</i>	45

These 45 research visits represented 101 research days.

The researchers came from the following places:

	<i>universities</i>	<i>museums</i>	<i>other</i>
UK	10	3	5
Europe	1	0	0
Africa	0	0	0
Americas	0	1	11
Asia	0	0	1
Australia/Oceania	2	3	8
<i>total</i>	13	7	25

Photographic collection

Research Visitors studied the following collections:

UK	27
Europe	6
Africa	0
Americas	12
Asia	2
Australia/Oceania	4
<i>total</i>	51

Paper Archive

Research visitors studied the following collections:

UK	6
Europe	1
Africa	1
Americas	0

Asia	0
Australasia/Oceania	0
<i>total</i>	8

These 8 research visits represented 9 research days.

The researchers came from the following places:

	<i>universities</i>	<i>museums</i>	<i>other</i>
UK	4	1	1
Europe	1	0	0
Africa	1	0	0
Americas	0	0	0
Asia	0	0	0
Australia/Oceania	0	0	0
<i>total</i>	6	1	1

In addition to research visits mentioned elsewhere in this Report the following visits are of particular note:

Dr Herle organised and hosted an educational and cultural exchange programme for Torres Strait Islander secondary students from Tagai State College on Thursday Island, Australia from 10 – 15 November. The Programme was supported by the Torres Strait Islander Educational Council, the Australian Government Repatriation Office, and the University of Cambridge Registry.

As part of a Leverhulme Networking grant Dr Herle hosted and lead a one week workshop from 17 – 24 November focused on MAA's collections for 8 representatives of the Blackfoot Confederacy in Canada and the United States.

In November MAA hosted artist Solomon Booth and curator Kimberly Moulton from Australia's annual ACCELERATE programme offering leadership training and support to Aboriginal and Torres Strait Islander people working in the creative arts.

Public Attendances

The total number of public visitors recorded for October 2013 – September 2014 was 67,987.

Acquisitions

Donations – Anthropology

Unknown, six poi balls from New Zealand, previously mis-numbered as Z 2641 (2013.9).

Portrait in oil of Baron Anatole von Hügel, MAA's first curator, by P. Voluzan. Old donation, not previously registered (2013.14).

Louis Clarke, a Fijian club with bead-inlaid head. Bought by or sent to curator Louis Clarke, from Stanley Woolston, Cambridge. Old donation or intended for exchange, not previously registered (2013.13).

Unknown, a Fijian club presented by Thakombau. Old donation, not previously registered (2013.28).

Unknown, 134 Fijian clubs, some with old labels connecting them to Anatole von Hügel, Alfred Maudslay, Arthur Gordon, George Brady etc. Old donations, not previously registered (2013.33-93; 2013.106-178).

Unknown, 12 shark-tooth weapons from Kiribati. Old donations or intended for

- exchange, not previously registered (2013.94-105).
- Unknown, 2 sorcery spears from Mer (Murray Island), Torres Strait. Old donation or intended for exchange, not previously registered (2013.179-180).
- Lady Scratchley, 2 New Guinea 'man catchers' collected by Sir Peter Scratchley. Old donation intended for exchange, not previously registered (2013.181-182).
- Unknown, 2 self-bows and an arrow from the Andaman Islands. Old donation or intended for exchange, not previously registered (2013.183-185).
- Unknown, large piece of folded white barkcloth, length c.465m. Possibly collected by George Bennet in the Society Islands and bought or exchanged from the Sheffield Museum (2103.186).
- Alfred C. Haddon, 'Man' arrow from the Torres Strait Islands, Queensland, Australia. Old donation or intended for exchange, not previously registered, (2013.264).
- Anonymous, through the Jack Bell Gallery, Lion shaped coffin by Paa Joe, Ghana, (2013.265).

Donations – Archaeology

- Margaret Fink (née Lowenthal). Donation of a textile band from the south coast of Peru, listed in the 2006-2007 Annual Report but never accessioned (2013.220).
- Hanson Aggregates. Donation of the bust of Jupiter, carved from Upwell limestone, excavated by CAU in 2001 from the Camp Ground, Colne Fen, Earith, Cambridgeshire (2013.247).
- William Taylor Windle Potts. Bequest of Anglo-Saxon artefacts from a single grave in Little Wilbraham, Cambridgeshire collected in 1943 (2013.286-291).

Donations – Photographic Collections

- On 1 January 2014 the photographic collections were retrospectively accessioned in accordance with Museum Association standards, and in preparation for the integration of the Photographic Collections into the proposed new CMS.
- Further work was done on the cataloguing of previously unaccessioned photographs, specifically Ethel Lindgren's 35mm negative films, with over 1000 retrospective catalogue records created.

Purchases

Eight Arctic prints by various artists viz:

Pitalouisa - *Woman & Snow Bird* [1973] (2013.1)

Jessie Oonark - *High Play* [1972]; *Tattooed Faces* [1960]; *Gathering for the big drum Dance* [1975]; *Listening To The Birds* [1982] (2013.2-5)

Taliruni - *Small homes – vast spaces* [1965] (2013. 6)

Nawpachee - *Ball Game* [1967] (2013.7)

Pootagook - *Joyfully to see ten caribou* [1959], (2013.8)

Purchased from Gallerie Elca London, Montreal, through the generosity of the Art Fund Renew Scheme (2013.1-8).

- 21 Fijian items comprising a barkcloth bodice and skirt designed by Anton Conway Wye, Rosie Emberson Semisi and Akanisi Rabune; two mats; eleven barkcloth stencils; an acrylic painting, *The Journey*, by Josua Toganivalu and four presentation garlands, *salusalu* . Collected by Katrina Igglesden during PhD fieldwork though

the generosity of the Crowther Beynon Fund (2013.10-12; 2013.15- 27 and 2013.29-32).

Thirty-three Australian prints by various artists viz:

Daisy Bitting - *Wirrpahloo [2001]* (2013.187)
Susie Bootja Bootja, *untitled [2001]* (2013.188)
Peggy Griffiths - *Wanga, Moonga Moonga, Balgan [2001]* (2013.189)
Bruce Nabegeyo - *Butterfly Dreaming [2001]* (2013.190)
Lucy Yukenbari Napananka - *Namankol (Barramundi Dreaming) [2002]* and *Winpulpula (Rockhole) [2001]*; (2013.191- 192)
Mulgra (Mawukura) Jimmy Nerrimah - *untitled [2001]* (2013.193)
Mervyn Street - *Driving Cattle [2012]* and *Truckin's days [2012]* (2013.194- 195)
Tjungurrayi (Joey Helicopter) - *Karulya [2012]* (2013.196)
Jean Baptiste Apuatimi - *Kulama [1999]* (2013.197)
Kitty Kantilla - *Untitled [1999]* (2013.198)
Maryanne Mungatopi - *Untitled [1999]* (Tiwi man, child & woman); *Untitled [1999]* (Milikapiti during Cyclone Thelma), (2013.199- 200); *Objects used in Kulama Ceremony [2000]* and *Sun Woman [2000]* (2013.203- 204)
Janice Murray - *Untitled [1999]* (two birds) (2013.201); *Untitled [2000]* (designs adapted from pukamani objects), and *Flying Fox and Bamboo at Muranapi [2000]* (2013.205- 206)
Freda Warlapinni - *Untitled [1999]* (2013.202)
Pedro Wonaeamirri - *Kulama [2000]* (black and white); *Kulama [2000]* (colour) and *Pukumani Objects [2000]* (2013.207- 9)
Louis Karadada - *Untitled [1998]* (Wandjina Figure) and *Untitled [2003]* (Wandjina) (2013.210- 211)
Lily Karadada - *Untitled No.3 [2000]*; *Untitled No.6 [2000]* and *Wandjina and Bush Turkeys [2009]* (2013.212- 213; 2013.219)
Rosie Karadada - *Untitled [1997]* (Coolamon, Dancing Bradshaws and Waterholes) (2013.214)
Regina Karadada - *Guion Guion No.5 [2009]*; *Guion Guion No.6 [2009]*; *Guion Guion No.7 [2009]* and *Wandjina [2009]* (2013.215- 218)
Purchased from the Australian Print workshop, Victoria, Australia, through the generosity of the Art Fund Renew Scheme (2013.187- 219)

Twenty-six prints from South African by various artists viz:

Vuminkosi Zulu - *King Manqoba [1995]* (2013.221)
Lionel Davis - *Reclamation [2005]* (2013.222)
Bonie Ntshalintshali - *uDaniel Namabhubesi [1995]* (2013.223)
Peter E. Clarke - *You really must come sometime [2000]* also *Lament [2001]* and *Passing through [2001]* (2013.224 and 2013.245- 246)
Zwelethu Mthethwa - *A Hero Song I [1998]* and *A Hero Song II [1998]* (2013.226; 2013.225)
David Koloane - *Home and Away [2001]*; *Inside/ Outside [2001]* and *Night Shift I- V [2008]* (2013.227; 2013.229- 234)
Xolili Mtakaty - *Statements from within [2001]* (2013.228)
Gabisile Nkosi - *The Healing Portfolio [2007]* consisting of *Ongaphansi nongaphezulu / ups and downs*; *Umthwalo / Baggage*; *Uxolo / Peace*; *Isizukulwane / Generation*; *Culanami / Sing with me*; *Ungubani / Who are you* and *Isidlo Sakusihwa /*

Supper time (2013.235-241); also *Endlini Yokulala Yakithi (In Our Bedroom)* [2001] and *Baggage I (Nge Sonto Ekuseni)* [2001] (2013.243- 244)
 Sthembiso Sibisi - *Morning meeting* [1995] (2013.242)
 Mmampula Mmakgoba Helen Sebidi - *Mama Seabela* [1996]; *Carrying it for hope* [1996] (2013.248- 249)
 Wonderboy Nxunalo - *Umdali ukokusiza uma ungumlandelie wakhe* [1996]; *Izimfene ziyageza emfuleni ohambayo* [1996]; *Unkulunkulu Ungmhlengi Wami* [1998] and *Inkulueko esizwe emhlabeni* [1996] (2013.250- 253)
 Colbert Mashile - *Kapanong* [2005]; *Nong-La-Monago* [2005] (2013.254- 255)
 Hlengiwe Dlamini - *Ubomi/ Life* [2010] (2013.256)
 Albert Adams - *The Traveller* [2001] (2013.257)
 Zanele Buthelezi - *Umthandazo/ A prayer* [2005] (2013.258)
 Sbongile N. Hadebe - *Bambisanani/ work together* [2005] (2013.259)
 Phindile Manyoni - *Be faithful to your partner* [2005] (2013.260)
 Simphiwe Mthiyane - *Sonqoba simunye/ we will conquer together* [2005] (2013.261)
 Carol Hadebe - *Masixoshe ukufal/ fight death and diseases* [2005] (2013.262)
 Zanele Magwaza - *ukwelapha/ healing* [2005] (2013.263)
 Purchased from the Caversham Press, Balgowan, South Africa through the generosity of the Art Fund Renew Scheme (2013.221- 246; 248- 263)

Twenty South African prints by various artists viz:

Frank Ledimo - *A Different Tune II* [1999]; *Encounter in the Antechamber* [2002]; *King Ubu Encounter* [2002] (2013.266- 268)
 Sam Nhlengethwa - *A busy day* [1996]; *A Part Time Job I* [2005]; *Whites Only Area* [2004]; *Pass Raid* [2004]; *Sharpeville Massacre* [2004]; *Modern Jazz Quartet's Last Concert* [2002]; *So then who did it?* [2012]; *Precisely my point* [2012]; *What about AU* [2012]; *Please lead our shift* [2012] (2013.269- 278)
 Tony Nkosi - *Poets Convention I* [2004] and *Poets Convention III* [2004] (2013.279- 280)
 Nhlanhla Xaba - *Children of a forgotten dream* [2002]; *Dusk and Dawn of Humanity II- the Kigali Genocides* [2004] (2013.281- 282)
 Various - Limited edition artists book *Quaqau: A San folk story from Botswana* [1994] (2013.283)
 David Koloane - *Three Sisters* [1999] and *Mgodoyi III* [1993] (2013.284- 285)
 Purchased from the Artist's Press, White River, South Africa through the generosity of the Art Fund Renew Scheme (2013.266- 285)

Collage titled *6 Tahitians: 2 in Leningrad, 4 in Papeete* by Jim Vivieare, Purchased with the assistance of the Art Fund and a private donation (2013.292).

Fourteen prints from Botswana by various artists viz:

Nxaedom Qhomaxa (Qhomatcā) (Ankie) - *Apron with Beads* [1992]; *Nharo men and Skin Clothes* [1992] (2013.293- 294)
 Cg'ose Ntcox'o (Cgoise) - *Women and Tcg'au Veldfood* [1994] (2013.295)
 Qgoma Ncokg'o (Qomao) - *Kalahari creatures II* [1993]; *Ancestors, Bull and Water Insect* [1992]; *Jackal Ancestors* [1992]; *Two Snakes and a Man* [1992]; *Old People and Spider* 1992]; (213.296-300)
 Xg'oa Mangana (Qwaa), *Qauqaua with her Needle* [1994]; *Gemsbok and Lion* [Undated]; *Eland, Bull and Other Creatures* [1992], (2013.301- 303)
 Xgaiga Qhomatca - *Eland* [2000] (2013.304)

Xgaoc'o (Xgaoc'ö) Xare (X'are) (Qhaqhoo) - *Skin bags and Tiger Fish* [1992] (2013.305)

Sobe Sobe - *Gemsbok* [1998] (2013.306)

Purchased from Kuru Development Trust, Ghanzi, Botswana, through the generosity of the Art Fund Renew Scheme (2013.293- 306).

Loans

New loans

3 gold torcs from the Law Farm hoard were exhibited with the other remaining torcs from the same hoard for the first time since 1857 in Huntarian Art Gallery's exhibition *Scottish Gold*, 14 March – 15 June 2014.

27 Anglo-Saxon artefacts with garnet inlay travelled to Römisch-Germanische Zentralmuseum (RGZM) in Mainz, Germany to undergo μ -XRF testing as part of an international project to source garnets traded and used across Europe during the 5th - 8th centuries.

An early North American Woodlands ball-headed club, a feathered headdress, and quilled moccasins travelled in October to the Martin Gropius Bau Gallery, for the exhibition *On the Trail of the Iroquois*, 18 October 2013 – 6 January 2014.

A Cook voyage Hawaiian shark toothed weapon returned from the Houston Museum of Fine Arts, following the exhibition *American adversaries: West and Copley in a Transatlantic world*, 22 Sept 2013- 5 January 2014.

9 barkcloths travelled to the Rautenstrauch-Joest-Museum, Cologne: for the Exhibition *Tapa: Artworks and Identities in Oceania*, 11 Oct 2013- 27 April 2014.

127 African combs, nine Ibeji figures and two Benin heads were returned from the Fitzwilliam Museum following the exhibition *The History and the Origin of the Afro Comb*, 2 July - 3 November 2013.

13 items relating to coral travelled to the Manchester Museum for the exhibition, *Coral in Art & Nature*, 29 Nov 2013 - 16 March 2014.

54 Pacific & Asian items travelled to 2 Temple Place, London for the UCM exhibition *Discoveries: Art, Science & Imagination*, 31 January - 27 April 2014. These then transferred to the Fitzwilliam Museum, Cambridge 27 May - 27 July 2014 (but without the screen-print by Brook Andrew, 2009.73).

7 stones from New Caledonia were installed in the exhibition *Curating Cambridge*, at the Scott Polar Research Institute, Cambridge, 4 September – 20 December 2014.

7 early Polynesian pieces travelled to the National Gallery of Australia, Canberra for the exhibition *Atua: Sacred gods from Polynesia*, 23 May – 3 August 2014, and will then transfer to the St Louis Art Museum Missouri, 12 October 2014 – 4 January 2015.

5 Cook voyage objects travelled to the National Maritime Museum, Greenwich for the exhibition *Ships, Clocks & Stars: The Quest for Longitude*, 11 July 2014 – 4 January 2015, and will travel to three further venues in Washington, Connecticut and Sydney until March 2017 (but without the Northwest comb 1925.370).

33 photographic prints were loaned to the Fitzwilliam Museum, Cambridge, for the exhibition, *'Origins of the Afro Comb: 6,000 years of culture, politics and identity'*, 2 July - 3 November 2013.

Continuing on long-term loan

Reading Museum, Silchester Gallery permanent display: Tombstone in memory of Flavia Victorina (D 1970.10).

Royal Armouries, Leeds, Tournament Gallery permanent display: 16th century pollaxe (1948.1708).

The Science Museum London, *Who am I?* Gallery in the biomedical floor of the Wellcome Wing: Mesquakie hair ornament, North American drum and necklace, and a Samoan club.

Saffron Walden Museum: Pacific weapons and a New Zealand tiki.

Staff List

Director & Curator: Professor N.J. Thomas BA, PhD, FAHA, FBA
Senior Curator (Archaeology): J.P. Joy, BA, MA, PhD, FSA (from 1 May)
Senior Curator (Archaeology): C.R. Wingfield BA, MPhil, PhD
Senior Curator (Anthropology): A.C. Herle BA, MPhil, PhD, FRAI
Senior Curator (Anthropology): M.J. Elliott MA, PhD
Outreach Organiser: S-J. Harknett BSc, MA
Manager, Photographic Collections: J. Dudding MA, PhD
Collections Manager (Archaeology): I L Gunn BA, MPhil
Collections Manager (Anthropology): R. Hand BA MA
Administrator: W.M. Brown
Senior Computing Technician: J.M. Dawson BSc.
Accounts Clerk/Clerical Assistant: E. Haslemere BA, MA, PhD
Head of Workshop & Conservation: M.B. Buckley
Workshop Assistant: M.H.W. Miller
Head Museum Attendant: L.J. Coombs BA (from 29 April)
Deputy Head Museum Attendant: L.K. Addeman BA (from 1 April)
Museum Attendant (part-time): J. Norman BA
Museum Attendant (part-time): J.M. Trevett (from 1 April)
Museum Attendant (part-time): H. Christenbury (from 1 June)
Museum Attendant (part-time): I-L. Fulea BA (from 1 June)
Senior Research Associate: J.A. Adams MA, PhD
Senior Research Associate: A Jelinek MA, PhD
Research Associate: L. Carreau MA, PhD
Research Associate: C.D. Hogsden BA (until 31 December)
Research Associate: M. Jessop BA, MA, PhD (until 26 September)
Collections Assistant: E.A. Wilkinson BA, MA
Research Assistant: A.J. Clark BA, MA, PhD
Clerical Assistant (part-time): G.A.D. Amos BA, MFA
Education and Outreach Assistant (part-time): L.K. Bushell BSc, MPhil (from 1 December)
Education and Outreach Assistant (part-time); T.M. Biers BA, MA, PhD (from 30 June)
AHRC Fellow in the Creative & Performing Arts: A. Jelinek MA, PhD (until 30 April)
Newton International Fellow: D Skinner BA, MA, PhD (until 15 January)
UCM Marketing and Press Coordinator: V Sanderson MDrama
UCM Organics Conservator: K Williams BA
Honorary Assistant Curator (American Archaeology): M.H. Harris AB, MA
Von Hügel Fellow: Jonathan King MA

Additional short-term members of staff were employed to provide attendant cover in the Museum galleries, as follows:

A.E.S de Abreu Jaffe BA, (until 4 July); M. Abreu-Jaffe BA (until 31 December); T.M. Biers, BA, MA (until 31 May); L. Jaffe BA (until 31 December)

Publications

- Diemberger, H, M. Elliott & M. Clemente. 2014. *Buddha's Word: The Life of Books in Tibet and Beyond*. Cambridge: Museum of Archaeology & Anthropology
- Jacobs, K. and C. Wingfield 2014. "Who cares? The material heritage of British missions in Africa and the Pacific, and its future." *Journal of Museum Ethnography* 27: 129-136.
- Joy, J. 2014. 'Fire Burn and Cauldron Bubble': Iron Age and Early Roman Cauldrons of Britain and Ireland. *Proceedings of the Prehistoric Society*, available on CJO2014. doi:10.1017/ppr.2014.7.
- Joy, J. 2014. Brit-art: Celtic art in Roman Britain and on its Frontiers. In C. Gosden, S. Crawford & K. Ulmschneider (eds) *Celtic Art in Europe: Making Connections*. Oxford, Oxbow Books.
- Joy, J. 2014. Looking death in the face: different attitudes towards bog bodies and their display with a focus on Lindow Man. In A. Fletcher, D. Antoine & J. D. Hill (eds) *Regarding the Dead: human remains in the British Museum*, 10-19. London, British Museum Press.
- Joy, J. 2014 (with N. Meeks & A. Mongiatti). Precious metal torcs from the Iron Age Snettisham Treasure: metallurgy and analysis. In E. Pernicka & R. Schwab (eds) *Under the Volcano: Proceedings of the SMEIA held in Mannheim, Germany, 20-22 April 2010*, 135-156. Rahden, Verlag.
- King, J.C.H. 2013. With Pippa Cruickshank, Caroline R. Cartwright, and Antony Simpson. An unusual decorated skin coat from Canada: aspects of conservation and identification *British Museum Technical Research Bulletin*, 7.
- King, J.C.H. 2013. Contributions to: Cara Krmpotich and Laura Peers with the Haida Repatriation Committee and staff of the Pitt Rivers Museum and British Museum. 2013 *This is Our Life: Haida material heritage and changing museum practice*. UBC Press: Vancouver.
- King, J.C.H. 2014. 'Masterpieces of the Mind: Dorset Miniatures from Igloolik, Nunavut' *American Indian Art Magazine* 40(1) pp 46-55.
- King, J.C.H. 2014. 'Cannibals and collecting: the paradoxes of John Rae', vol 7, pp 1-11, *New Orkney Antiquarian Journal: John Rae 200 Conference Proceedings*.
- Skinner, D. 2013. 'Photographing Maori, Picturing Pakeha' in Rosie Miller, Jonathan Carson et al., *The Reflexive Photographer*, Edinburgh & Boston: MuseumsEtc. pp 252-263.
- Thomas, N. 2013. The age of empire in the Pacific. In David Armitage and Alison Bashford (eds.) *Pacific Histories: Ocean, Land, People*. London: Palgrave Macmillan.
- Thomas, N. 2013. 'Introduction', in Peter Mesenhöller and Oliver Lueb (eds.), *Made in Oceania: Tapa - Kunst und lebenswelten / art and social landscapes*. Köln: Rautenstrauch-Joest Museum Kulturen der Welt.
- Thomas, N. 2014. *Body Art*. 208 pp. London: Thames and Hudson.
- Thomas, N. 2014. 'Discoveries: art, science and exploration', in Thomas et al *Discoveries: art, science and exploration from the University of Cambridge museums (ex. cat.)*, London: Two Temple Place.