



# University of Cambridge

## Museum of Archaeology and Anthropology

### Forward Plan 2022-26

**Approval Date: February 2022**  
**Review Date: February 2026**



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## 1. INTRODUCTION

This Plan summarises the Museum of Archaeology and Anthropology's (MAA) vision for its work over the next five years and should be seen as a process, not a set of absolute commitments. It will be reviewed every year when the Operational Plan will be updated to reflect progress and new developments. If a substantial revision is not required before 2026 it will be carried out then.

The Plan updates one developed for the original Accreditation deadline at the end of 2019. That plan was based on the results of the following tasks:

- A review of the Museum's aims, objectives and activities in the light of progress over the period of the last Forward Plan and changes in the operating environment.
- A review of our current position, to establish a baseline from which to assess future priorities and targets.
- A review of the broader strategic context within which we operate.
- Ongoing research into the views of users, non-users and stakeholders including a comprehensive staff consultation held in 2018.

### 1.1 The History of the Museum of Archaeology and Anthropology

The origins of the Museum of Archaeology and Anthropology lie in collections of the Cambridge Antiquarian Society (CAS), which began collecting local archaeological material in 1840. In 1844 the CAS applied to the Vice-Chancellor to accept its growing collections as property of the University, but it took nearly 40 years of sustained campaigning until the University's Museum of General and Local Archaeology was established in 1883.

Initially based in Little St Mary's Lane, behind Peterhouse College, the Museum's principal founding collections included that of the CAS, the Fijian donations of Sir Arthur Hamilton Gordon (Governor of the colony from 1875-1880) and Baron Anatole von Hügel, who became the Museum's founding Curator; as well as objects acquired from Alfred Maudslay, a pioneer of Central American archaeology.

The late nineteenth century was a vital period for the development of modern human sciences. MAA benefited from an extensive network of Cambridge scholars, local antiquarians, missionaries, travellers and colonial officials, who gathered objects, images, and information relating to peoples from all over the world; important finds from archaeological excavations in Cambridge and the region were also deposited in the Museum.

The rapidly expanding collections soon outgrew the space available, and Von Hügel succeeded in raising funds for the present, purpose-built building, which began to be occupied in 1913. From 1921 onwards, the Museum became closely involved with teaching for the newly established tripos in Archaeology and Anthropology. The Museum's founding archaeology collections were vital to Cyril Fox's pioneering thesis 'The Archaeology of the Cambridge Region' (1922), the first archaeology doctorate undertaken at Cambridge; from the 1920s onward the finds and collections of influential archaeologists and anthropologists, including Gregory Bateson, Dorothy Garrod, Meyer

Fortes, Graham Clarke, Geoffrey Bushnell and Marilyn Strathern reached the Museum and have been foci for research and analysis since.

Over the last thirty years the Museum has become an increasingly cross-disciplinary institution. Collections generated by archaeological and anthropological research have become vital research resources for history, art history, the history of science and related fields, as well as exceptionally significant expressions of the heritage of peoples around the world. Since the 1990s, relationships have developed with 'source communities', particularly in the Torres Strait, elsewhere in Australia and the Pacific, among First Nations in North America and in parts of Asia and Africa. These relationships are diverse, embracing academic and curatorial partnerships, work with individual artists, and wider consultative projects with Indigenous communities. At the same time, the Museum remains an important repository of material relating to the local history and archaeology of the Cambridge region, as is signalled by the recent acquisition of a gold and garnet Anglo-Saxon cross from Trumpington.

## **1.2 Statement of Purpose**

The primary purpose of the Museum of Archaeology and Anthropology is to care for, interpret, and enhance access to the outstanding collections of material culture, works of art, photographs and documents.

We aim to:

- Make the collections accessible to audiences locally, regionally, nationally and internationally
- Exhibit the collections, in the Museum itself and through collaborations with other museums
- Lead innovative and ambitious research programmes related to the collections, and the intellectual, social and environmental issues that they raise
- Provide and support teaching, across all levels, using the collections
- Present engaging public programmes and increase participation in our diverse cultural offer
- Work toward the decolonization of the Museum, through transparency regarding collections' histories and through support for greater inclusion and representation
- Maintain a respectful and engaging environment for our staff, volunteers and audiences

### 1.3 Strategic Goals

MAA's four strategic goals parallel those of the UCM consortium.

STRATEGIC GOAL 1: Improve collections care and research, strengthening MAA's global reach and impact

- Complete the collections move from existing offsite stores to the Centre for Material Culture, enhancing documentation and making collections more fully accessible online
- Initiate international research programmes with diverse academic and community partners, generating new knowledge and relationships based in the collections
- Curate engaging exhibitions and displays, in consultation with public and community stakeholders; redisplay World Archaeology; and support exhibitions elsewhere, especially in the regions and nations from which collections originate
- Secure funding to establish a research conservation team; build cross-disciplinary, international partnerships focussed on innovative object analyses

STRATEGIC GOAL 2: Enhance University teaching and learning through the use of the collections and Museum

- Maintain collections-based teaching and learning across disciplines, for Cambridge students and across the HE sector
- Maintain our contributions to programmes which give individuals transferable skills, building skills and confidence through collections-based research
- Strengthen contributions to Widening Participation, and contribute to greater access and diversification of the student body in Cambridge

STRATEGIC GOAL 3: Develop our audiences; widen participation in our diverse cultural offer

- Ensure that the Museum is welcoming and accessible, and work to remove barriers that prevent people from visiting, engaging and participating
- Deliver innovative and exciting programming to reach new audiences and enable people to engage with our collections in new ways
- Provide inspiring opportunities for children and young people to engage with MAA, through school and outside school
- Strengthen MAA's digital offer and reach, through an improved web presence and engagement through social media

STRATEGIC GOAL 4: Create a resilient and sustainable museum environment

- Enhance the well-being and development of staff and volunteers
- Build revenue through events and trading, as well as through a more effective development campaign, to maintain and enhance Museum staffing
- Support the UCM consortium, and develop and embed shared services, facilities and programmes, across all aspects of museum activity
- Provide leadership, supporting the sector through contributions to research, debate and policy, particularly across world cultures and archaeology museums
- Reduce the environmental impact from every aspect of the museum's work

## 2. SITUATION REVIEW

### 2.1 Recent Achievements

In July 2019, the University's Council approved an allocation of £8.27 million to refurbish the former Regional Seat of Government, a Cold War Bunker off Brooklands Avenue, as the Centre for Material Culture, a collections study centre and store. This was a landmark decision for the Museum which promises to resolve longstanding concerns regarding environmental conditions at the main existing offsite store at High Cross (known as Shorts as it was originally built as an aircraft factory). The Centre's location, very close to Cambridge's main railway station and the city bus routes, and the provision of research and conservation spaces will decisively enhance access to collections for researchers, students and staff.

From the academic year 2017-18 the Museum formally became a sub-Department within the re-established Department of Social Anthropology, clarifying the institution's constitutional situation and reporting paths. The University's sub-Departments are typically cross-disciplinary institutions, such as the Scott Polar Research Institute, or institutions with a distinct orientation and mission to their host department, which are also financially separate.

In addition to these transformative developments, the Museum has continued to develop other aspects of its work:

- Ambitious temporary exhibitions, including *Buddha's Word*, *Hide and Seek*, *Another India*, *A Survival Story* and *Re-Entanglements*, drew new and diverse audiences and raised the profile of the institution.
- *Pacific Currents*, a full redisplay of Pacific cultures in the Maudslay gallery on the first floor, entailed our most extensive redisplay since the 2010-12 renovation; conservation, curatorial work and public engagement were supported by the Heritage Fund.
- We continued to engage in major partnerships: the *Oceania* exhibition, co-curated from MAA, and to which MAA was the largest lender, was shown at the Royal Academy of Arts, London (September-December 2018) and at the Musée du quai Branly – Jacques Chirac, Paris (March-July 2019); MAA was also a major supporter of important exhibitions at the National Museum of Australia and the Tairāwhiti Museum, Gisborne, New Zealand, which took exceptionally significant artefacts collected during Cook's first voyage on extended loans in the nations of origin.
- Over the year preceding the pandemic, we welcomed just under 80,000 visitors, over 10,000 more than the previous averages.
- We have supported, and benefitted from, joint working across the UCM consortium, across collections care, curatorial programmes, public engagement and administration
- MAA has contributed leadership to the museums and particularly the university museums sector, nationally and internationally, through participation in the University Museums Group, Creative Europe-funded networks and in relation to debate around repatriation

- Numerous research grants have included a successful bid as part of a Cambridge consortium to the AHRC's 'Capacity for Collections' programme; the award of £3 million was the largest allocated in this round; funding included support for the refurbishment of MAA collections study spaces and associated equipment.

MAA's operations, like those of all museums, were seriously disrupted by the Covid-19 pandemic. The Museum was closed from 17 March to 23 September 2020, 5 November to 2 December 2020 and 23 December 2020 to 18 May 2021. Over the initial lockdown, and from January to March 2021, on-site work was limited to security and environmental monitoring; collections access for researchers was suspended until September 2021; temporary exhibitions were rescheduled and in certain cases cancelled. The Museum's lack of a dedicated digital professional meant that the Museum's offer, at the point that most museums turned to digital engagement, was constrained. Re-assessment of strategy over the period led to the appointment of the Museum's first Digital Communications Officer.

Notwithstanding disruption, MAA demonstrated broad resilience since March 2020; 'behind the scenes' collections activity, and in particular the Stores Move project, have been sustained; exhibition loans have been sustained; a new public catalogue portal, significantly enhancing online access, went live; the 'Re-entanglements' exhibition, opened in June 2021, has been welcomed by visitors; and international engagement, for example through the Museum's participation in the Benin Dialogue Group, has involved positive liaison towards the repatriation of looted artefacts.

## **2.2 Review of Previous Forward Plan.**

MAA's 2014 Forward Plan sought to refocus the Museum's work following the redevelopment of the Ground Floor of the Museum, completed in 2012. There was an emphasis on boosting institutional resilience through the creation of a new external store and developing the Museum's workforce.

### **Strategic Aim 1: Secure funding and support to enable the external store to be relocated to a suitable facility**

After several false starts, in 2015 a Project Board was appointed to identify suitable sites and develop the proposal to replace our existing store at High Cross. Initially, a joint store with other UCM partners was proposed, but plans put forward by the Project Board were rejected by the University on cost grounds. As is noted elsewhere, refurbishment of the Brooklands Avenue Bunker was subsequently approved and funding allocated. The work of the Stores Move team continues.

### **Strategic Aim 2: Secure funding for the redisplay of world archaeological collections on the second floor and associated improvements**

An application to the Heritage Lottery Fund was made in the summer of 2015, which included the redisplay of world archaeology collections on the second floor. The bid was unsuccessful and it was decided that in the short term moving collections to a new external store should take priority. However an award of £90,000 to improve the environmental conditions was secured from the DCMS/Wolfson Museums & Galleries

Improvement Fund. Targeted improvements to the content of the world archaeology galleries included new display of the Benin Bronzes.

**Strategic Aim 3: Develop the Museum's workforce to better support conservation and collections management, in order to increase access to the collections**

Role descriptions for a Conservation Coordinator, Administrative Assistant and Collections Assistant have been written and approved by the University. A number of roles have been regraded; an Administrative Assistant has been established on a full-time basis; we continue to seek funding for a conservation role. While collections assistance and some other roles have been funded for some years through trading income, a more rigorous approach to budgetary planning is enabling temporary staff to be employed, primarily on contracts of not less than 12 months.

**Strategic Aim 4: Improve and develop collections documentation, with a view to enhancing the Museum's digital presence**

This is an area of considerable achievement. With Designation Development Fund support, Linear Blue was appointed to create an integrated Filemaker database to replace our previous bespoke database which was expensive to run and difficult to maintain. The new Filemaker database has now been functioning for six years and is significantly more functional and versatile. Staff are now fully trained in using the new database in accordance with existing agreed collections management procedures. A new online portal went live in August 2020.

**Strategic Aim 5: Raise standards of collections care by implementing a programme of improvements, identified through the Benchmarking on Collections Care exercise**

This is another area of considerable achievement. A new environmental monitoring system has been installed, including at our off-site store. Window film in public display areas has also been upgraded. A programme to improve and upgrade lighting on the first and second floors has been in place since the beginning of 2013, replacing existing lighting with LED lights to help eliminate UV and to reduce the risk of light exposure to display objects.

**Strategic Aim 6: Establish and implement an Audience Development Strategy for MAA that will consolidate and give a strategic focus to the Museum's public engagement activities**

An Audience Development Plan was written and implemented from 2015. Seven key actions were identified and worked on throughout the life of the plan, including developing new and more diverse audiences, developing our digital audience and increasing the proportion of visitors under 34. Audience Development has been integrated into MAA's Access Plan, consolidating learning from the previous plans and enabling different barriers to be tackled by a cross-museum team.

**Strategic Aim 7: Sustain and strengthen the Museum's innovative and ambitious research programmes, and its capacity to lead museological debate**

The Museum's research activities continue to be an area of particular success. The *Pacific Presences* Project (ERC) resulted in numerous exhibitions, the publication of an eight volume book series and numerous research articles in leading journals such as



*Antiquity*. We have also had recent success in bringing researchers to the Museum through a Leverhulme Trust Visiting Professorship award and a British Academy Postdoctoral Fellowship. The *Sharing a World of Inclusion, Creativity and Heritage* (SWICH) project funded by Creative Europe has also helped build a strong network connecting MAA with museums in Sweden, Germany, the Netherlands, Italy, France, Belgium, Austria, Slovenia and Spain. A follow on grant, *Taking Care*, with an emphasis on environmental themes, has been awarded to an expanded network.

### **Strategic Aim 8: Sustain and strengthen the Museum’s educational activities, including University teaching**

Though disrupted through the pandemic, educational activities have been an area of institutional strength, both through university teaching sessions and taught classes delivered by the Museum’s education and outreach team. A 0.22 FTE post funded by the School has allowed us to maintain our university teaching with an average of c. 750 student visits in each academic year. This dedicated role has also allowed time for much needed refreshment and updating of our teaching collections. MAA’s curators continue to make a range of significant teaching contributions.

The number of schools receiving facilitated sessions increased by 88% between 2014-15 and 2018-19. Teaching sessions have been developed and improved for the primary curriculum and secondary schools. A new programme of outreach sessions for schools has been piloted and is starting to provide a useful funding stream. The team continue to provide teaching and support for a wide range of adult groups, including people with visual impairments, people who are homeless and vulnerably housed and health and wellbeing groups.

### **Strategic Aim 9: Continue to present innovative exhibitions arising from Museum research and research collaborations**

In our main exhibition space, the Li Ka Shing Gallery, *Buddha’s Word* (28 May 2014 – 17 January 2015) explored the role of books in one of the great world religions, reflecting many years of collaborative research between the University of Cambridge, the British Library and research institutions such as the Tibetan Academy of Social Sciences. *The Power of Paper* (14 February 2015 – 6 December 2015) examined 50 years of printmaking in Australia, Canada and South Africa through a presentation of prints recently acquired by the Museum with grants obtained from the Art Fund and the Esmée Fairbairn Foundation. *Hide & Seek* (30 January 2016 – 29 January 2017) was the first major archaeology exhibition since the Museum’s redevelopment. Working in collaboration with Cambridgeshire County Council and funded by the Heritage Lottery Fund (HLF) (4.9.2), the exhibition explored the lives of children in the past. It was a tremendous success, attracting nearly 55,000 visitors. The HLF grant also funded a part-time Education Assistant to create and host education packs and sessions in the exhibition. *Another India: Explorations and Expressions of Indigenous South Asia* (8 March 2017 – 22 April 2018) was a unique exploration of the heritage of India’s minority Adivasi community through display of their objects. *A Survival Story: Prehistoric Life at Star Carr* (21 June 2018 – 19 April 2020) examines life 11,500 years ago and the challenges of a rapidly changing environment in the years immediately after the last Ice Age. *Re-entanglements: colonial collections in decolonial times* (22 June 2021 - 21 April 2022) re-activated collections made by government anthropologist Northcote Thomas in

Sierra Leone and Nigeria in the years just before World War I. Many other exhibitions have taken place in the Spotlight Gallery (SG) and during the summers, outside of term time, in the South Lecture Room (SLR).

We have maintained our extensive programme of national and international loans supporting major exhibitions at the British Museum, Tate, the Sainsbury Centre, the Royal Academy, the National Museum of Ethnology, Leiden, the Los Angeles County Museum of Art and the National Museum of Australia among other institutions.

#### **Strategic Aim 10: Sustain our innovative programme of acquisitions**

In 2015 Mark Elliott obtained £50,000 through the Art Fund's New Collecting award scheme to commission works from indigenous communities in India, which were shown in *Another India*. An exceptionally significant early Rarotongan barkcloth was acquired with support from the Art Fund and V&A Purchase Fund; the work was shown in *Oceania*, at the Royal Academy and Musée du quai Branly over 2018-19. MAA has also worked to establish good relations with local archaeologists, particularly the local Finds Liaison Officer and have already acquired objects through the Treasure Act process, such as a beautiful Bronze Age gold penannular ring. Thanks to a generous donation by the landowners, Grosvenor Britain & Ireland, in 2017 we were also successful in acquiring an Anglo-Saxon gold and garnet cross found at the nearby village of Trumpington.

#### **Strategic Aim 11: Continue and strengthen our working partnership with other members of the University of Cambridge Museums consortium (UCM)**

Members of Museum staff made a strong contribution to the UCM application for NPO funding (2019-22) which was successful and continues to help fund outreach and conservation at the Museum as well as the UCM team. Staff made significant contributions to Curating Cambridge, Museums at Night, the Festival of Ideas and the Science Festival by organising events and giving public presentations and lectures; staff also contribute to many UCM working groups; MAA has led database development through the DDF award, supporting systems at the Whipple and Classical Archaeology as well as MAA.

#### **Strategic Aim 12: Maintain appropriate standards of governance and museum management**

New members of our Museum Committee are now offered a tour of the Museum and are routinely invited to events; Front of House training also has been comprehensively reviewed; an induction process for all staff and volunteers, providing information on museum policies and procedures was implemented and is in use.

Following the results of a staff survey and the recommendations of a 2018 staff consultation, a new committee structure was put into place to support more effective communication across the Museum. Regular staff reviews for all staff have been undertaken. These all conform to the guidelines set out by the University of Cambridge HR Department, including identifying relevant and appropriate training.

## 2.3 The Museum Today: SWOT

### Strengths

- Museum-based research is internationally recognised, supported by major grants, and entails wide-ranging collaborations with scholars and communities in many countries
- MAA attracted nearly 80,000 visitors in the year 2018/19, reflecting a steady increase over a number of years; following re-opening in May 2021, visit numbers approached 70% of pre-Covid levels
- Pre-pandemic, MAA hosted an active and inclusive programme of events and activities for children, families and adult visitors
- Post-pandemic, inquiries and bookings from schools have resumed, and demand has risen
- The Museum has embraced the decolonization agenda through alternative tours, the revision of labelling, through supporting debate, and through sustained engagements with Indigenous and source communities; a new policy framework relating to the return of artefacts has been adopted
- MAA continues to be an active centre for University teaching
- MAA continues to build the collections through innovative acquisitions, including commissions from living artists
- The Museum continues to support major exhibitions internationally through loans and curatorial partnerships
- Funding has been secured to improve environmental conditions and collections care

### Weaknesses

- While dated labelling and displays have been improved, progress with World Archaeology has been limited
- Funding for key roles across collections care, collections management and the outreach and learning team is limited-term and vulnerable to risk; the Museum remains understaffed relative to comparable institutions
- Until the move to the Centre for Material Culture is complete, maintaining adequate storage conditions at our High Cross store is challenging
- The Museum's digital offer has been weak relative to that of museums of comparable scale; lack of marketing expertise has meant that some Museum activities have gained only limited exposure
- Staff development and training needs investment so that the Museum can better support staff well-being, and support performance
- While the Friends group have generated considerable income in the form of donations, it is not self-sustaining, thereby constituting an additional demand on the Museum's resources

## **Opportunities**

- The relocation of the offsite collections to the Centre for Material Culture represents a once-in-a-generation opportunity to photograph and assess objects and enhance documentation, making the collections accessible online to an unprecedented extent
- The collections move provides a significant opportunity to develop and increase community engagement in Trumpington (where the new store is located) and the wider Cambridge region
- The decolonization agenda and intensified interests in restitution highlight world cultures collections such as those held at MAA, generating greater interest in collections, their histories and future care, and new opportunities for collaboration and engagement with source communities and potential claimants
- MAA's participation in the UCM consortium challenges staff to strengthen cross-institutional work, and provides skills development opportunities
- The University of Cambridge's commitment to widening participation and diversity is closely aligned with MAA and UCM goals
- MAA Friends and CUDAR provide scope for building the Museum's community of supporters and strengthening philanthropic income

## **Threats**

- The medium term impact of the pandemic and Brexit on HE and museum sector funding remains unclear; for an institution operating with an already stretched team, funding cuts would be extremely difficult to manage
- Participation in the UCM NPO programme offers great opportunities; the most critical threat is that of the funding being reduced or not renewed
- Inability to obtain sufficient funding and support to take forward gallery redevelopments
- While the decolonization agendas reflect progressive changes in world cultures museums since the 1980s, much current media representation is negative; the Museum lacks capacity to represent and disseminate inspiring stories associated with our sustained engagement; interests from many communities and nations in collections and potential return are welcome, but place unprecedented demands on a small collections and curatorial team
- MAA's reliance on short-term funding to support a range of roles makes it difficult to retain and properly support staff and sustain institutional expertise

## 2.4 Staffing

The Museum's staff has undergone significant renewal, with curatorial, front of house and administrative roles having been advertised and filled. Postdoctoral fellows have made exceptional contributions to collections care, research and curatorial partnerships and to exhibitions, but have moved on when project funding ceased, in some cases to permanent curatorial roles at institutions including the British Museum, the National Museums of Scotland and the Metropolitan Museum of Art. The continuing development of the University of Cambridge Museums consortium has enabled an increasing professionalism across learning, public programming, marketing, collections care and conservation.

### Staff

#### *Established staff*

Director	Professor Nicholas Thomas
Museum Manager	Wendy Brown
Senior Curator (Anthropology)	Dr Anita Herle
Senior Curator (Anthropology)	Dr Mark Elliott
Senior Curator (Archaeology)	Dr Jody Joy
Senior Curator (Archaeology)	Dr Jimena Lobo Guerrero Arenas
Collections Manager (Anthropology)	Rachel Hand
Collections Manager (Archaeology)	Imogen Gunn
Collections Manager (Photography)	Dr Jocelyne Dudding
Collections Assistant (Teaching) (part-time)	Eleanor Wilkinson
Administrative Assistant	Melanie Hugow
Head of Workshop	Matt Buckley
Workshop Technician	Mark Hazelgrove
Visitor Services Manager	Kate Phizacklea
Visitor Services Assistant/Shop Supervisor	Gerard Davis
Gallery Attendants (part-time)	Julia Norman
	Petra Birkett
	Saskia Burr

#### *Project-funded and research staff*

Research Associate	Ayesha Fuentes
Research Assistant	Thomas Crowley
Research Assistant	Meghan Mills-Amisshah
Research Assistant	Dr Daniel Simpson
Digital Communications Assistant	Caitlin Brooker
Move Manager	Veronika Lorensen
Collections Team Coordinator	Dr Lucie Carreau
Collections Assistant (Archaeology)	Eleanor Wilkinson
Collections Assistant (Anthropology)	Florence Sutton
Collections Assistants (Stores Move)	Eleanor Beestin-Sheriff
	Samantha Daisley
	Katrina Dring
	Jane Pettitt
	Louise Puckett
	Emily Shorter
	Lily Stancliffe
	Annie Tomkins
	Vacant

Workshop Technician (Stores Move)  
Education and Outreach Assistant (part-time)  
Education and Outreach Assistant

Milenko Basic  
Dr Robert Law  
Shereese Peters-Valton

*UCM staff based at MAA*  
Head of Learning and Public Engagement  
UCM Conservators

Sarah-Jane Harknett  
Kirstie French  
Hana Bristow

*Honorary staff*  
Von Hügel Fellow (2012-2022)  
Von Hügel Fellow (2019-2022)

Dr Jonathan King  
Professor Ruth Phillips

*Artists in Residence*  
2020-22  
2022-24  
2022-24

Tony Phillips  
Enotie Ogbebor  
Tensu

## 2.5 Governance

Within the University of Cambridge, two museums (the Fitzwilliam and Kettle's Yard) are 'non-School' institutions; the other six, including MAA are embedded within departments or faculties and in their administrative and resource allocation processes. The Museum is embedded, constituting a Sub-department of the Department of Social Anthropology, within the Faculty of Human, Social and Political Sciences, and the School of the Humanities and Social Sciences. Within Cambridge, Sub-departments report through their host departments, but typically have distinct missions and operations to those departments, and are financially separate institutions.

MAA's governing body is the Museum's Management Committee, a committee of the Faculty of Human, Social and Political Sciences.

Following an external review over 2020-21 of the effectiveness of the University of Cambridge Museums consortium, the scope for more effective coordination and shared services, across operations, public engagement and research is under consideration; as are future organisational structures.

The roles of this Management Committee and of the Museum's director and curators are defined by the Statutes and Ordinances of the University of Cambridge.<sup>1</sup> Discussion and decision making within the Museum take place through an Executive Committee, an Operations Group, staff meetings and through dedicated sub-committees and project working groups. Most staff are line-managed by either the Director, Curators, the Museum Manager, or the Head of Learning and Public Engagement.

The Museum Committee's membership consists primarily of Faculty representatives, student representatives and co-opted members external to the University:

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<sup>1</sup> Available at: <http://www.admin.cam.ac.uk/univ/so/2013/chapter09-section5.html#indexterm-d2e7307>

Professor Sian Lazar, Head of the Department of Social Anthropology (Chair)  
Professor Nicholas Thomas, Curator and Director of the Museum  
Professor Cyprian Broodbank, deputising for the Head of the Department of Archaeology  
Dr Rupert Stasch, Member from the Department of Social Anthropology, appointed by the School of the Humanities and Social Sciences  
Dr Rob Wiseman, President of the Cambridge Antiquarian Society  
Dr Melissa Calaresu, Faculty of History, appointed by the Council of the School of the Humanities and Social Sciences  
Professor Sujit Sivasundaram, Faculty of History, appointed by the Council of the School of the Humanities and Social Sciences  
Mrs Beverley Housden, School of the Humanities and Social Sciences  
Dr Laura Van Broekhoven, Director, Pitt Rivers Museum  
Mr Tony Phillips, Artist  
Dr Gaye Sculthorpe, Curator and Section Head, Oceania, The British Museum  
Amy Bigwood, Undergraduate Student in Archaeology  
Alexander McCulloch, MPhil Student in Social Anthropology

In Attendance:

Museum Curators

Head of Learning and Public Engagement

Museum Manager (Secretary)

Marie Butcher, Head of Departmental Management, Faculty of Human, Social and Political Sciences

Laura Cousens, Finance Manager, Faculty of Human, Social and Political Sciences

Paula Frattaroli, Finance Coordinator, Faculty of Human, Social and Political Sciences

Dr Neal Spencer, Deputy Director (Collections & Research), The Fitzwilliam Museum

## **2.6 Financial resilience**

The Museum's assets, including buildings and collections, are owned by the University of Cambridge. The University provides core funding for established posts, for administrative costs, equipment and maintenance. This funding (referred to as 'Chest' funding within the University) is delivered through the School of the Humanities and Social Sciences; the Museum participates in the School's planning and resource allocation processes. In addition, a wide range of University offices and services, including legal services, estate management, the press office and other departments support the institution within their respective remits. Teams based in the Faculty provide HR, IT, finance and administrative support.

Museum activities are supported and seed-funded by a University-managed endowment, the Crowther-Beynon Fund, a bequest of the barrister and antiquarian Vernon Bryan Crowther-Beynon (1865-1941). The Fund contributes to Museum administration and staffing and provides grants for fieldwork and acquisitions.

Funding for essential posts in public engagement, learning and collections care is provided the Arts Council of England's Band 3 National Portfolio Organisation award to the University of Cambridge Museums; following the extension of the last funding period to cover 2022-23, a bid for support over 2023-28 is being prepared for submission in April

2022. Research England's Higher Education Museums and Galleries Fund provides continuing support for research access and outward-facing programmes. Similarly, the last funding period was extended; an application for a continuation of support is expected to be due in August 2022. Research grants, trading income and donations are all vital to sustaining public opening and a range of other activities, and are managed within the Museum, with the support of the Research Operations Office, the Faculty Finance Office and the Development and Alumni Relations Office.



Summary of Main Accounts

	2020-2021	2021-2022		2022-2023	2023-2024
Opening Balances	Actuals	Budget	Actuals year to date	Budget	Budget
Chest funds	49,409	47,221	47,221	42,421	37,525
Research Grant overheads	41,555	30,298	30,298	28,298	30,698
Donation Accounts	475,066	548,298	548,298	515,618	482,284
Museum Shop	13,791	22,809	22,809	22,809	44,309
Trading accounts	122,482	142,784	142,784	162,547	182,706
Crowther Beynon Funds & accounts	29,079	23,817	23,817	26,451	26,691
Other Trust Funds	42,132	62,544	62,544	73,100	84,078
<b>OPENING TOTAL</b>	<b>773,514</b>	<b>877,770</b>	<b>877,770</b>	<b>876,244</b>	<b>888,291</b>
<b>Income</b>					
Chest Funds	1,219,973	1,351,946	854,011	1,368,985	1,386,365
Research Grants direct income	112,828	80,000	20,008	84,000	88,200
Research Grant overheads & PI time	2,289	8,000	319	8,400	8,820
Arts Council Funding	153,448	175,000	175,000	175,000	175,000
Donation accounts	217,857	114,720	10,154	142,014	144,855
Museum Shop	18,173	25,000	12,865	31,500	32,130
Trading income	80,642	96,880	15,648	98,817	100,794
Crowther Beynon Funds & accounts	96,800	102,635	42,401	106,740	111,009
Other Trust Funds	25,299	20,956	8,665	21,794	22,666
<b>Total funds received</b>	<b>1,927,311</b>	<b>1,975,136</b>	<b>1,139,072</b>	<b>2,037,251</b>	<b>2,069,838</b>
<b>Expenditure</b>					
Chest Funds	1,222,162	1,356,746	551,607	1,373,881	1,391,359
Research Grants direct expenditure	112,828	80,000	20,008	84,000	88,200
Research Grant overheads & PI time	13,546	10,000	2,494	6,000	6,120
Arts Council Funding	153,448	175,000	72,920	175,000	175,000
Donation accounts	144,626	147,400	16,050	175,348	178,855
Museum Shop	9,155	20,000	2,960	15,000	15,300
Trading accounts	60,341	77,116	18,852	78,659	80,232
Crowther Beynon Funds & accounts	102,062	100,000	42,663	106,500	110,760
Other Trust Funds	4,887	10,400	6,000	10,816	11,249
<b>Total expenditure</b>	<b>1,823,054</b>	<b>1,976,662</b>	<b>733,554</b>	<b>2,025,203</b>	<b>2,057,074</b>
<b>Surplus/Deficit</b>	<b>104,256</b>	<b>(1,526)</b>	<b>405,519</b>	<b>12,047</b>	<b>12,764</b>
<b>Current Balances</b>					
Chest funds	47,221	42,421	349,625	37,525	32,531
Research Grant overheads	30,298	28,298	28,123	30,698	33,398
Donation Accounts	548,298	515,618	542,402	482,284	448,284
Museum Shop	22,809	27,809	32,714	44,309	61,139
Trading accounts	142,784	162,547	139,580	182,706	203,268
Crowther Beynon Funds & accounts	23,817	26,451	23,556	26,691	26,941
Other Trust Funds	62,544	73,100	65,209	84,078	95,495
<b>CLOSING TOTAL</b>	<b>877,770</b>	<b>876,244</b>	<b>1,181,209</b>	<b>888,291</b>	<b>901,055</b>

### 3. Operational Plan

<b>STRATEGIC AIM 1: Improve collections care and research, strengthening MAA's global reach and impact</b>			
<b>Action</b>	<b>Activity, programme, or initiative</b>	<b>Staff</b>	<b>Completion</b>
Move the collections from existing offsite stores to the Centre for Material Culture	Continue object processing; object-level inventory and condition- and hazard-assessment of objects being moved. Photograph and pack the items appropriately.	Move Manager, Project Team, Collections Manager (Anthropology); Collections Manager (Archaeology)	December 2024
	Fit out new collections study centre including work room facilities and stores. Move the collections to the centre. Ensure the collections' accessibility at the centre and online.	Move Manager, Project Team, Collection Manager (Anthropology); Collections Manager (Archaeology); Workshop	December 2024
	Seek funding and develop strategy to improve online documentation (descriptions, culture, place and language names, attribution of work to individual artists); clarify copyright and associated attributions; improve accessibility	Director, Curators	April 2023
Initiate major interdisciplinary and international research projects	Continue to seek funding in support of provenance research across MAA and UCM collections	Director, Curators	Continuing

	Building on Cam-DAAD funded workshops over 2018-19, scope and develop major collaborative applications dedicated to crossovers between natural history and ethnography collections.	Director	Submitted February 2022
	Develop collaborative programmes with the Collections-Connections-Communities Strategic Research Initiative	Director, Curators	Continuing
Curate engaging exhibitions and improve displays	Curate and deliver major research-led temporary exhibitions addressing Colour, the archaeology of the Cambridge region and Indigenous Futures over 2022-25.	Curators	Colour (2022- 2023); Archaeology of the Cambridge region (2023-24); Indigenous Futures (2024-25)
	Initiate planning for a redisplay of the Andrews Gallery (World Archaeology) on the basis of wide-ranging collaborative curation with scholars and communities in nations represented by the collections. Initiate funding applications, liaising with scholars and communities and developing small research projects conducting to major redisplay over 2022-25.	Archaeology Curators and Collections team	2022-25
	Continue working with source communities, in Cambridge and beyond, to build upon and improve cultural information provided about exhibition items.	Curators and Collections teams	Ongoing

Secure funding to establish a research conservation team, build international creative partnerships	Scope and develop a bid to create and maintain a dedicated research conservation team.	Director	Bid to Isaac Newton Trust successful; Research Associate in Conservation appointed Sept. 2021
	Create, maintain and develop relationships with artists who respond to museums' collections in innovative ways.	Curators, Director	Ongoing
	Work with archaeological scientists internationally to interrogate collections, including DNA work on plant fibre material, and the geochemical sourcing of lithics.	Curators, Director, Research Associate in Conservation	Ongoing
	Generate digital engagement strategy, plan	Director, Curators, Digital Communications Officer	December 2022

**STRATEGIC AIM 2:****Enhance University teaching and learning through the use of the collections and Museum**

<b>Action</b>	<b>Activity, programme, or initiative</b>	<b>Staff</b>	<b>Completion</b>
Maintain collections-based teaching and learning across disciplines in higher education	Maintain and develop the use of the Archaeology lab space (the Keyser Workroom) by different faculties for supervising Cambridge undergraduate students from various disciplines.	Archaeology Collections Team	Ongoing
	Provide an improved online collections database, which will be constantly updated as objects are digitised during the collections study centre relocation. Provide information as to which collections are available for research access, and include clear instructions on the research access process for students and researchers.	Archaeology and Anthropology Collections Teams	Ongoing
	Curators continue to supervise graduate student dissertations, and teach a paper in museum studies for MPhil students in Archaeology and Anthropology.	Curators	Supervisions: academic year 2022-23 and onwards  Museums paper: academic year 2022-23 onwards

Maintain our contributions to programmes which give individuals transferable skills	Continue to provide wellbeing workshops in which people can benefit from responding to collections in calming and affirming ways.	Head LPE	Ongoing
	Maintain a link with the UCM Opening Doors programme, and provide a varied programme of volunteer opportunities. This process will include updating our expression of interest form to enable a wider range of people to apply.	Head LPE, Visitor Services Manager	Ongoing
	During the collections study centre relocation, eleven paid positions will be available for five years, enabling a wide range of people to gain collections work experience.	Project Curator, Museum Manager, Collections Manager (Archaeology), Move Manager	January 2020 and onwards
Strengthen contributions to Widening Participation	Continue to provide widening participation sessions for Cambridge Colleges' school programmes. The current programmes include a debate about the Benin bronzes and a creative course called the Museum of Me. Develop another widening participation session.	Head LPE	Ongoing, new programme developed by October 2020
	Implement and maintain a new opportunity, Volunteer Buddies, in which volunteers assist people with differing needs to enjoy work as a Gallery Attendant. This is an MAA initiative that is being taken up by other UCM museums.	Visitor Services Manager	November 2019 onwards
	Continue to travel to communities so that they can interact with teaching collections. There	Head LPE	Ongoing

	will be a special emphasis on including those people who may be unable to come to MAA. The communities will be wide-ranging, from schools to retirement villages.		
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<b>STRATEGIC AIM 3: Develop our audiences, widen participation in our diverse cultural offer</b>			
<b>Action</b>	<b>Activity, programme, or initiative</b>	<b>Staff</b>	<b>Completion</b>
Ensure that the Museum is welcoming and accessible	Continue to improve access to the museum for people with disabilities, including those with movement and sight challenges. Carry out action points that arose in the latest Access Review, including providing large print guides in all galleries	Museum Manager, Access Committee, Head LPE, Visitor Services Manager	Ongoing
	Ensure that all cases, case labels, signage and other public facing gallery information is kept up to date and clear so as not to confuse or alienate visitors or cause offence.	Curators	Continuing
	Coordinate volunteer and staff walk-throughs in which museum personnel see the museum through visitors' eyes and experiences.	Head LPE, Visitor Services Manager	Ongoing

	Facilitate one staff member (Visitor Services Manager) to be trained as an instructor in the Warm Welcome programme. Once trained, implement mandatory training for staff and volunteers about interacting with the public while in the museum galleries.	Visitor Services Manager, Head LPE, all staff	Ongoing (UCM dependent)
Deliver innovative and exciting programming	Stay up to date with latest trends and innovative thinking across the GLAM sector, including attending and presenting at events such as the Museums and Heritage Show, the Museums Association Conference, and GEM.	All staff	Ongoing
	Continue to collect contemporary art and material culture that bring fresh opportunities for new programming.	Curators, Director, Collections Managers	Ongoing
	Create an innovative new pop-up display case in the Archaeology Gallery, with associated programming.	Curators, Collection Managers, Head LPE	Ongoing
Provide inspiring opportunities for children and young people to engage with MAA, through school and outside school	Provide excellent curriculum-based learning for primary school pupils, including updated primary sessions on Saxons and Roman Britain and new resources for secondary on the British Empire.	Head LPE	April 2023
	Run training for teachers on curriculum topics, for example a session on the Maya for primary school teachers.	Head LPE	Ongoing
	Provide innovative trails for children and young people to follow through the galleries.	Head LPE	Ongoing



	In the near future this will include an audio trail of poetry responses to the collections, which will be available to download or to listen in the gallery		
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**STRATEGIC AIM 4:  
Create a resilient and sustainable museum environment**

Action	Activity, programme, or initiative	Staff	Completion
Enhance the well-being and development of staff and volunteers	Develop a robust and anonymised feedback system through which staff can contribute their core concerns, other feedback, and expertise.	Head LPE, Museum Manager, Director	April 2023
	Arrange a series of interactive presentations to staff on a range of issues relevant to the working environment and pressures. These could include Dignity at Work, Time Management, and Stress Management.	Museum Manager, Head LPE	
	A commitment to social activities and away-day afternoons, in which staff and volunteers can interact in a non-formal setting. We will have one away-day afternoon each year, and one social activity each term.	Head LPE, Museum Manager, Director	End of April (Spring Event)  June-July (Summer Garden Party)
	Building on the success of the A Survival Story exhibition, continue to use marketing	Visitor Services Manager, Curators,	Ongoing

Build revenue through events, trading, and a more effective development campaign	plan checklist well ahead of any new exhibitions or programmes, and incorporate marketing into Master Plan. Biannual poster run using council distribution channels.	Collection Managers, Head LPE, Museum Manager	
	Continue to provide a wide range of products for sale in the MAA shop. Items include those branded with MAA logo, academic publications, and others that emphasise the importance of the museum's work, enhancing its brand. Further explore linking shop items to exhibitions.	Visitor Services Manager, Museum Manager	Ongoing
	Create a more effective development campaign that includes (but is not limited to) working towards gaining major international funding, as well as smaller grants for building maintenance, and outreach activities.	Director, Curators, Collections Managers, Museum Manager	Ongoing
Support the UCM consortium, and develop and embed shared services, facilities and programmes	Continue to maintain and develop the museum's bespoke collections database, and share and improve this database with other UCMs.	Director, Curators, Collections staff	Ongoing
	Continue to collaborate with other UCMs to coordinate displays and outreach events that follow topical themes. Participate in programmes including Museums at Night. Inter-loan objects to create a visual dialogue between institutions.	Director, Curators, Collections staff, Head LPE	Ongoing

	Continue to share expertise and resources between museums, including knowledge, techniques, and items such as object transport crates.	Director, Curators, Collections Managers; Collection Assistants	Ongoing
Provide leadership, supporting the wider museum sector through contributions to research, debate and policy	Publish innovative museum practices, including digitisation initiatives and developments around the collections study centre project.	Director, Curators	Ongoing
	Play a leading role in academic and professional associations. Curators and Collection Managers sit on various external professional and academic committees, and governing bodies.	Curators, Director, Collections Managers	Ongoing
	Curators to be a part of various national and international boards and advisory committees for the GLAM sector, contributing to the development of national and international policies and collaborative projects.	Director and Curators	Ongoing
Reduce the environmental impact from every aspect of the museum's work	Reduce emissions when travelling for museum work. In Cambridge, use the museum's bicycle for local outreach events. For trips of a slightly longer distance, use public transport, car sharing, or hire an	All staff	Ongoing

	electric car where feasible. For long-haul, use trains instead of aircraft when possible.		
	In terms of energy consumption, limit the amount of electricity used. Reduce disposable waste: avoid unnecessarily printing documents working towards paperless document management as far as practicable, shop to go single-use plastic free by early 2020.	All staff	Ongoing, shop to be single-use plastic free by early 2020
	Establish and implement a sustainable and efficient approach to packing for transport and storage, particularly regarding the upcoming collections study centre move, and loans.	Director, Curators, Collection Managers, Collections Assistants	Ongoing
	Develop a mindful approach to handling objects, including limiting the amount of disposable latex gloves used.	Director, Curators, Collection Managers, Collections Assistants	Ongoing

## **Appendix**

### **Visitor Figures 2012 – 2021**

October 2012 – September 2013	58,621
October 2013 – September 2014	67,987
October 2014 – September 2015	60,888
October 2015 – September 2016	63,729
October 2016 – September 2017	71,253
October 2017 – September 2018	77,972
October 2018 – September 2019	78,650
October 2019 – September 2020	30,646
October 2020 – September 2021	17,281