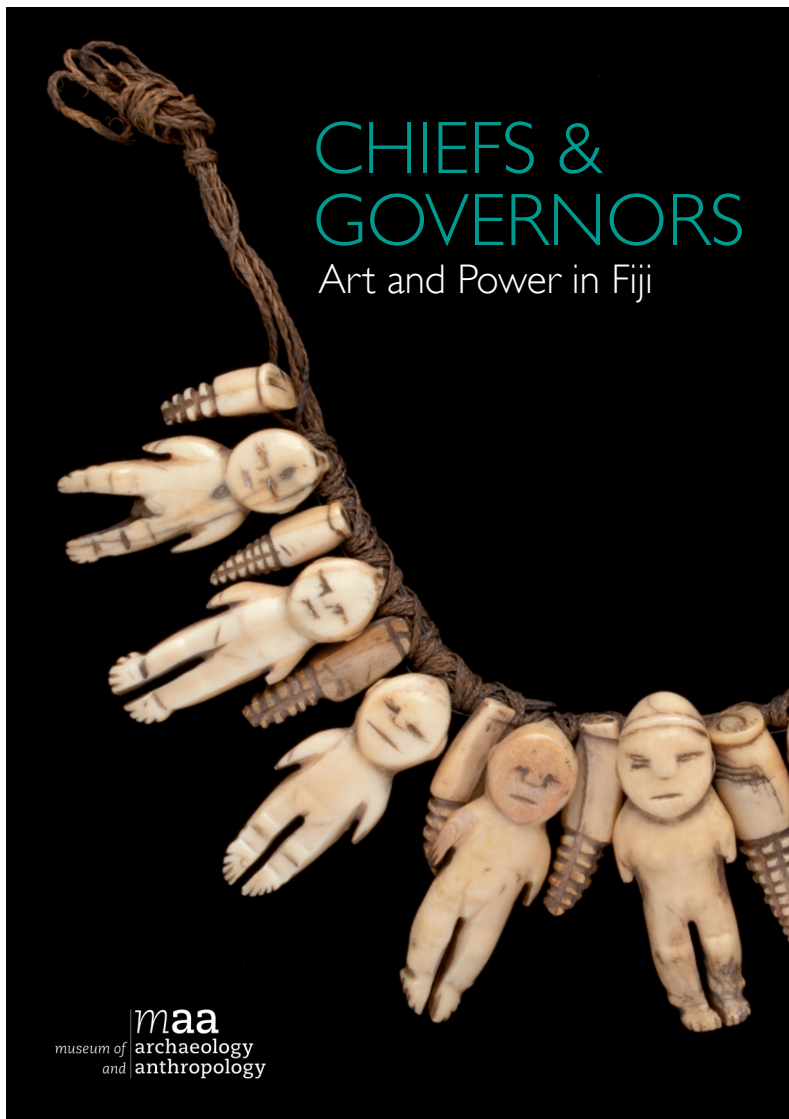


The Faculty Board of Human, Social and Political Science
presents to the University the 125th Annual Report of the
Museum of Archaeology & Anthropology, for the
academical year 2012–2013

maa
museum of archaeology
and anthropology

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



Postcard produced to promote *Chiefs and Governors: Art and Power in Fiji* exhibition

Overview

The academic year 2012-2013 was marked by significant accomplishments, exciting developments and major changes and challenges for the Museum of Archaeology and Anthropology. The year saw the consolidation of the University of Cambridge Museums' Arts Council of England-funded programme, 'Connecting Collections', which brings slightly under £4.5 million to the consortium over the 2012-15 triennium. The funds have been used to support primarily shared posts and projects across the UCM, enhancing MAA's education, marketing, digital development, and collections care programmes.

One high point of the year was the Museum's shortlisting for the Art Fund's Museum of the Year prize, in recognition of the successful redevelopment and new public entrance, following the Museum's re-opening in May 2012. Though the prize was in the end awarded to the William Morris Gallery, the Finalist status was enormously beneficial to MAA. It raised the institution's profile nationally, and brought much local attention and many additional visitors, particularly to a Gala Weekend over the May Bank Holiday, which was also a celebration of the Museum's centenary on the Downing Street site. The application and shortlisting process moreover prompted staff to accelerate several projects in progress, including the development of an updated and more attractive website, and a monthly e-newsletter.

The year saw several exciting exhibition initiatives, including 'Cultured Rainforest' featuring environment, landscape and resource use in Sarawak, and 'Creativity in the Bronze Age', a set of responses to archaeology collections by contemporary artists. The highlight of the year was the opening in June of 'Chiefs and Governors: art and power in Fiji', a deeply researched exhibition generated by the collaborative, AHRC-funded project led by Professor Steven Hooper (University of East Anglia) and Dr Anita Herle. Postdoctoral fellow Dr Lucie Carreau, together with other members of the research team, worked intensively through the Museum's founding Fijian collections. These were made primarily by the inaugural curator, Baron Anatole von Hügel, the first governor of Fiji, Sir Arthur Gordon, who had hosted von Hügel in Fiji in the 1870s, and various of the governor's staff and family members, who were all caught up in von Hügel's enthusiasm for collecting and for things Fijian. The legacy of this remarkable moment is that MAA holds the single most important collection of Fijian artefacts and art in the world, other than that of the National Museum of Fiji itself. The landmark exhibition presents many unique and remarkable objects and the histories represented by the collection, now more richly documented than previously.

Another first for MAA was our development of a major exhibition for another institution. 'Tapa: Barkcloth Paintings from the Pacific' was shown over May-June at Ikon, the renowned art gallery in Birmingham. The exhibition was the first in any European art institution to feature the great Oceanic textile tradition; drawn exclusively from MAA's collections and curated by us, it included impressive, and some very large painted barkcloths from across Oceania, as well as remarkable contemporary pieces from the Omie community, Papua New Guinea, purchased recently with the support of the Art Fund and the V&A Purchase Grant Fund.

Collaboration with the Fitzwilliam Museum towards 'Origins of the Afro Comb' was equally positive. This groundbreaking exhibition showed many MAA objects from across Africa, some millenia old, others contemporary, and was imaginatively curated by our colleague, Dr Sally-Ann Ashton of the Fitzwilliam Museum. It drew new audiences, particularly black British audiences, to both institutions in unprecedented numbers, was

linked with a rich range of education activities, and enabled better documentation and conservation of the relevant collections.

The year was also a busy one for research activities. In addition to the AHRC-funded Fiji project, 'Artefacts of Encounter', supported by the ESRC, concluded with an international workshop. A summative publication dedicated to MAA's highly important collections from early Pacific voyages is well advanced. A new project supported by a European Research Council Advanced grant, 'Pacific Presences: Oceanic art and European museums', worth €2.3 million over five years, started in April. The Museum hosted an AHRC research network, leads one Leverhulme Trust International Network and is a partner on a second, and hosted Newton International Fellows Khadija Carroll and Damian Skinner, and Leverhulme Early Career Fellow Elizabeth Cory-Pearce.

During the year, the work of the Museum was enriched also by work with the Centre for African Studies, which through its collaborative fellowship programme, hosted researchers from the Sudan, Cameroon, Nigeria, Ghana and South Africa over the Michaelmas and Lent terms. Dr Ohioma Pogoson (University of Ibadan) and Dr Nessa Liebhammer (Johannesburg Art Gallery, now University of Cape Town) worked intensively on our collections, and further co-operation is planned. The CAS programme featured both a one-day seminar before the fellows left Cambridge in March, and an end-of-year conference at the University of Ghana in September, attended by Chris Wingfield (Convenor), Nicholas Thomas, the fellows, and other UK and African colleagues.

At the very end of the academic year, the Museum jointly hosted with the Fitzwilliam and the Museum of Classical Archaeology, a visit from the British Museum's Trustees and former Trustees; the programme included a debate on the scope of research in public museums.

MAA has gone from strength to strength and its visibility to the wider public, and to the museums sector, has increased notably. Yet the Museum also faces formidable challenges. The range of activities and demands upon the institution makes it increasingly difficult to dedicate sufficient staff time to core collections care activities. Our ongoing redevelopment and research activities expose the weaknesses and incompleteness of documentation. A welcome donation from Sir Charles Chadwyck-Healey enabled a team over the summer to digitise the original accessions registers, a vital step toward making our rich archival information more accessible. We hope to take this work further, to enhance and correct a wide range of catalogue entries, while also reducing the backlog of documentation work relating to recent accessions.

More intractable are problems raised by the unsuitable nature of our external store at High Cross. This roof of one part of this building has leaked for many years, and various remedial works have failed to permanently resolve the problem. Designated collections have been at risk and in some cases objects have been adversely affected by damp conditions. The store is in any case over-crowded, access to objects has been difficult, and it has been periodically necessary to re-arrange collections in order to remove textiles, in particular, from areas prone to leakage. The problems have recently been notably compounded as there area leaks in the main area as well.

The issue is of fundamental concern, not only because of the collections care implications but also because it has been necessary to close the store to research visitors, thus curtailing our efforts to unlock the collections for wider use, including access by students, researchers and source community members. Finding an effective and positive solution to these longstanding issues is the Museum's highest priority in the 2013-14 academic year.

Staff

Dr Robin Boast took sabbatical leave during Michaelmas Term and resigned his post as

Senior Curator (World Archaeology) with effect from 30 November in order to take up a new appointment as Professor of Cultural Information Science in the Department of Media Studies, University of Amsterdam.

Dr Christopher Chippindale, Senior Curator (British Archaeology) took early retirement from the Museum with effect from the end of September.

Following the departure of Dr Boast the School of the Humanities and Social Sciences granted permission to fill a temporary Curatorship post and Dr Chris Wingfield was appointed to the role from 1 December. The School subsequently gave permission to fill the permanent post and the Appointments Committee of the Faculty of Archaeology and Anthropology was pleased to confirm Dr Wingfield's appointment as Senior Curator for Archaeology with effect from October 2013.

At the conclusion of the Artefacts of Encounter project Research Associates Dr Julie Adams and Dr Maia Nuku transferred to the ERC-funded project 'Pacific Presences: Oceanic art and European museums', with Dr Adams promoted to Senior Research Associate. Carl Hogsden continued to work for the Museum on a part-time basis until the end of December continuing his work on the development of the Museum's Collections Management System. Research Associate Dr Lucie Carreau continued with her research on the Fijian Art project and co-curated the major exhibition *Chiefs & Governors: Art and Power in Fiji* which opened on 6 June 2013. Dr Sudeshna Guha continued in her Research Assistant role on the European Collected Library of Artistic Performance (ECLAP) project until the grant came to an end in June.

Dr Mark Turin continued in the Museum as an independently funded part-time Research Associate and Director of the World Oral Literature Project until March 2013 when the funding for the project came to an end. Eleanor Wilkinson and Claire Wheeler continued as Research Assistants with the project until the end of April 2013.

From January Eleanor Wilkinson's work for WOLP reduced to part-time and she took up a Collections Assistant role in the Archaeology Section of the Museum working on a UCM-funded project on the Keyser Teaching Collection: first a pilot stage (part-time January to March) and then a second phase (part-time May to September). UCM also funded *Store Stories*, a joint project with the Zoology Museum and the Whipple Museum, with Eleanor working on MAA collections from Matmar, Egypt (part-time May to September). Alongside these roles, during May and June, Ms Wilkinson also held a Research Assistant role in the final stages of the ECLAP project.

During the year curatorial work in Anthropology was supported by Ms Remke van der Velden employed through the University's Temporary Employment Service.

Throughout the year the Temporary Employment Service provided additional staff to support various aspects of the Museum's work: Eve Avdoulos, Gabriela Carmen Avram, Xueyan (Helen) Barrs, Richard Bielby, Trisha Biers, Rowan Binney, Elizabeth Blake, Natalie Botchery, Sarah Brown, Lorena Bushell, Danielle Calenti, Heather Christenbury, François Dangon, Sean Durman, Hannah Eastham, Jack Gaskell, Nicola Hemming, Luke Jacob, David Klinge, Shua Li, Vincent McGuckin, Jonathan Marten, Ailsa Martin, Tanika Mei, Elsie Powell-Smith, Catarina Rodrigues, Jonathan Roffey, Simon Staines, Jean Trevett, Remke van der Velden, Emma Wells, Eleanor Wilkinson, Louise Wilson, Matthew Wright. It should be noted that the work of the Museum would be severely restricted without this additional staffing support.

The Head Attendant, Mr Samuel McGrath-Thompson, resigned in June and following subsequent approval by the School to re-fill his post and also the part-time Museum Attendant posts previously held by Mr Peter Rooley and Ms Wendy Craig, and also to appoint a temporary 12 months Deputy Head Attendant post, the opportunity was taken to review front of house roles. Pending these new appointments Dr Trisha Biers managed the front of house assisted by hourly paid part-time Museum Attendants Ms Allegra Jaffe, Dr Elizabeth Blake, Mr Ludwig Jaffe and Ms Mila Abreu-Jaffe. The employment of additional hourly paid staff was further extended pending the outcome of

a review of Museum staffing undertaken by the School of the Humanities and Social Sciences during the first half of 2012-13.

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 worked on a cross-museum UCM evaluation project. The Museum benefitted from two shared UCM posts. Kirstie Williams was appointed as Conservator of Organic Materials in January and Verity Sanderson as Marketing and Press Coordinator in June. Prior to Ms Sanderson's appointment, Ms Tanika Mei was employed as Marketing and Press Assistant from December to June. 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.

Following his retirement in the summer, Mr Peter Rooley returned as a volunteer in Archaeology from October. Mr Charles Rowland-Jones continued his valuable work on the Beck Bead Collection. Other student placements and volunteers included: Katarzyna Radiwilko, Sebastian Becker, Ava Childers, Emily Wilkes, Daria Tysbaeva, Georgina Ascroft, Lauren Liedel and Anna Rogers.

Student placements in Anthropology during the summer were undertaken by Magda Srienc of the University of Utrecht, Susan Fung and Scarlett Mei Yuen Ku from the Chinese University of Hong Kong, and Henry Sherman from the University of Oxford. The students assisted in relocating a number of long American weapons from the Babington to the Bevan store as well as accessioning a number of Kiribati pieces that had long been in the collections of the Museum. Photos were also taken and information updated on Tibetan objects for the forthcoming Buddha's Word exhibition. Numerous volunteers assisted with the Fiji project, including Katya Borisova, Alice Christophe, Marie Durand, Susan Fung, Rinna Keefe, Anna Merlini, Rachael Murphy, Magda Srienc and Scarlett Mei Yuen Ku. During the year Hannah Eastham, Henry Sherman and Tanika Mei volunteered in the Photographic Section.

Kate Evans and Beth Richardson were outreach volunteers during the year, as was Lorena Bushell until she took up her post as Outreach Assistant. A team of volunteer Museum Attendants assisted the front of house team during public opening hours.

Administration and 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 £75,000 received in 2012-13. 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 2012-13 received a total of £155,000 towards various initiatives. Research grant income during the year totalled £587,000 and Trust Fund income £79,000.

As noted in previous years a demanding and increasing programme of Museum activity on many fronts continued to place the Museum's administration infrastructure under considerable strain.

Grants and Donations

- Herle, A. Partner in a Leverhulme Networking Grant 'Blackfoot Collections in UK Museums: Reviving Relationships Through Artefacts' (2013-2014) £43,976
- 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
- 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).
- Thomas, N.T. EC FP7 ERC Advanced Investigator Grant. *Pacific Presences: Oceanic Art and European Museums* (2013 – 2018). €2.3 million.
- Turin, M. Google Earth Developer Grant. *World Oral Literature Project*. £15,000.
- Turin, M. British Council Transnational Education Partnership Programme. *World Oral Literature Project & the Karakorum International University (KIU) in Gilgit, Pakistan*. £30,000.
- DCMS/Wolfson Museums & Galleries Improvement Fund. £75,000
- Charles Chadwyck-Healey Charitable Trust. £10,000
- Art Fund. £17,500
- V & A Purchase Grant Fund. £13,877
- MAA Friends subscriptions and donations. £5,054

Crowther-Beynon Fund

A single grant in the sum of £1795 was awarded to an external applicant from the Fund established for the benefit of the Museum under the will of the late Mr V.

Crowther-Beynon:

Hannah Eastham. "*Making the World Your Oyster*": *The 'Pearl King' and James Hornell in Japan*"

This grant was subsequently deferred until 2014.

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. A grant from the DCMS/Wolfson Museums & Galleries Improvement Fund funded the refurbishment of the historic cases in the second floor Andrews Gallery as well as the replacement of gallery lighting in both upper galleries. 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 Shorts store continued to give cause for concern.

Workshop

During the year the focus of work in the Museum Workshop was on installing the *Chiefs and Governors: Art and Power in Fiji* 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

Following her appointment as UCM Conservator of Organic Materials Kirstie Williams assessed most of the objects on display in the *Chiefs and Governors, Art and Power in Fiji* exhibition. She advised on the conservation of a total of 54 objects and personally conserved 34 objects. She assisted with the installation of the exhibition and since then has carried out ongoing assessments of barkcloths on display, contributing to decisions about the rotation of objects.

Ms Williams condition checked and conserved objects going out on loan to the Ikon Art Gallery, Birmingham, and to Kettles Yard, Yorkshire Museum, Manchester Museum, Bonn, and Cologne and also conserved objects for the Cultured Rainforest exhibition at MAA. She also assisted with the installation and de-installation of the Ikon Gallery exhibition.

Since joining the Museum in January Ms Williams has updated and reorganised the Conservation Laboratory. She catalogued chemicals and arranged for their disposal where necessary and also catalogued objects and organised their return to store. She also oversaw the installation of a de-ioniser.

She carried out an assessment and contributed towards a written report on conditions at the external store.

Ms Williams supervised and worked with Associate Conservators Barbara Wills ACR and Sophie Oelman and also supervised Rebekah Parkinson, an ICON conservation intern, and an intern from Durham University, Rachel Howie.

Ongoing monitoring of the integrated pest management system was undertaken during the year by the Curatorial Assistants/Collections Managers for both Archaeology and Anthropology.

Documentation, collections management and website

Some improvements were made to the functionality of the Collections Management System during the year but many other commitments and ongoing staff shortages had meant that progress was slow and considerably more work was needed.

The launch of the Museum's new website in March had been well received. During the year under review a total of 315,393 page views had been recorded.

A donation of £10,000 from the Charles Chadwyck-Healey Charitable Trust facilitated a project to digitise the Museum's accessions registers. Three temporary staff, Eve Avdoulos, Shua Li and Elsie Powell-Smith, led by Heather Donoghue, were employed during the month of September to carry out this work.

Photographic Collections and Studio

The photographic studio was occupied with the preparation of imagery for the *Chiefs and Governors* exhibition and catalogue. Further work was done on the cataloguing of previously unaccessioned photographs, with over 2800 retrospective catalogue records created.

Artefacts of Encounter: Cross-cultural exchange on early European voyages into Polynesia (1765-1840)

This 3-year Economic and Social Research Council (ESRC) project concluded in March 2013. In total, over 1,000 objects were logged, photographed and entered onto KIWA - the project's bespoke digital research environment. Having made KIWA available to affiliated curators and researchers around the world, several artefacts were the subject of exciting new debate and discussion. One example, a rare Maori cloak found in the stores of the Kunstkamera Museum in St Petersburg, was written up by Project Researcher Julie Adams and published in the Maori Weaver's Association Journal. This has subsequently led to new engagements and experiments by weavers to recreate a similar cloak.

The team published journal articles, including Amiria Salmond's two-part essay in 'Hau: The Journal of Ethnographic Theory', and finalised research for a major up-coming publication about MAA's early Pacific collections to be published by Otago University Press. As part of this research, almost two hundred objects were professionally photographed, many for the first time.

The team also curated an exhibition of barkcloths from across the Pacific which was displayed at the Ikon Gallery in Birmingham.

European Collected Library of Artistic Performance Project (ECLAP)

The ECLAP project, supported by the European Commission and involving over 20 participating European countries, was completed at the end of June. The project met all its targets with 2,100 MAA photographs and collections records hosted on the ECLAP portal (<http://www.eclap.eu/drupal/>). Dr Sudeshna Guha attended a conference in Ljubljana in November 2012 and presented a paper on the problems of digital archiving and cultural property rights in Porto in April 2013. In May Ms Wilkinson was appointed as Research Assistant to assist in the final stages of completing the project.

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

The academic year 2012-2013 has been very intense for the Fijian Art research project with research, the production of a major exhibition and catalogue, symposiums, numerous visitors and outreach. *Chiefs & Governors: Art and Power in Fiji*, curated by Dr Anita Herle and Dr Lucie Carreau, opened on 6 June 2013 in the Li Ka Shing gallery (see Exhibitions). Invaluable assistance was provided by all the members of the Fijian Arts Project (in particular Steve Hooper, Katrina Igglesden and Fergus Clunie) and MAA's staff (in particular Jocelyne Dudding, Kirstie Williams, Matt Buckley, Bob Bourne, Barbara Wills and Sophie Oelman). Numerous volunteers also assisted with the Project, including Katya

Borisova, Alice Christophe, Marie Durand, Susan Fung, Rinna Keefe, Anna Merlini, Rachael Murphy, Magda Srienc and Scarlett Mei Yuen Ku. In addition to the core support of the AHRC, the exhibition and catalogue received additional funding from the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas (UEA), University of Cambridge Museums and the Crowther Beynon Fund.

In association with the first London Pacific Fashion Show (5 October 2012), the Sainsbury Research Unit and contemporary Polynesian artist Rosanna Raymond, the Project co-convened a workshop forum entitled 'Fabricating Fashion?' on 1-2 October 2012. The workshop brought together many of the finest contemporary fibre and textile artists of the Pacific Islands face to face with museum curators and conservators, academic researchers, and fibre arts enthusiasts. The workshop was launched with a hands-on visit to MAA where the artist got to interact with Polynesian material from the anthropology collections.

Project members Karen Jacobs, Andy Mills and Katrina Igglesden led the organisation of a symposium entitled 'Researching Fijian Collections: Revealing & Developing Relationships, Past and Present' (MacDonald Institute, Cambridge, 7-8 June) to coincide with the opening of *Chiefs & Governors*. The symposium brought together international and UK specialists in the field of Western Polynesian research as well as museum professionals. In addition to presentations by all the members of the Fijian Art Project, contributors included Valentin Boissonas, (Haute Ecole Arc, Neuchâtel), Sagale Buadromo (Director of the Fiji Museum, Suva), Claire Caless (Maidstone Museum & Bentlif Art Gallery, Maidstone), Fergus Clunie (consultant, *Fijian Art* research project), Neil Curtis (University of Aberdeen Museums, Aberdeen), Jocelyne Dudding (MAA, Cambridge), Jill Hasell (British Museum, London), Adrienne Kaepler (Smithsonian Institution, Washington, D.C.), Chantal Knowles (National Museums of Scotland, Edinburgh), Stephanie Leclerc-Caffarel (SRU, Norwich), Marshall Sahlins (Emeritus Professor, Chicago), Tobias Sperlich (University of Regina, Regina), Claire Tarisi Sorovi-Vunidilo (Pacific Islands Museums Association), Nicholas Thomas (MAA) and Wonu Veys (Rijksmuseum Volkenkunde, Leiden).

In association with *Chiefs & Governors*, the Museum hosted Vosa Vakaviti, a workshop for UK-based Fijian youth led by renowned fashion and dance choreographer Ana Lavekau with the assistance of Katrina Igglesden on 30 August. The workshop included pottery-making, meke (songs and dances) and culminated in a free public performance for visitors to the Museum.

MAA and the members of the Fijian Art research Project have been privileged to host several visits by distinguished Fijian political leaders. The Prime Minister of Fiji, Josaia Voreqe Banimarama, and the Fiji High Commissioner to the United Kingdom, Mr N. Solo Mara, and their delegations visited on 26 November 2012 and 30 September 2013. Mr Sili Lomalagin, of the Fijian Ministry of Foreign Affairs, and Mr Wainiu, First Secretary of the Fiji High Commission, visited on 21 June 2013. Visitors also included: Mr Emitai Boladua (Director of the Institute of Fijian Indigenous Studies in Suva), Sagale Buadromo (Director Fiji Museum), Fergus Clunie (Past Director Fiji Museum), Dr Paul Geraghty (University of the South Pacific, Suva), Tarisi Vunidilo (Pacific Islands Museums' Association), and Mr Joe Tuwai.

In addition to ongoing collections research at MAA, Dr Carreau conducted research on Fijian material at the Pitt Rivers Museum (Oxford) and started preliminary research on Constance Gordon Cumming's Fijian watercolours (1875-1877). New information generated by collection research has now largely been added to MAA's Collection Management System. With assistance from the World Oral Literature Project, a collection of audiotapes recorded in Fiji by George Kingsley Roth in the 1950s was accessioned into MAA's collection, documented and made available for consultation at Dspace (<http://oralliterature.org/collections/roth001.html>).

Dr Carreau presented three papers: 'Let your fingers do the walking: Exploring Fijian landscape with an iPad' Museum Ethnographers Group, Brighton, 16 April, 'The 'comprehensive' collection and the collection that might have been: Constance Gordon Cumming's ephemeral assemblages' (*Fijian Art* research project Symposium, Cambridge, 7 June) and 'Presences & Absences: Exploring MAA's Fijian collections' (International Conference of the Pacific Arts Association, Vancouver, 9 August).

Pacific Presences: Oceanic Art and European Museums

In April 2013, a major research project funded by the European Research Council got underway. The principal investigator, Nicholas Thomas, was awarded an Advanced Grant to carry out this five-year project, which investigates the art and history of the Pacific, and Europe's engagement with the region, through the rich ethnographic collections found in many European museums.

The first six months of the project have involved appointing the research team and undertaking initial visits to the museums which are our project partners: the Musée du Quai Branly, Paris, the Kunstkamera Museum in St Petersburg, the National Museum of Ethnology in Leiden, the British Museum in London and the Ethnologisches Museum in Berlin. The project will also carry out research on the collections here at MAA.

A team of post-doctoral researchers, a research assistant and an artist-in-residence will be based in Cambridge to carry out the work of the project, while an affiliated network of researchers based in the Pacific will also contribute to the project's planned exhibitions and publications.

World Oral Literature Project

The World Oral Literature Project is a global research initiative affiliated to the Museum which has been established to document and make accessible endangered oral literatures before they disappear without record. Over the past year, until it formally ended in the spring of 2013, the project remained very active in publications, events and outreach.

The World Oral Literature Project continues to receive widespread international media coverage, online and in print, including: Project director presents a three-part series titled *Our Language in Your Hands* on BBC Radio 4 (03, 10, 17 December 2012), Project director's BBC series features on *University of Cambridge Research News* and is reviewed by *The Independent* (December 2012). Project director's BBC series hosted on *PRI's The World* (7 January 2013), an interview between the Project Director and La Trobe University discussing the BBC Radio 4 series is made available online (January 2013), Project director's talk on endangered cultures at Dartmouth College features in *The Dartmouth*.

The sixth and final Occasional Paper, 'Encyclopaedia of Literatures in African Languages', was published in February 2013, in both print and digital form.

The second book in our World Oral Literature Series with the Cambridge-based Open Book Publishers came out in May 2013, entitled *Oral Literature in the Digital Age: Archiving Orality and Connecting with Communities* (edited by Mark Turin, Claire Wheeler and Eleanor Wilkinson). This volume explores the political repercussions of studying marginalised languages; the role of online tools in ensuring responsible access to sensitive cultural materials; and ways of ensuring that when digital documents are created, they are not fossilized as a consequence of being archived.

Two further books in the Oral Literature Series were also published in this time period with a Foreword by Dr Mark Turin: *Storytelling in Northern Zambia: Theory, Method, Practice and Other Necessary Fictions* and *Oral Literature in Africa*.

Curatorial and Research Activities

Dr Jocelyne Dudding

Jocelyne Dudding was occupied in the preparation of photograph collections and studio photography for the *Chiefs and Governors* exhibition and catalogue as part of the outcome of the three-year AHRC research project on Fijian Art.

With the transfer of Northcote Thomas' eight photographic albums from the Haddon Library, Dr Dudding was involved in the research and the correlation of these photographs to Northcote Thomas' negatives held at the RAI.

Dr Dudding was invited to guest lecture for the Diploma of Arts and Design course, Cambridge Regional College, May 2013. She presented her research on photography at the 'Food and major exhibitions in the 19th and 20th centuries' biennial symposium of the International Commission for Research into European Food History (ICREFH), Brussels, 17-19 September.

Dr Mark Elliott

Dr Elliott spent much of the year under report developing plans for the Asian ethnography collections, and was curatorial liaison for the Cultured Rainforest exhibition. Considerable work was also undertaken in development of 2014's major exhibition on Buddhist books in Tibet and beyond.

Dr Elliott was co-coordinator for the Anthropology & Museums MPhil programme and supervised graduate students for the Division of Social Anthropology. He also gave lectures for the Division of Social Anthropology and the Social Science Research Methods Centre as well as on the Museum's MPhil courses for the Divisions of Archaeology and Social Anthropology.

Dr Elliott represented the Museum at an international conference in Taipei, Taiwan (November 2012) and presented his research at national and international conferences and workshops, including the first meeting of the South Asian Art Group in Norwich (November 2012) and the International Congress of Asia Scholars in Macau (June 2013). He also served on the advisory committee for the Horniman Museum and Garden's renovation of their Anthropology gallery, consultations on which have taken place throughout the academic year.

Ms Imogen Gunn

Ms Gunn and Ms Wilkinson worked closely together to begin the long process of refreshing the Keyser Teaching Collection, thanks to two grants from UCM. 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 5 November, Professor Thomas and Ms Gunn gave a joint lecture to members of the Cambridge Antiquarian Society about the redevelopment and new displays at MAA. Ms Gunn attended the Cambridge Antiquarian Society's Spring Conference, *Cambridge Antiquaries and Archaeologists, 1870 – 1960*, and presented a paper entitled *The Cambridge Antiquarian Society and The Museum of Archaeology & Anthropology*.

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 now represents that Society on the Museum Committee.

Ms Rachel Hand

Much of Ms Hand's time in the first half of the year involved working closely with three fellows from the Centre of African Studies, Ms Nessa Leibhammer, Dr Matthias Alubafi and Dr Ohioma Pogoso. Accessing collections and various archives amounted to 40 research days but this has greatly added to our collections knowledge.

In March Ms Hand led a workshop on Collections Management with the African Studies Centre Fellows group. She participated in the workshop of the 'Who cares' project, which focused on British missionary collections. She gave a tour of the ethnographic gallery and gathered together missionary material for participants including Fr. Ben Wate from the Solomon Islands. She attended the Museum ethnographer's annual conference in Brighton in April. Her research on the ethnographic collections of the National Museum of Ireland continues and is currently editing her extended article on the Cook voyage collection ready for publication in the Museum Ethnographer Occasional Paper No. 5.

Building works on the roof meant that in late August and September Ms Hand was fully occupied with re-arranging the Bevan Store to accommodate work on the skylights above. A large number of boxes and bagged items were moved from the shelves beneath the skylights and re-arranged within the store. This has caused several aisles to become inaccessible. Several thousand arrows were also removed from the racks, boxed and re-located to the external store. Work is on-going to update the location and documentation of this material, much of which remains un-accessioned. Ms Hand was supported in the re-arrangement of the Bevan Store by MAA staff and temporary staff including Remke van der Velden, Jonathan Marten and Hannah Eastman, funded by EMBS.

Miss Sarah-Jane Harknett

The Outreach Organiser represented the Museum at University meetings including: Working With Schools meetings, the Communications Forum and Museum Education/Publicity Quarterly Planning meetings. She also attended the Cambridgeshire education officers' meetings.

The Outreach Organiser spoke about the evaluation work she undertook for the Museum's redevelopment at the Evaluating Evaluation Colloquium in London on 3 December.

Mrs Mary Hill Harris

Mary Hill Harris continued work on the results of the Carriacou Archaeology project, for which she was the pottery specialist. In July she attended the 25th International Congress for Caribbean Archaeology in San Juan, Puerto Rico. She continues to maintain the tri-lingual web pages for the International Association for Caribbean Archaeology.

Dr Anita Herle

Dr Anita Herle's work was focused on background research and preparations for the *Chiefs & Governors: Art and Power in Fiji* exhibition and catalogue, as part of a larger collaborative AHRC 3-year Fijian Arts Research Project. She took sabbatical leave in Lent term 2013 in order to work intensively on the Project with Dr Lucie Carreau (see details under Fijian Art Research Project). With support from the University Registry she led a 3 months archival research project on the Haddon Papers in the Manuscripts Room of the University Library. Lorena Bushnell, Katherine Leckie and Alice Rose were employed as Research Assistants to inventory and photograph materials related to Torres Strait and New Guinea. Jocelyne Dudding assisted with the compilation and storage of the resulting

digitized material. Dr Herle gave numerous gallery talks in *Chiefs & Governors* and the main anthropology gallery. She presented conference and symposium papers including an introductory talk at 'Researching Fijian Collections' Symposium held in conjunction with the opening of the exhibition (7-8 June). She assisted with preparations for the Pacific Arts Association triennial conference at the University of British Columbia in Canada (6-9 August), organized a panel and presented a paper 'Chiefs & Governors: Displaying Colonial Relations', and contributed to an invited workshop "Reflections of Activist Objects: The Material Culture of Social Movements" at the Victoria and Albert Museum on 3 September.

Dr Herle coordinated and taught for the MPhil Museum courses in both Social Anthropology and Archaeology. She supervised and examined MPhil and doctoral students in Social Anthropology. She was also an external examiner for doctoral candidate in Museum Studies at the University of Manchester. She continued as Secretary 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. She was appointed to the Advisory Committee for the Pacific Presences Project led by Professor Thomas. In November she was received the 2012 John Collier Jr. Award, Society for Visual Anthropology, American Anthropological Association for a co-authored book (with H. Geismar) *Moving Images: John Layard, Fieldwork, and Photography on Malakula since 1914*. 2011. University of Hawaii Press.

Professor Nicholas Thomas

Nicholas Thomas completed his book *Body Art* which will be published by Thames and Hudson in 2014. He contributed to the UCM consortium as Chair of the Cambridge Museums Steering Group and was also a member of the executive committee of the national body, the University Museums Group, convening a panel on research at the conference marking the UMG's 25th anniversary. He was very much involved in the acquisitions programme supported by the Art Fund's RENEW grant to MAA, and in bids to acquire a key early collage by the late New Zealand artist Jim Vivieaere, and the Philippa Hobbs collection of prints from the Rorke's Drift Art Centre, South Africa, for the Museum. He received new research grants including a prestigious European Research Council Advanced Investigator Award for 'Pacific Presences: Oceanic art and European museums'. This project commenced in April, 2012, and Professor Thomas made research visits to museums in Berlin, Leiden, Paris and Saint Petersburg to study collections and negotiate collaborations. He delivered the Forge Lecture at the Australian National University in September 2013, and gave keynote lectures and seminars at various institutions during the course of the year.

Dr Chris Wingfield

Chris Wingfield arrived at the museum in December 2012 to work at MAA for the remainder of the academic year 2012/13. In taking forward work on the World Archaeology gallery, he oversaw a DCMS-funded project to refurbish the historic display cases in the Andrews Gallery and to install new LED lighting across the upper floors of the museum. Following the refurbishment of the cases, he coordinated the *Creativity in the Bronze Age* exhibition, which saw work by contemporary craftspeople installed alongside the museum's collections of Bronze Age material.

He oversaw teaching and examining for the MPhil in Archaeology (Heritage and Museums) from January onwards. In taking responsibility for MAA's digital output, he oversaw the development of a new museum website, and was awarded funding to develop a touchscreen iPad app and interpretation guide for the Cambridge archaeology gallery.

He also coordinated a project to digitally photograph the museum's historic accessions registers in September 2013.

Between October 2012 and June 2013, Chris was Co-Investigator of an AHRC-funded research networking *Who Cares? The material heritage of British Missions in Africa and the Pacific, and its Future*. This involved organising three international workshops, including one hosted in Cambridge at the MAA and the McDonald Institute for Archaeological Research on 22-23 March 2013.

Visiting Fellows

Dr Khadija von Zinnenburg Carroll

Khadija von Zinnenburg Carroll spent January at the Australian Print Workshop, Melbourne, researching indigenous print making for the MAA/Art Fund UK collection. She curated *The Lost World (Part 2)*, at the Museum of Archaeology and Anthropology Cambridge with Julie Gough. She ran two conferences at MAA, *The Possessed Past* and *Beyond the White Cube*.

During the year she also advised Musée d'ethnographie de Genève on their *Archives of Human Diversity*, new permanent installation. She commenced her Alexander von Humboldt Foundation Post-Doctoral Fellowship at the Humboldt University of Berlin (£120,000).

Dr Carroll gave the following lectures:

- Academy of Art and Sketch London, "Exhibition Histories", Guest Lecture.
- ETH Zürich, Universal - Specific. From analysis to intervention?, 'The Aesthetics of Classification', Conference Paper.
- PAN - Perspektiven auf Natur, Museum für Naturkunde, Leibniz-Institut für Evolutions- und Biodiversitätsforschung, "Perspektiven auf Natur in Wilhelm von Blandowskis Australien in 142 photographischen Abbildungen von 1862", Conference Paper.
- 1001 Leichhardts, International Conference, Potsdam University, "Re-enacting Leichhardt", paper and performance.
- The Institute of Historical Research, Senate House London, "Anachronism: Classification and Display in Nineteenth Century Colonial Collecting and Contemporary Museum Practice", Invited lecture in the seminar series at the University of London on Collection and Display.
- Australian National University and National Museum, Selling Yarns: Weaving the Nations Story, "The Making of Skins Cloak", with Vicki Couzens and Lee Darroch, Conference paper.

Films screened this year included:

- *Skins Cloak*, National Museum of Australia, Canberra, Australia, Selling Yarns 3 Film Festival.
- *That Breathed*, Chisenhale Gallery, London.
- *Video Sketches*, The Maltings, Berwick upon Tweed, UK.
- *40,000 Years of Modern Art*, performance, Institute of Contemporary Art London, On Language series.

Dr Carroll lectured in Social Anthropology and Art History and ran the PhD workshops in the Department. She also taught at the Global Environments Summer Academy at the Center of Environment in the University of Bern. This year together with her students she produced and filmed a puppet theatre at the Zentrum Paul Klee and ROHLING artists studio, Bern. She also worked on Culture Shut Down in the Bosnian State Museums, campaigning to stop the shut down of the national museums in Sarajevo.

Dr Elizabeth Cory-Pearce

In 2012-13 Elizabeth Cory-Pearce developed her research on the emergence of Maori heritage industries in Rotorua, New Zealand. She identified and documented a corpus of Maori artefacts and photographs from Rotorua, now dispersed in museums worldwide, that demonstrate the prominent role Maori played in shaping heritage markets and engaging with empire, museums and anthropology. Dr Cory-Pearce worked this data up towards publication in a sole-authored monograph; a chapter in an edited book; and a peer-reviewed journal article. She presented research papers on her work at the department of Social Anthropology, University of Cambridge, and the Pacific Arts Association in Hildesheim, Germany. With a delegation of Maori elders, she recorded ceremonial openings of exhibitions in Germany. She participated in a symposium on heritage at the Max Planck Institute, Halle, Germany and attended the Future of Ethnographic Museums conference, University of Oxford. Dr Cory-Pearce supervised an MPhil student who obtained a High Pass

Dr Alana Jelinek

The final complete year of Alana Jelinek's AHRC-funded creative fellowship revolved around the writing and publication of a novel written from the point of a cannibal fork in MAA's collection, exploring ideas of subjectivity, truth and knowledge. Published by art-book publishers, LemonMelon, the novel, 'The Fork's Tale, as narrated by Itself', was written and then published on a monthly basis, including drawings.

Three other important moments were 2 November 2012, on which date the participatory artwork 'Not Praising, Burying', was staged at the Fitzwilliam Museum, bringing together archaeologists, art historians, philosophers, classicists and artists to rethink assumptions in interpretations of ancient Greek red and black figure pottery using Vickers' and Gill's 'Artful Crafts' (1994) as a starting point, through a process of making and thinking. The event was followed by a talk about the methodology at the McDonald Institute of Archaeology. April saw the beginning of Alana Jelinek's residency with the 'Pacific Presences' ERC-funded research project led by Nicholas Thomas and on 5 June 2013 a talk about 'The Artist and the Museum: an interdisciplinary clash of cultures?' was held at CRASSH.

Mr Jonathan C H King

During the year under review Jonathan King worked on *Land and Blood: an Introduction to Native North America*, for Penguin Books, for delivery early 2014. He organised a day's session at the Inuit Studies Conference, Washington DC, October 2012, about Historic Inuit Collections in Museums, where he spoke about 'Inuinnait Collections at the British Museum'; gave the annual Warburg map lecture 'Maps and Land in Native North America', February 2013, talked about 'Sloane's Jamaica, Britain's Window on the World' at the Worshipful Society of Apothecaries of London, the annual Sir Hans Sloane Lecture, June 2013, and gave the keynote address 'Cannibals and Collecting' at the *John Rae 200* conference in Stromness, in September 2013. He spoke about 'Ecstatic religion, modernisation, Arctic archaeology and the establishment of the Igloodik Mission in 1937', at the American Indian Workshop, University of Helsinki, May 2013, and the Museum of Anthropology, University of British Columbia, August 2013, and about 'Ambiguities in Haida' Art at the Royal Museum of British Columbia in August 2013. He also spoke to the Cambridge Jewish Refugees Group and NADFAS, Preston, about the Arctic. He visited First Nations colleagues in British Columbia, August 2013, and Nunavut, Canada, in September 2013, and with collaborators from the Nunavut Research Institute made field trips to archaeological sites in the Igloodik area, the source of varied MAA collections; and visited the anthropology museums in Florence and Naples, in January and June 2013. He worked collaboratively with a number of museums including the Dulwich Art Gallery,

Horniman Museum, National Museums of Scotland, and Royal British Columbia Museum, and set up the reviewing committee for tribal art at the first Frieze Masters exhibition, London, October 2012. He spoke about 'Networking and the Nuu-chah-nulth: or modelling museum relationships with First Nations', at the 10th Dialogue of Civilizations, Rhodes, October 2012, and attended the Prince Claus Awards, Amsterdam, December 2012. These activities were generously supported by the Sosland Family, Kansas City.

Dr Damian Skinner

Damian Skinner's project explored the role of art within decolonising processes in the settler nations of Australia, Canada and New Zealand, and seeks to create a new art historical methodology for doing art history in settler societies. Other activities included taking part in a Textiles and Postcolonialism workshop, 11-12 April 2013, London.

Exhibitions

Chiefs & Governors: Art and Power in Fiji (7 June 2013 – 20 April 2014)

Chiefs and Governors, the first major outcome of the Fijian Art Project, was the first exhibition dedicated to Fijian Art in the United Kingdom. It drew on MAA's exceptional collection of Fijian artefacts, photographs and archives, a collection closely linked to the early colonial history of Fiji and the foundation of the Museum. The exhibition introduced important aspects of Fijian art and culture and highlighted key moments of Fijian pre-colonial and colonial history. Combining historical and contemporary objects and installations, *Chiefs and Governors* emphasised the dynamism and creativity of Fiji. The exhibition was formally opened by Mr Solo Mara, Fijian High Commissioner to the United Kingdom on 6 June 2013. The opening attracted a large audience of over 200 guests, including many representatives of Fijian communities in Britain, and included singing and dance performances followed by a Fijian feast. Alongside MAA staff, the opening events were assisted by volunteers including Alice Christophe, Marie Durand, Rachael Murphy and Magda Srienc. Additional support for the opening celebrations was provided by the Fijian High Commission, Tourism Fiji and the Sainsbury Research Unit.

Pitoti (7 – 23 March 2013)

Pitoti was a multi-media digital rock art exhibition originating from years of research by Dr Christopher Chippindale and Dr Frederick Baker of the Cambridge University Prehistoric Picture Project. It explored the links between the world of Archaeology and the world of film, digital humanities and computer vision.

My Hair: Black Hair Culture, Style and Politics (2 July – 28 September 2013)

The My Hair installation during the summer of 2013 formed part of a joint exhibition between the Fitzwilliam Museum and the MAA. *Origins of the Afro Comb: 600 years of culture, politics and identity* at the Fitzwilliam traced forms and motifs of the afro comb over time and space as the African Diaspora grew. The installation at the MAA brought the story to the present day with three connected contemporary art installations by artist and writer Michael McMillan. These installations showed the development of the global black hair industry, the politicising and popularisation of Afros and Dreadlocks, and brought to life the 'Cottage Salon' in the Home, The Barber Shop and The Hairdressing Salon.

Creativity in the Bronze Age – a response (2 April – 30 June 2013)

By Mary Butcher, Susan Kinley, Helen Marton, Syann van Niftrik, Julian Stair, Sheila Teague and Gary Wright. Overseen by Chris Wingfield, this was an intervention into MAA's experimental World Archaeology Gallery by a group of seven contemporary craft artists, ranging from artist jewellers to potters. Their work, which was displayed in and around six of the museum's recently refurbished hundred-year-old display cases alongside Bronze Age items from the museum's collection, was created in response to their engagement with the creativity and craft of the European Bronze Age c. 2500 – 800 BC, through their involvement with the EU funded CinBA research project.

The Cultured Rainforest: Life, Craft and Legend in the forest of Borneo (4 April – 1 June 2013)

Curated by Monica Janowski and coordinated for MAA by Mark Elliott, this exhibition was the product of a collaboration between the Sarawak Museum, Universiti Malaysia Sarawak and the Universities of Cambridge, Oxford, Leicester, Sussex and Queens University Belfast. The exhibition told the story of the rainforest on the island of Borneo and the people for whom it has been home, today and in the past. It focused on two groups, the Kelabit and the Penan, drawing on the research carried out by this international, multidisciplinary team, and on MAA's historic collections from the Kelabit Highlands in Sarawak, Malaysia. The exhibition received 6,899 visits and drew appreciative feedback.

TAPA: Barkcloth Paintings from the Pacific at the IKON Gallery, Birmingham (1 May – 14 July 2013)

Curated by Nicholas Thomas and Julie Adams and displaying barkcloths from MAA's collections, this exhibition at IKON in Birmingham was the first in Europe to display tapa in a gallery setting. Twenty-one barkcloths from across the Pacific were on display – they ranged from some of the oldest in the collection to some that had only recently been acquired (with the assistance of the Art Fund) in 2012. In preparation for the show, the barkcloths were conserved and professionally photographed for the first time and feature in a catalogue, which sold out at IKON during the course of the exhibition. Images of the cloths on display at IKON can be found here: <http://ikon-gallery.org/event/4076/>

Cambridge Gallery

Following the completion of *Gifts and Discoveries*, the Arbury skeleton and her coffin were moved from the Li Ka Shing Gallery to her new, permanent position in the Clarke Gallery. The 'You May Find These' poster was likewise moved to its new permanent position above the coffin.

World Archaeology Gallery

The Dorothy Garrod case was moved from the Cambridge Gallery to the World Archaeology Gallery to make room for the Arbury coffin.

World Anthropology Gallery

The tall Arctic case in the Maudslay Hall was refreshed and updated with a print by Jessie Oonark, 'Tattooed Faces, (2013.3). In addition, Australian and Canadian prints, Pitalouisa's Woman & Snow Bird, (2013.1), Pudlo Pudlat's Imposed Migration, (2012.76), and Eubena Nampitjin's Kinyuwere, (2012.63), were also displayed in the Maudslay Hall. Two prints were also added to the Andrews Gallery, Aoudla Pudlat's Shamon with Two Wives, (2012.81), and Guion Guion #1 by Regina Karadada (2012.60).

Outreach and special events

Festival of Ideas

The Museum took part in Ideas in the Community on 20 October; the Outreach Organiser and Heather Donoghue took the miniature siege machines to Romsey Mill where children and adults enjoyed knocking over paper knights.

Drop-in events took place in the Museum from the 30 October to the 3 November on the theme 'Object Stories'. Visitors could write or draw creatively using objects from the displays. Children and adults particularly enjoyed firing footballs from the large mangonel made by Matt Buckley and Marcus Miller. Miss Katarzyna Radziwiłko from Georgia volunteered for the duration of the Festival. Two workshops (one for adults and one for children) were held jointly with Anglia Ruskin University on the theme of 'Dreams and Nightmares'. Phd student Selena Yuan, one of the University's 'Rising Stars', ran a mask workshop in the Maudslay Gallery on the 31 October.

Twilight at the Museum

The Museum again turned the lights down low and opened until 7pm on the 13 February for the UCM Twilight at the Museums event. 544 adults and 508 children braved the snow to visit the Museum.

Science Festival

Mila Abreu gave a public talk entitled 'Ten Thousand Years Etched in Rock' on 12 March to compliment the Pitoti exhibiton, which was also publicised as part of the Science Festival. The Museum held a day of drop-in activities on 16 March for the Science Festival on the theme of 'Compasses and Catapults'. The Museum's collection of replica small siege machines were used by families to knock over paper knights; Anglia Ruskin University student Eleanor Winter showed her replica chainmail and arrowheads from MAA's collection; in the Maudslay Gallery visitors learnt about exploration through the displays.

Events to celebrate the Museum's nomination for the Art Fund Prize for Museum of the Year

To celebrate the Museum's nomination for the Art Fund Prize for Museum of the Year, a Gala Weekend opening was held from 3 to 6 May. The Retail Retold event on Friday night was supported by John Lewis and invited local businesses to engage with MAA's collections. The haberdashery team from John Lewis provided a mask making craft activity while a representative from Benefit cosmetics created Egyptian eye liner effects on visitors. Museum staff and volunteers provided a tasting table demonstrating the history of chocolate and a handling table of Egyptian make-up containers and palettes.

A wide variety of family activities took place over the Bank Holiday weekend, with special Museum opening on the Sunday and Monday. The replica mangonel was positioned in the courtyard, children (and adults) could have a temporary tattoos based on the patterns in the Cultured Rainforests exhibition, an Edwardian 'photo booth' was available (with fake moustaches and costumes) as well as craft activities and object handling. In the courtyard, Alex Pryor demonstrated prehistoric butchery techniques throughout the weekend, while on Monday 6 May Simon Timberlake provided a demonstration of bronze smelting. A Punch and Judy show on Monday also proved popular with visitors of all ages. Artists from the Creativity in the Bronze Age exhibition also took part on various days over the Gala Weekend

In the evening of 9 May a private view for photographers allowed them to provide entries for the Art Fund photo competition.

Museums at Night

Five UCM museums took part in Museums at Night this year. MAA's contribution included Elizabeth Blake talking about lithophones, Trisha Biers revisiting her history of

chocolate, and music from Christina Hood and Stelios Christodoulou. The event coincided with the visit of the judges of the Art Fund Prize for Museum of the Year.

Thresholds Poetry Project

The Thresholds Poetry Project, supported by Arts Council England, was launched in November, running until the end of March. 10 poets were placed with the University Museums and Botanic Garden for residencies and to work with local schools. Mr Dalit Nagra was placed with MAA and made several visits, working with curatorial and education staff. During his residency, he and the Outreach Organizer ran a workshop for students from Coleridge Community College (part of Parkside Federation) and another for Cambridge University students. Daljit held a poetry reading in the Museum in the evening of 5 March. A framed copy of his poem 'title' will be displayed in the Museum. The finale of the project was held at MAA on 19 March.

The Things Some Things Say

Alana Jelinek led a monthly course with support from the Outreach Organiser from January 2013. A small group of writers and drawers have met once a month to take inspiration from objects on display. The first six sessions took participants throughout the Museum, with the later sessions focusing on the ground floor displays, each person developing a written or drawn piece inspired by one object.

Children and Young People's Participation Service

MAA ran 14 ChYpPS (Children and Young People's Participation Service) sessions in parks and recreation grounds across the city over the summer. Miss Lorena Bushell designed and ran these sessions, with a team of people employed through the University's Temporary Employment Service: Miss Tanika Mei, Ms Nicola Hemmings and Ms Sarah Brown. 580 adults and children took part in the activities.

Young Carers Project

MAA again joined the Museum of Zoology and Kettle's Yard for the Young Carers Project with Centre 33. Artist Alison Stockman taught the young people to make antique face books, inspired by the discoveries in the three collections.

Other Outreach

Lorena Bushell and Sarah-Jane Harknett attended a training session at the Fitzwilliam Museum organised by Dementia Compass on 29 January. On 22 April a group from Dementia Compass came to MAA, they listened to a talk about the introductory case on the second floor, before handling netsukes and carving soap in the Babington workroom.

Lucie Carreau provided tours of the Chiefs and Governors exhibition for Open Cambridge on 13 September and Alumni Weekend on 27 September.

Three music events organised jointly with Ed Emery from SOAS were supported by a grant from UCM. On 23 January there was an exploration of Jewish life in revolutionary times with music from the London Klezmer Quartet and readings from Jewish Socialist Magazine. Anathema Se Thalassa - Greek songs of migration, love, loss and the sea - took place on 27 February. The final concert, on 28 March, was titled 'Songs of Love and Liberation from Iran', featuring Peyman Heydarian and friends. Over 60 people attended each concert, with one third of these being new visitors to MAA.

Four further music events took place at MAA. The Australian Art Orchestra and members of the Young Wāgilak Group presented Crossing Roper Bar on 13 November. This interactive exploration of the early music traditions of Australia had staff and visitors joining in with music and dance in the Maudslay Gallery. On 3 December the local Art Fund volunteers held their Christmas fundraising concert when Cambridge Voices sang to

a packed audience. On 2 April Carl Hogsden and friends played a return concert of traditional English folk music. The Umeå Oratorio Choir from Sweden performed the sacred and secular choral music in the Maudslay Gallery on 7 June.

Miss Harknett and Ms Gunn led behind-the-scenes tours for the Archaeological Field Club (AFC) on 26 February.

Dr Wingfield and Ms Gunn gave prospective students tours of the Cambridge Gallery and took them behind-the-scenes on 11 March as part of Archaeology Open Day.

The Keyser Workroom hosted several community and specialist groups, including 35 members of the Monumental Brass Society (12 April), 12 members from the West Wickham History group (4 June), 55 members of the Sutton Hoo Society (14 June) and 11 members of the Recorders of Uttlesford History group (26 September).

On 24 May, the Museum hosted members of the Cambridgeshire Museums Forum for a reception in the new Cambridge Gallery.

On 15 June, Dr Carreau gave two tours of *Chiefs and Governors* as part of the Cambridge Antiquarian Society's summer garden party, whilst Ms Gunn led two tours of the Keyser Workroom.

A panel discussion was organised jointly with Cambridge Ethnic Community Forum for Refugee Week. It took place in the Maudslay Gallery on 20 June. MP for Cambridge Julian Huppert gave the keynote, followed by a presentation by Geoff and Joy Levine from International Social Affairs Christian Network, based on their links with asylum seekers and refugees in camps in Malta.

Dr Wingfield and Ms Gunn participated in an ACE Open Day at Bury Farm on 16 August, bringing artefacts for handling and iPads to display the Archaeology of Cambridge app.

In addition the Museum's Curators provided numerous gallery talks for student and specialist groups:

Student group from University College Utrecht, 6 October 2012

Student group from Six Brooke House Sixth Form College, Hackney London. 26 July 2013

Trustees of the British Museum, September 2013

Von Hügel Lecture

The fourth annual Von Hügel Lecture took place in May. The Lecture, entitled *From Mumbai to Mehrangarh – India's evolving museum environment*, was given by Professor Deborah Swallow, Director of the Courtauld Institute. The annual Lecture is made possible by the generous support of Peter Chapman, Chair of the MAA Friends Executive Committee.

Teaching

In addition to many school groups covering almost every year from reception to Year 13, Sarah-Jane Harknett and Lorena Bushell taught a wide variety of other groups, including:

Huntingdonshire Regional College Art students

Northampton College Child Care students

SOURCE GCSE art students

Sawston U3A; Cambridge U3A; Cambridge University Archaeological Field Club

Madingley Hall Institute of Continuing Education

Tours for Friends of the Museum of Cambridge, English Heritage Staff

Staff from Cambridge Centre for Languages

A group of teachers from Oundle School and another attending an event at Admissions Office

Families attending a foil embossing workshop (organised jointly with the Fitzwilliam Museum) using MAA's Anglo Saxon displays

The staff of Cambridge University's Communications Office

A group of young mothers from Romsey Mill doing their Arts Award (organised via the Fitzwilliam Museum)

Outreach work included teaching sessions in Arbury Community Primary School, Shirley Community Primary School and Lakenheath Middle School (part of the US Department of Defense) and the Darwin Centre for Young People at Fulbourn.

Summer Schools

Ms Gunn organised and ran the Sutton Trust Summer School in Archaeology and Bio Anthropology (23-26 July), held at the museum to give bright sixth-form students from non-privileged backgrounds 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	17
Europe	6
Africa	10
Americas	4
Asia	8
Australasia/Oceania	0
<i>total</i>	<i>45</i>

These 45 research visits represented 68 research days.

The researchers came from the following places:

	<i>universities</i>	<i>museums</i>	<i>other</i>
UK	21	4	10
Europe	3	0	0
Africa	0	0	0
Americas	2	0	1
Asia	0	0	3
Australia/Oceania	1	0	0
<i>total</i>	<i>27</i>	<i>4</i>	<i>14</i>

In addition, the Museum hosted 52 departmental practicals over the course of the year, which represented 348 student visits. Ms Gunn also hosted 18 Open Sessions for undergraduates to use the collection for their assessed practical projects, representing another 73 student visits.

Anthropology

Research visitors studied the following collections:

UK	0
Europe	0
Africa	6
Americas	5
Asia	5
Australasia/Oceania	16
Comparative	3

Museology	<u>7</u>
<i>total</i>	42

These 42 research visits represented 140 research days.

The researchers came from the following places:

	<i>universities</i>	<i>museums</i>	<i>other</i>
UK	11	7	1
Europe	1	3	0
Africa	2	5	0
Americas	0	1	0
Asia	1	0	0
Australia/Oceania	<u>6</u>	<u>1</u>	<u>3</u>
<i>total</i>	21	17	4

Photographic collection

Research Visitors studied the following collections:

UK	17
Europe	13
Africa	6
Americas	2
Asia	4
Australia/Oceania	<u>15</u>
<i>total</i>	57

Paper Archive

Research visitors studied the following collections:

UK	4
Europe	1
Africa	3
Americas	1
Asia	1
Australasia/Oceania	<u>1</u>
<i>total</i>	11

These 11 research visits represented 11 research days

The researchers came from the following places:

	<i>universities</i>	<i>museums</i>	<i>other</i>
UK	7	1	1
Europe	1	1	0
Africa	0	0	0
Americas	0	0	0
Asia	0	0	0
Australia/Oceania	<u>0</u>	<u>0</u>	<u>0</u>
<i>total</i>	8	2	1

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

Three African Studies Centre Fellows chose to examine the MAA's rich object collections: Ms Nessa Leibhammer, Curator of Traditional Southern African Collections, Johannesburg Museum & Art Gallery researched the Museum's Natal collections while Dr Matthias Alubafi examined the Grasslands Cameroon material. Dr Ohioma Pogoson, historian and lecturer at University of Ibadan, The African Institute, Nigeria, examined the Northcote Thomas Nigerian (Edo) collections and was mainly assisted by Miss Remke van der Velden, whose role was generously funded by Thomas' alma mater, Trinity College. Dr Pogoson proposed to stage an exhibition of photographs of MAA's Edo material on his [return to Ibadan](#). As a consequence of his initial research on the Edo material, MAA and Dr Pogoson jointly applied to the Alborada fund held by the University's Centre for African Studies to photograph more of Thomas's Edo material and create website of images, with further fieldwork in the Edo State. While the application was only partly successful, the £7,000 received meant that Miss van der Velden will be employed for a further 6 weeks to photograph material and assist in the development of a website to host these images and make them accessible to a wider audience. It is hoped that further funding will be found to continue this work and potentially enable the images to be used during fieldwork in Nigeria.

In August MAA hosted a visit of curators from the National Commission for Museums and Monuments, Nigeria as part of the British Museum's Africa Programme of exchange and training. The group included Bolcit Byanyiko, Principal Curator, National Commission for Museums and Monuments, Abuja, Wilson Onime, Chief Curator, National Museum Lagos, Emily Isa-Emmanuel, Chief Education Officer, National Museum, Lafia, Justina Eke, Principal Education Officer, National Commission for Museums and Monuments, Abuja. Miss van der Velden gave the group a tour of the MAA Afro Combs exhibition 'My Hair', while Ms Hand accessed a number of recently acquired Nigerian masks and material to show some of the highlights of our collections and discuss MAA's accessioning processes.

Public Attendances

The total number of public visitors for October 2012 – September 2013 was 57,702.

Acquisitions

Donations – Anthropology

Prof Karen Spärck Jones bequest, Cape Dorset lithograph by Pudlow Padlat, Canada, and two pieces of cloth or 'Kasai velvet,' Kuba, Democratic Republic of Congo (2012.1-2012.3)

Dr Anita Herle, T-shirt, "Yia Blong/ 2007/ Kastom Economy". Collected while on fieldwork in Vanuatu, 2007 (2012.4)

Mr Benny Wenda, small West Papua flag, used as a symbol in the 'Free West Papua Campaign'. Given by Mr Wenda at the closing celebrations of MAA exhibition Pasifika Styles, 28 February 2009, (2012.5)

Reciprocal Research Network, Leona Sparrow, Dave Schaepe, Andrea Sanborn, Karen Estrin, Sue Rowley Limited edition signed print of the Reciprocal Research Network logo created by Terry Point and William Wasden, Northwest Coast, Canada (2012.7)

Unknown, thirty-two portraits in oil of Burmese men and women, ?by Mg Tun Hla, Burma. Old donation, not previously registered (2012.12- 2012.43)

Dr Colin Betram, through Dr Gilbert Lewis, woven mat. Collected during fieldwork in Borneo 1976, and donated shortly before his death in 2001. (Old donation, not previously registered) (2012.44)

Unknown, ?George Bennet (Sheffield Museum Collection), necklace of serrated pearlshell (old donation, not previously registered), (2012.56)
Two hair combs, ?New Georgia, Solomon Islands, (old donation, not previously registered), (2012.66- 2012.67)
Mr John Pachmeyr, bequest through the Art Fund, of a Baule figure and drum tapper, (Ivory Coast), a Lega mask (Democratic Republic of Congo), and a Boni headrest, (Somalia), (2012.68- 2012.71)
Unknown, palmwood club, Huon Gulf; ?Tami Islands New Guinea, (old donation, not previously registered), (2012.95)

Donations – Archaeology

Professor Richard Darwin Keynes. Bequest of Precolumbian material mainly from Peru and Central America, including several important ceramic vessels and stone carvings (2012.45-55)

Donations – Photographic Collections

158 black and white prints mounted in an album of German New Guinea, compiled by Captain Karl O. Mueller, and donated by his grandson Jonathon Theobald, 26 January 2013. P.121384 – P.121541
2516 digital tiff files of China and East Asia, circa 1926 – 1938, taken and bequeathed by Owen Lattimore. The original negatives were bequeathed to the Peabody Museum, Harvard Museum Cambridge, Massachusetts. DG.121542.OLT – DG.124057.OLT
369 prints of George Kearley and Ellen Weeks' missionary work in Akwa Ibom District, Nigeria, circa 1908 – 1932. Donated by their grandson Daniel Morgna, 25 July 2012. P.124735.GW – P.125103.GW

Transfer

3178 black and white prints mounted in eight photographic albums compiled by Northcote Thomas from his three tours of Southern Nigeria as Government Anthropologies, 1910 – 1914. The albums were transferred from the Haddon Library, 4th July 2011. P.117073.NWT - P.120250.NWT

Purchases

Mr George Nuku, Perspex sculpture "Te Ao Marama" or "Enlightenment" commissioned from the artist, New Zealand (2012.10)
Thirteen contemporary Australian prints by Judy Watson. Purchased from the Grahame Galleries + Editions, Brisbane, Australia through the generosity of the Renew Project (Art Fund), (2012.96A-F- 2012.104)
Kus Kus, a basketry shark, by Robert Kaigey, 2011. Purchased by Dr Anita Herle during fieldwork through the generosity of the Crowther Beynon Fund (2012.11)
Print, 'Harvesting a healthy kidney for use in transplantation' by Philip. M. Ball, exhibited in Assembling Bodies: Art, Science & Imagination, held at MAA, March 2009 - November 2010, (2012.57)
Print, 'Six organ transplant' by Roy Calne, exhibited in Assembling Bodies: Art, Science & Imagination, held at MAA, March 2009- November 2010, (2012.58)
Watercolour showing biblical scenes by Annet Musenzi Sambana. Cyrene Mission, Zimbabwe. Purchased from Michael Graves Stewart, through the generosity of The Art Fund. (2012.59)
Contemporary Australian print, Guion Guion #1 by Regina Karadada. Purchased from the Australia Print Workshop Australia through the generosity of the Renew Project (Art Fund) (2012.60)

- Five contemporary Australian prints by Queenie McKenzie, Nina Puruntatameri, Eubena Nampitjin, Brian Farmer, Freddie Tims. Purchased from the Northern Editions Printmaking Studio & Gallery, Australia through the generosity of the Renew Project (Art Fund) (2012.61- 2012.65)
- Contemporary Cape Dorset prints by Kavavaow Mannomee, Suvina Ashoona, Pudlo Pudlat, Kananginak Poogookook, Pitaloosie Saila, Aoudla Pudlat, Napachie Pootoogook. Purchased from Galerie d'art Vincent, Ottawa, through the generosity of the Renew Project (Art Fund) (2012.72- 2012.82)
- Cannibal fork installation by Alana Jelinek, consisting of 18 wooden forks made by MAA staff (July – September 2010) and a digital audio and video file of this process and associated knowledge, and 12 forks made during the event, 'cannibal forking' . Purchased from the artist Alana Jelinek (2012.8 A-S & 2012.9 A-L)
- Contemporary barkcloth artworks by Pauline-Rose Hago, Brenda Kesi, Sarah Ugibari, Ivy-Rose Sirimi, Fate Savari, Lila Warrimou, Dapeni Jonevari, Flora Oviro, Botha Kimmikimmi, Celestine Warina and Linda-Grace Savari, from Mount Lamington Oro Province, New Guinea. Purchased from the Omie Artists, Australia through the assistance of the Art Fund, the V&A Purchase Fund and private donors. (2012.83- 2012.94)

Loans

New loans

- 127 African combs, 9 Ibeji figures and 2 Benin heads were loaned to the Fitzwilliam Museum for the exhibition *The History and the Origin of the Afro Comb*, 7 Nov 2013. Accompanying the exhibition was an installation in MAA's South Lecture room curated by Michael McMillian *My Hair: Black Hair Culture, Style & Politics*, 2 July-28 September 2013
- 21 pieces of Pacific barkcloth were loaned to the Ikon Gallery, Birmingham for *Tapa: Barkcloth paintings from the Pacific*, 1 May - 14 July 2013.
- Indian toe rings were loaned to the Fitzwilliam Museum, Cambridge for the *Thresholds* event, 8 May 2013.
- The cast bronze head of Luivao by Margaret Milward was exhibited in *House Guests* at Kettles Yard, Cambridge, 30 March - 28 July 2013
- A North American Woodlands Ball-headed club, feathered headdress, and quilled moccasins travelled to the Art & Exhibition Hall, Bonn, Germany for *On the Trail of the Iroquois*, 22 March 2013 - 4 August 2013. The material will travel in October to the Martin Gropius Bau Gallery, 18 October 2013 – 6 January 2014
- A Cook voyage Hawaiian shark toothed weapon travelled to the Houston Museum of Fine Arts, for the exhibition *American adversaries: West and Copley in a Transatlantic world*, 22 Sept 2013- 5 Jan 2014
- Twenty-eight artefacts from Star Carr were exhibited in the Yorkshire Museum's exhibition *Prehistory in Yorkshire: Star Carr & the Mesolithic*, Yorkshire Museum, 24 May 2013 – May 2014.

Continuing on long-term loan

- 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.
- The National Maritime Museum Cornwall returned Maldives material used in their Startline Gallery

Staff List

Director & Curator: Professor N.J. Thomas BA, PhD, FAHA, FBA
Senior Curator (World Archaeology): R.B. Boast BA, MA, PhD (until 30 November 2012)
Senior Curator (British Archaeology): C.R. Chippindale BA, PhD, MIFA, FSA (until 30 September 2013)
Senior Curator (Archaeology): C.R. Wingfield BA, MPhil, PhD (from 1 December)
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 Attendant: S. McGrath-Thompson BA (until 7 June)
Attendant (part-time): J. Norman BA
Research Associate: J.A. Adams MA, PhD (until 31 March)
Senior Research Associate: J.A. Adams MA, PhD (from 1 April)
Research Associate: L. Carreau MA, PhD
Research Associate: C.D. Hogsden BA
Research Associate: M. Jessop BA, MA, PhD
Research Associate: M. Turin MA, PhD (until 31 March)
Research Assistant: S. Guha BA, MA, PhD (until 30 June)
Research Assistant: C Wheeler BA, MA (until 30 April)
Research Assistant: E.A. Wilkinson BA, MA (until 30 June, part-time from 1 June)
Collections Assistant: E.A. Wilkinson BA, MA (from 1 July)
Research Assistant: A.J. Clark BA, MA (from 9 September)
Clerical Assistant: G.A.D. Amos BA, MFA (from 12 August)
AHRC Fellow in the Creative & Performing Arts: A. Jelinek MA, PhD
Leverhulme Early Career Fellow: E K M Cory-Pearce BSc, MA, PhD (until 31 August)
Newton International Fellow: K Carroll La, BA, MA, PhD (until 31 December)
Newton International Fellow: D Skinner BA, MA, PhD
UCM Marketing and Press Assistant: T Mei BA, MSc (from 12 December to 9 June)
UCM Marketing and Press Coordinator: V Sanderson MDrama (from 17 June)
UCM Organics Conservator: K Williams BA (from 14 January)
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, (from 1 October); M. Abreu-Jaffe BA; T.M. Biers, BA, MA (from 1 October); E C Blake BA, MPhil, PhD; L. Jaffe BA

Publications

- Carreau, L. 2013. Barkcloth from Fiji. In N. Thomas (ed) *Tapa: Barkcloth Painting from the Pacific*. Birmingham: IKON Gallery.
- Carroll, K. von Zinnenburg, 2013. Fight the Dragon Long, the Dragon You Become: Performing Viewers in the Graffiti Monument. *Laboratorium*, 2.
- Carroll, K. von Zinnenburg. 2013. Vitrinendenken: Vectors between Subject and Object. In G. Ulrich Großmann and P. Krutisch (eds), *The Challenge of the Object*, Congress of the International Committee of the History of Art, (Nuremberg: Germanisches National Museum).
- Chua, L and Elliott, M. (eds). 2013. *Distributed Objects: Meaning and Mattering after Alfred Gell*. London: Berghahn.
- Gunn, I. 2011. The Lawrence Room of Girton College: Making University Collections Accessible. *The Museum Archaeologist* 34: pp.28-35.
- Herle, A. and L. Carreau. 2013. *Chiefs & Governors: Art and Power in Fiji* Cambridge: Museum of Archaeology and Anthropology. 130 pages.
- Herle, A. 2013. Chiefs & Governors: Fijian Art at the Museum of Archaeology and Anthropology, Cambridge, *Tribal Arts*, No. 69, pp. 92-99.
- Herle, A. 2013. 'Exhibitions as Research: Displaying the Technologies that Make Bodies Visible'. In S. Dudley and K. Message (eds.) *Museum Worlds: Advances in Research*. Berghahn, Vol. 1, pp. 113 – 135.
- Jelinek, A. 2013. The Fork's Tale, as narrated by Itself. LemonMelon.
- King, J.C.H. 2012. Ambiguity in Haida Art. *American Indian Art Magazine*, 35.
- King, J.C.H. 2012. Variable pressure scanning electron microscope identification of selected fibre samples from the North American Woodlands. *British Museum Technical Research Bulletin*, 6.
- King, J.C.H. 2013. Masks from the Northwest Coast of America. pp.106-129. John Mack ed. *Masks. The Art of Expression*. London: British Museum Press. 2nd ed.
- Thomas, N. 2012. (with Peter Brunt, Sean Mallon, Lissant Bolton, Deidre Brown, Damian Skinner and Susanne Kuechler) *Art in Oceania: a new history*. 528 pp London: Thames and Hudson / New Haven: Yale University Press.
- Thomas, N. 2012. Sculpture maorie et histoire coloniale. *L'Homme* 203/4: 347-368.
- Thomas, N. 2013. (with Lissant Bolton, Elizabeth Bonshek, Julie Adams and Ben Burt) *Melanesia: Art and Encounter*. 384 pp. London: British Museum Press.
- Thomas, N. 2013. (with Vanessa Smith) *Mutiny and Aftermath: James Morrison's Account of the Mutiny on the Bounty and the Island of Tahiti*. 361 pp. Honolulu: University of Hawai'i Press.
- Turin, M. 2013. Voices of vanishing worlds: Endangered languages, orality, and cognition. *Análise Social*, 205, XLVII (4.o), 2012, pp. 846-869.
- Turin, M., J Bell & K Christen. 2013. After the Return: Digital Repatriation and the Circulation of Indigenous Knowledge. *Museum Worlds: Advances in Research*, Volume I, pp. 195-203
- Turin, M, C. Wheeler & E. Wilkinson (eds). 2013. Oral Literature in the Digital Age: Archiving Orality and Connecting with Communities. *Cambridge: Oral Literature Series, Open Book Publishers*.
- Wilkinson, E. 2013. Expanding Access through Archaeology: The Keyser Teaching Collection. *Museum Archaeologists News* 53. pp 3-4.
- Wingfield, C. 2012. Remembering David Livingstone 1873-1935: From Celebrity to Saintliness. In *David Livingstone: the man, the myth and the legacy* (ed) S. Worden, 115-130. Edinburgh: National Museums Scotland Press.
- Wingfield, C. 2013. Reassembling the London Missionary Society collection: experiments

with symmetrical anthropology and the archaeological sensibility. In *Reassembling the Collection*. Eds. S.Byrne, A.Clarke & R.Harrison. SAR Seminar Series: Santa Fe, 61-88