



# MUSEUM OF ARCHAEOLOGY & ANTHROPOLOGY





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Cover photo: Visitor to *Beneath Our Feet* exhibition

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## OUR MISSION

Since 1884 the Museum of Archaeology and Anthropology has cared for world-class collections and constituted a centre for University of Cambridge research, teaching and public engagement.

The University's mission is to contribute to society through the pursuit of education, learning and research at the highest international levels of excellence.

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.

The Museum aims 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



*Aedan Jones, Collections Assistant (Stores Move), dusting an Eastern European pot, May 2024. Photograph: Katrina Dring*



The last year has been marked by conflict and violence internationally and nationally, with difficult ramifications for many universities and cultural institutions, and also by renewed concern regarding the financial weakness of higher education and the cultural sector in the United Kingdom. While division and insecurity have impacted the Museum environment, and regretfully added to stress affecting many staff, the year has in many ways been a positive one for the Museum, for research achievements, for our public-facing activity, and for the resilience of the organisation.

While many museums are still struggling to bring visitor numbers back to pre-Covid levels, MAA's have exceeded all previous highs, and total just over 108,000 for the last academic year. We are well aware that visitor numbers have fluctuated over time, and can't anticipate this year's figures. But it is immensely rewarding to experience busy galleries and keenly interested visitors, and to receive overwhelmingly positive responses.

On museum finances, the single most important news item of the year was the announcement of the outcome of UKRI's review of the Higher Education Museums and Galleries (HEMG)

*Professor Nicholas Thomas, Museum Director, introducing Dr Leah Lui-Chivizhe, who delivered the Von Hügel Lecture 2023: Torres Strait collections and "the things we like best to know"*

funding. The MAA team, together with those of other University of Cambridge collections, began work on our submission for this key source of core funding in mid-2023 and submitted in September 2023. The outcome was published on 27 March, and was excellent. Importantly, we are indebted to the hard work of the co-Chairs of the University Museums Group, who lobbied vigorously for an uplift in the level of the total fund available. For many years, MAA received a flat allocation of £175,000 pa, which was increased to £191,000 from 2016. In this round, the Museum was awarded the grant requested of £245,000 from AY 2024-25, an increase of over 25%. It is very positive that most other Cambridge institutions also received increased awards, the Sedgwick Museum was again funded, and the Herbarium funded for the first time. While the mechanisms for the future allocation of MAA funds are in the process of being determined, we anticipate that the additional resource will help support the Museum's

learning staff beyond the period of bridge funding provided from the School of Humanities and Social Sciences and central University funds.

Over the last twenty years, representations have from time to time been made regarding the four spears taken during the first-contact visit of the *Endeavour*, commanded by Captain James Cook, to Botany Bay in April 1770. The artefacts form part of what has been known as the Cook-Sandwich collection, presented by the navigator to his Admiralty patron and by Lord Sandwich to Trinity College, which retained ownership of the artefacts while placing them on deposit at the Museum from 1914. Discussion intensified following a 2016 claim made by Gweagal descendant Rodney Kelly, which was considered by the Museum and by Trinity College but rejected, on grounds including the status of the claimant, who was not supported by the relevant representative body, the La Perouse Local Aboriginal Land Council.

Following a successful extended loan to Australia, and showings at both the National Museum of Australia and at the University of Sydney, sustained dialogue involving the Land Council, MAA and Trinity College led to a new proposal for the return of the spears. The claim was supported, and in February 2023 the Council of Trinity College agreed to the request. Work undertaken subsequently to implement the decision culminated in a handover ceremony in the Wren Library, on Tuesday 23 April 2024. Six La Perouse delegates, supported by the Australian Institute of Aboriginal Studies and the Australian High Commission, received the artefacts. The occasion was described as 'momentous' and was reported in some 850 articles and broadcasts with a notional reach of 5.8 billion people.

Immediately before the start of the academic year, colleagues and friends marked the retirement of Dr Anita Herle, Senior Curator of Anthropology, who had made extraordinary contributions to the institution across research,

curatorial projects, collections care and administration for over thirty years. Anita, who remains affiliated with the Museum as a senior researcher, is known especially for her longstanding work with Torres Strait communities and collections, was lead curator of a series of highly regarded exhibitions, most recently including COLOUR.

Her successor, Dr Eve Haddow, joined the Museum from the University of Queensland in May 2024. Eve has worked at the University of Queensland Anthropology Museum, the Queensland Museum and National Museums Scotland, among other institutions, and has done research in Melanesia and on Christian missions and collecting.

Over the academic year, several major international partnerships advanced. Important longer-term loans of historic artefacts to the Uganda Museum and Te Fare Iamanaha went ahead. Over the same period, longstanding collaborations within Cambridge have been sustained, especially through MAA's contributions to the Fitzwilliam Museum's Black Atlantic exhibition, a key contribution to the University's response to the inquiry into the legacies of enslavement in Cambridge. Within the institution, the largest and most critical collections care project to date, the move of offsite collections into the new Centre for Material Culture has significantly advanced, with over a quarter of a million artefacts examined, documented, photographed and moved to the new facility, as of the time of writing. We anticipate the project being completed in spring 2025. While many research and public engagement visits to the CMC have already taken place, this state of the art facility should then become fully operational next year, enabling unprecedented access to MAA collections.

**Nicholas Thomas**  
September 2024

## FACTS & FIGURES

# Over 2023 – 2024 the Museum of Archaeology and Anthropology:

- Welcomed 108,366 visitors
- Provided 495 learning and participation sessions, events or visits to 6,733 children and young people and 5,430 adults
- Ran 17 events for 736 adults and 547 children
- Involved 82 volunteers in our work, for around 3,000 hours
- Hosted 248 researchers for 142 visits and they viewed in total 9,429 objects

## EXHIBITIONS



### **Beneath our Feet: Archaeology of the Cambridge Region**

20 June 2023 – 23 September 2024

It was with great excitement that the Beneath our Feet: Archaeology of the Cambridge Region exhibition was extended by six months. The support from MAA's lenders has been pivotal in enabling this extension and the exhibition will now run until late September 2024. The exhibition has been extremely well received by academics and the public alike. Lead Curator, Dr Jody Joy,

has given many Q&A sessions in the display space giving gallery presentations to a variety of groups from the Later Prehistoric Group and the Ely Archaeology Society to leading undergraduate archaeology classes on the use of local archaeology displays in engaging different audiences.

Preparations are underway for the next exhibition, entitled Fault Lines, due to open in December 2024. Details of the research and activities are outlined in the following section.



Visitors of all ages at the **Beneath our Feet: Archaeology of the Cambridge Region** exhibition at the MAA





## Anthropology research visits

The Anthropology team have welcomed over 149 local and international researchers over 90 research days.

In early June, the National Museum Australia (NMA) 2024 Encounters Fellows visited from across Australia. Six First Nations Australian cultural practitioners, accompanied by Shona Coyle, Shannyn Palmer, and Ian Coates of NMA, spent two days researching collections and learning about our ongoing work and museum practice across MAA. Encounters Fellow Dave Doyle, a Barkindji and Malyangapa artist, also spent several days



Left: Researchers from GRASAC (The Great Lakes Research Alliance) visited MAA North American collections in June. (Back l-r) Darrell Racine, Rachel Hand, Cara Krmpotich, Maureen Matthews, Sherry Farrell Racette, Suzanne McLeod, Eve Haddow, (front l-r) Amanda McLeod and Aidan McLeod

of researchers from GRASAC (The Great Lakes Research Alliance), working together to study and develop understandings of Relatives (material culture) from the Great Lakes area of Canada and USA. MAA collections are featured on the GRASAC knowledge sharing platform, which is a significant resource for First Nations communities and related researchers to access internationally held material.

The anthropology team also saw increased access to the African and Asian collections following significant work by the Stores Move Project team to improve online object records and images. Colleagues from African Studies undertook a comparative study of Ethiopian paintings. Author Ana Lucia Araujo from Howard University, USA, analysed collections from the Kingdom of Dahomey with a view to including them in her next book. Nigerian-born British artist Ugonna Hosten drew Nigerian architectural elements and designs as part of a new series focus on women and representation of chi (Igbo guardian spirits). Atayal and Seediq delegates also reconnected with cultural objects in as part of the 'We Are Seediq' project from Taipei National University of the Arts and Sikkim Scholar Kalzan Bhutia studied material from the Williamson collection.



Emma Pratt, Ruakiri Fairhall (Ngāti Tarāwhai, Nga Kohinga o Hinemihi), and his parents Aroha and Uenuku Fairhall holding tokotoko (Z 17174) carved by their ancestor Tene Waitere, with Māori taonga from Ranana

researching material from Barkindji Country. From elsewhere in the Pacific, artists Hinatea Colombani and Moeava Meder travelled from Tahiti to research Tahitian ahu (barkcloth) and musical instruments, including an 18th century nose flute that Moeava played. They kindly gifted MAA a contemporary ahu. The Archbishop of Melanesia, the Most Reverend Leonard Dawea, of Solomon Islands visited MAA with the Reverend Richard Carter and Canon Brian Macdonald-Milne. The Archbishop shared stories of learning to make reef sandals, similar in style to late 19th century examples acquired by Bishop J.R. Selwyn in Reef Islands, eastern Solomon Islands. From North America, we welcomed a group

## Archaeology research

'Whispers of Caribbean Isles: Inclusive Narratives for pre-Columbian Archaeology Collections' led by Senior Curator Jimena Lobo Guerrero Arenas, funded by a grant from the Collections-Connections-Communities Strategic Research Initiative, ran from February to May 2024. It aimed to connect Caribbean archaeological collections with local and international communities. The project engaged Caribbean communities in Cambridge and Trinidad through a partnership between MAA and the National Trust of Trinidad and Tobago. A digital platform was piloted to promote inclusive narratives through participatory research, including 3D scanning of Caribbean objects. The initiative aims to inspire similar projects across the Caribbean, fostering discussions on collections and historical relationships with European institutions.

Independent research archaeologist Felipe Cárdenas Arroyo visited Cambridge during Lent term to study the history and culture of the Putumayo-Caquetá interfluvium in Colombia. Using archival documents, ethnographic objects, and Thomas Whiffen's photographs at the MAA, Felipe and Senior Curator Jimena Lobo Guerrero Arenas developed a preliminary working plan. The project aims to publish a monograph on their findings, with ethnographic objects

validating the museum collection as a reliable historical resource on the early 19th century inhabitants of the region.

Senior Curator Jody Joy continued his work towards the publication of the Iron Age hoards from Snettisham, Norfolk. His book is expected to be published in autumn 2024. In addition, he began two new research projects. The first will examine the role of heritage in promoting well-being. The second will consider different emotional responses to caring for human remains in museums.

## Archaeology research visits



Right: Participants examine a box from Trinidad at the MAA, Cambridge. Photograph: Jimena Lobo Guerrero Arenas

Tiffany Smith, Front of House Assistant, and Dr Alana Jelinek, Artist, painting the mural at the Andrews gallery. Photograph: Jimena Lobo Guerrero Arenas



Increased visibility of MAA's collections through the continued work of the Stores Move Project team has created a bumper number of research visits during the year. Over seventy researchers were supported by the archaeology team across 108 research days. Researchers came from across the UK and internationally from varied institutions and organisations including the visit of researchers and curators of African collections in museums in Africa and the United States regarding the development of the Reframing African Past project of which MAA is a collaborator.

Of particular interest this year has been the Americas collections, ancient Egyptian collections, Mount Carmel material, and Corsican objects, to name a just a few. Some

## RESEARCH

Researchers Jonathan Fell and Pascal Tramoni being filmed studying the Corsican figure in the Keyser Workroom. Photograph: Eleanor Wilkinson



examples of these visits are: Andrés Laguens of the Sainsbury Centre at the University of East Anglia undertook a comparative study of the conception of animals in pre-Hispanic Argentina with the Aguada culture of the 6th-11th centuries. Benjamín Ballester studied the diaspora of pre-Columbian objects from the Atacama Desert to the rest of the world. Dr Céline Erauw from the University of Cambridge analysed Late Intermediate Period Peruvian ceramics depicting animal motifs. The artist Pamela Cevallos is collaborating with the community of La Pila bringing pre-Hispanic technologies and art forms to the fore. Dr Martin Odler, Newcastle University, and Jiří Kmošek, Institute of Natural Sciences and Technology in the Arts Vienna, returned to continue XRF analysis of copper alloy materials from excavated sites across Egypt. Matt Szafran from the Archaeology Department, University of Cambridge has used pigment samples found inside kohl pots from ancient Nubian sites to develop an understanding of their chemical make-up. Dr Laura Centi, Monrepos Research Centre and Museum in Germany, worked through the extensive lithic collection from Mount Carmel to identify bulb retouchers and track the presence of the tranchet blow technique. Researchers Jonathan Fell and Pascal Tramoni from the Maison Méditerranéenne des Sciences de l'Homme studied the material from Corsica collected by

Dr Rennan Lemos from the Archaeology Department, University of Cambridge, sampling the remains of kohl found in pots from Buhen with the assistance of Natasha Rai. Photograph: Eleanor Wilkinson

Charles Immanuel Forsyth Major. The small, green stone, female figure, 1926.603, has been of particular interest and a documentary film of its study took place.

MAA administers two historic endowments, the **Crowther-Beynon Fund** and the **Frederick Williamson Memorial Fund**, from which research grants are made available. In 2023, Williamson Fund recipients were involved in fieldwork for the following research projects:

- Amanda Taylor. Archival Research in India and China on the Eastern Himalaya
- Emanuela Garatti. To support a digitization and image project based in Paris
- Ishita Mahajan. Narrative, nationalism and the village-deities of Kullu, India
- Kalzang Dorjee Bhutia. Returning the Temple. Recovering and Repatriating Sikimese Buddhism from Colonial Structures
- Patrick Sutherland. Zan Par: a visual investigation of the figures and symbols cared into the wooden moulds used by Spiti's village-based tantric practitioners
- Riamsara Kuyakanon Knapp. Environmental Modernity in Bhutan: Entangled Landscapes, Buddhist Narratives and Inhabiting the Land
- Scottie Nicholson. Research trip to Swayambhu Tibetan district of Kathmandu
- Tenzin Norbu Lama. Oral history project: Unfolding the history of Ghangri Phorpa, the famous wooden bowl from Ngari
- Theo Hughes-Morgan. Fieldwork in Tangshet, a village belonging to Nyimba people of Humla, Nepal

In spring/summer 2024, recipients for both the Crowther-Beynon Fund and the Frederick Williamson Memorial Fund were announced and their research projects will be completed in the coming months.



*Teaching and Collections Assistant for Archaeology, Lily Pencliff, facilitating an Open Session for students in the Keyser Workroom. Photograph: Rebecca Rees*



During the academic year 2023-2024, MAA staff have contributed to teaching in Archaeology, Social Anthropology, Latin American Studies and other departments. The Director and Curators have taken roles supervising MPhil and doctoral candidates.

In Michaelmas 2023 Senior Curator Jimena Lobo Guerrero Arenas gave lectures in the Indigeneity course for the MPhil in Latin American Studies at CLAS using also the teaching collection for a practical session. During Lent term, she co-convenes the A34/G16 Archaeology of North America and Mesoamerica paper and gave lectures on the A24 Medieval Globe, A1 World Archaeology, A2 Archaeology in Action, A61 Archaeology of Colonialism in the Department of Archaeology and the SAN4b: South America paper in the Department of Anthropology. She also supervised undergraduate and MPhil dissertations.

Senior Curator Jody Joy gave lectures for the Department of Archaeology for the A1 World Archaeology and A23 European Prehistory modules. He supervised Undergraduate and MPhil dissertations and both of his current PhD students successfully completed their doctorates this year.

Senior Curator Mark Elliott gave lectures for the Department of Social Anthropology for

SAN4h Southeast Asia and coordinated the MPhil SAR Museums paper. He also gave undergraduate lectures for the Department of Art History and to students at Queen Mary University of London. He supervised graduate students on the MPhil and MPhil SAR in Social Anthropology and a PhD student in Archaeology.

Senior Curator Eve Haddow joined MAA in summer 2023 and will be contributing to teaching from Michaelmas term 2024.

## Archaeology teaching in MAA

The Keyser Workroom has been heavily used, particularly by Archaeology undergraduates, throughout Michaelmas and Lent Terms for both formal and informal learning. Lily Pencliff, Teaching and Collections Assistant, has facilitated 36 taught classes with over 300 student attendees. A new handling collection around the material culture of ancient Mesopotamia for two new sessions has been created. Lily has led 13 Open Sessions, where students can undertake independent study on objects from the collections to complete coursework, with nearly 120 student visits. In addition, the archaeology team have hosted visits from other UK universities and lifelong learning groups such as local U3A groups.



## Formal learning

There were 117 school visits to MAA in the academic year, 75 of which were taught by a member of the team. One third of the taught sessions (25) were on the Ancient Maya, and a further 21% (16) were on the Saxons. Additional learning sessions delivered by the team included Prehistory Mystery for the Cambridge Festival's Schools' Workshops at the West Hub site (Rob Law), anthropology undergraduate students from the University of Kent in February (with additional teaching from Jocelyne Dudding, Stephanie De Roemer, and Mark Elliott), the Department of Geology's 'Decolonising the Museum' day (teaching from Mark Elliott and a workshop from Mark and Sarah-Jane Harknett); decolonising museums for undergraduate History and Political Sciences students from Furman University, South Carolina (Sarah-Jane). In June, two groups of PGCE students from Homerton College, Cambridge came to find out about education provision outside school. They handled artefacts and experienced a museum teaching session.

## Informal Learning Highlights

Over the summer the team delivered four drop-in events in the Museum as part of UCM's Summer at the Museums. These

attracted a total of 155 children and adults. The activities were created by Trinity intern Verity Marshall and were all inspired by the Beneath Our Feet exhibition.

For Black History Month, Shereese Peters-Valton set up a series of well-attended lunchtime talks, with historian Dr Carol Brown-Leonardi. In addition, the Museum had a table at Cambridge African Network's Black History Month bazaar, with craft activities and handling objects. A final Black History Month event took place on 31st October, as part of

*Right: Audience participation at Taruwa. Photograph: My Linh Le*



*Below: Audience and performers enjoying Taruwa at MAA. Photograph: My Linh Le*



the UCM's Power and Memory programme. Taruwa was a gathering of performers, featuring Ndukwe Onuoha, Donna Ogunnaiké and Bez Idakula, exploring the Power and Memory theme through music, spoken word and conversation. The event was curated by Arts Manager Lydia Idakula who developed the successful Taruwa format in Lagos from 2007 onwards.

For October school half term events the team focussed on an environmental theme.





Thanks to Arts Council funding through UCM, we held a joint event with the Museum of Zoology on 24th October. This included a trail across both sites, and artist workshops at Zoology, inspired by MAA's Peruvian ceramics. The day culminated in dramatic dance performances, music and poetry in MAA by UK-based Peruvian group Baila Peru, exploring the impact of environmental change on communities in South America.

Cambridge Mexican Society returned to MAA to build a Day of the Dead altar, which was on display for a week from the 27th October. The Society dedicated the altar to two environmental activists: Dorothy Mae Stang and Homero Gómez González. Public activities around the Day of the Dead took place on 27th, 28th and 29th October. Additional activities were provided by the Museum of Zoology, to remember Homero's work on the monarch butterfly.



Day of the Dead 2023.  
Photograph: My Linh Le

Additional events over the year included over 100 visitors to an in-person Twilight at the Museums event in February, and drop-in origami and calligraphy activities celebrating lunar new year. Collections Assistant for Anthropology Guey-Mei Hsu planned this and decorated the second floor gallery. In September Shereese provided a tour for the new cohort for the Mastercard Students from Africa. Rob led a tour in July for WinterComfort (the Cambridge charity for people who are homeless or vulnerably housed). Also in July, Rebecca was invited to speak at an online heritage workshop on effective digital media and engagement organised by ICOM-Uganda.

MAA joined the Museum of Zoology and Clare College to deliver a week-long widening participation residential in April. Cambridge Future Museum Voices was supported by the Isaac Newton Trust, and brought 30 Year 12 students to the city. Rob and Sarah-Jane supported the talks and visits, with MAA staff



Baila Peru performing in the Maudslay Hall

helping with a session introducing the students to stories from the museum's collection. On the final day, Sarah-Jane joined the students to help them work on their exhibition themes and design.

Sarah-Jane delivered training throughout the year for the University's Engaged Researcher series, teaching on creative evaluation techniques, object based public engagement, working with museums, and advanced evaluation of public engagement. She presented on Alana Jelinek's graffiti project for an Impact conference at Hertfordshire University.

## Offsite community events

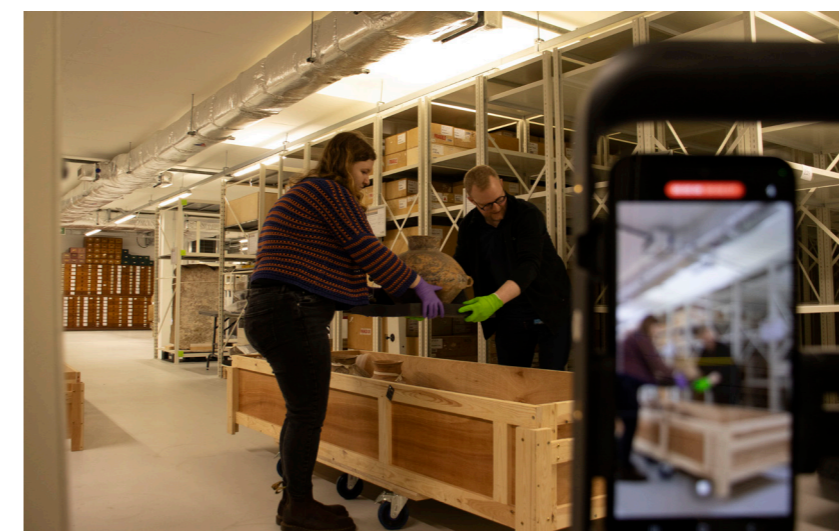
In the summer, the team went to two offsite events, the first at a City Council Community Picnic at Brown's Field Community Centre in Chesterton. 35 children and parents made crafts inspired by the Beneath Our Feet exhibition. Many of the parents had never visited the museum and one of

the attendees came with her son to our Summer at the Museums event on site the following day. The second outreach event was in Queen Edith, providing crafts for the attendees of the community lunch. In May half term holiday, staff took activities based on buildings and crafts at Must Farm to a holiday lunch event at Eddington.

## Engagement at the Centre for Material Culture

The public engagement team began community outreach at the Centre for Material Culture. In August, Shereese and Sarah-Jane delivered the first event for the local community. Designed to be a low-key introduction, staff greeted neighbours, delivered craft activities, and gave away copies of museum publications. Around 20 people from the immediate area stopped by. In October, two events welcomed in the local community, the first for 61 people (double the number that had booked) and the second 51 people. Each event included tours, presentations, and conversations, with the second event also including crafts for younger visitors. The public showed great enthusiasm and admiration for the project and the staff working on it. A productive meeting took place at the CMC in November, where local

Creating digital content of the Stores Move project.  
Photograph: Rebecca Rees



Sudanese community members came together with staff from MAA and UCM to plan a public event and to build relationships. Sarah Talks has been developing a relationship with photography teaching staff at Long Road Sixth Form College.

## Access

In March, Rob and Sarah-Jane opened the museum on a Sunday morning, exclusively for the Cambridge and Huntingdon Deaf Children's Society. The 15 young people and their parents worked with artist Charlotte Bill to create an animation using illustrations drawn from the collections.

MAA contributed to UCM's Art at Home packs with artist Kaitlin Ferguson. This pack was sent out in the summer to local children with Special Educational Needs and Disabilities and includes all the necessary materials needed to complete the craft, which was based on the Japanese netsuke.

In June, Sarah supported two successful events organised by the UCM Inclusion and Learning Team. The first was an offsite dance activity workshop for people with Parkinson's, where the handling collection was used to inspire a session on ghost nets and navigation in the Torres Strait Islands. There was also an onsite art workshop for people who are blind and partially sighted, called 'Gifts for the Journey'.

Sarah-Jane travelled to Leicester for three days in March to contribute to the documentation strand of the AHRC-funded project, The Sensational Museum. This inter-disciplinary project aims to create toolkits and interfaces for collections management and exhibitions. Following a successful application, MAA was chosen to be a pilot museum for both areas. Sarah-Jane has been leading on training in MAA, with an exhibition co-created with people who have lived experience of disabilities due to be installed in Spring 2025.

## Digital Communications

The Museum posts daily content to its social media channels, on Facebook, Instagram, LinkedIn, Threads and X (formerly Twitter). There has been an increase in both followers and engagement across all platforms. Content includes behind-the-scenes footage of the Stores Move Project, promoting the Digital Lab's blog posts and online exhibitions, advertising volunteering and job opportunities, sharing updates on Alana Jelinek's transformation of the Andrews Gallery, exploring objects and images from the Collections, celebrating staff achievements, promoting upcoming events, and highlighting our gift shop. The main museum website had over 55,000 visits over the year, with 11,000 visitors to the online collections database.

Digital Lab website has had 6,500 visits. 59 authors from diverse backgrounds have contributed blog posts, the vast majority of whom are based outside Cambridge. There have been 55 blogs posted in the last year, published also in different languages, and on topics from Asmat shields to the Hildersham bowl and MAA's first indigenous Curator. The Digital Lab is supported by Mrs Xiao Rong and Qinghai Spring Medicinal Resources Technology Co.

## Other Activity - Archaeology

Visiting artist Dr Alana Jelinek, with the collaboration of MAA's Senior Curator Jimena Lobo Guerrero Arenas and Head of Education and Engagement Sarah-Jane Harknett, has been using the collections on display in the Andrews Gallery to create a gallery-wide mural. The aim of this mural is to remind visitors to the gallery of the original locations and geographies of the material. Different landscapes have been painted on the walls with members of staff and volunteers invited to contribute their connections to the objects. This project has been generously funded by the University of Hertfordshire and UKRI Impact Accelerator Award.

Throughout October to December 2023 Richard Chadwick, MAA gallery volunteer and mortaria specialist studied MAA's stamped mortaria collection. Generously supported by Historic England, Richard led the Mortaria Research Project (East of England) in documenting, photographing, and making stamp rubbings. These will contribute to MAA's online database and the Kay Hartley Mortarium Archive Project database. Several discoveries were made including the stamps of a father and son as well as matching two previously separated mortaria sherds to the same vessel. Richard presented his work to staff and volunteers at MAA in a packed-out meeting room.



Richard Chadwick presenting his work on the Mortaria Research Project (East of England). Photograph: Eleanor Wilkinson

## Digital Engagement

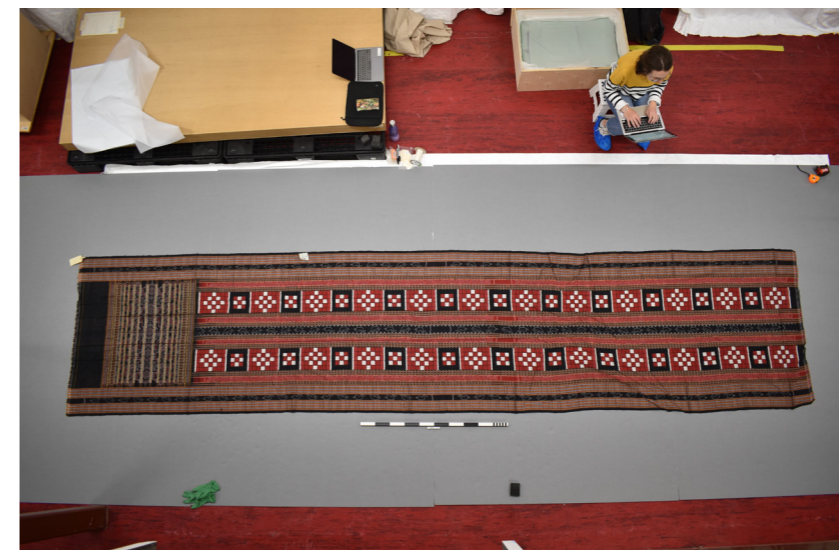
Activity of the MAA Digital Lab has developed substantially over the past year. The Lab's key objective is to diversify the stories that are told about the global collections at MAA, and diversify the voices that tell them. Digital exhibitions and regular blog posts provide opportunities for authors inside the Museum and beyond to explore the collections, and share their insights. Over the past year, the



## Stores Move

This year saw milestones passed, and dramatic changes made, in the most ambitious collections project ever undertaken by MAA.

Starting in 2020 with the goal of recataloguing, assessing physical condition and hazards, and photographing 250,000 objects in off-site stores, and rehusing them in the new Centre for Material Culture. Above all, this was an opportunity to better understand the scope of collections which have been less accessible to staff and researchers for decades. By 30 June 2024, 256,151 objects had been processed, or approximately 85% of collections stored at the old Shorts site (the Atlas Building) and the Old Metallurgy Building on Pembroke Street. 69,201 catalogue records were created or



A 5.3m long Indian textile in Shorts, June 2024. Photograph: Katrina Dring

updated. 88,412 new images have been added to MAA's online catalogue, with hundreds of new images added each week. By the end of this fourth year of the project, 56% of all catalogue records for objects, across Archaeology and Anthropology, now have images online: a dramatic increase in visibility and accessibility.

The project team had remained stable since the start of the project, with few staff changes.

This year many team members moved on to new positions in the sector across the UK. The University's Planning and Resource Committee approved an increase in staff to tackle a larger than anticipated number of artefacts, and recover from the 12 months of delays caused by the COVID pandemic. 16 collections assistants, led by Collections Team Coordinator Dr Lucie Carreau, Project Administrator Anne Doering and Assistant Coordinator Dr Kirsty Kernohan, now work alongside 2 Workshop Technicians. Imogen Gunn, Collections Manager for Archaeology, is seconded full-time to the project, and conservators Dr Ayesha Fuentes and Stephanie de Roemer are providing advice and urgent treatment.

Regular moves between Shorts and the CMC have been carried out by the project team, with transport of particularly large and complex objects supported by the art logistics and transport company Constantine. July's move saw the final large objects travel to the CMC, including a model canoe from the Solomon Islands, and an outrigger canoe from Tikopia, both over 7 metres long, and requiring the largest custom pallets yet, built by technicians Milenko Basic and Aran Lomas.

MAA is grateful to the University for its financial support, without which these collections could not have been rehomed so successfully, to the Project Board for its continued scrutiny and support of this challenging work, and to the skilled and experienced team who are improving standards of care and access for these collections.

## Collections Care: Archaeology

Dr Jody Joy, Senior Curator for European Archaeology, was seconded to Acting Director of MAA from April to July 2024 but continued to maintain his curatorial involvement in the Archaeology Section.



Over 5,200 database records were edited, improved or newly created over the course of the year alongside over 3,900 new documentation images uploaded and visible to the public. These were in part achieved by new acquisitions, research enquiries, researcher visit preparation, exhibition development, as well as general collections care and management by Archaeology Section staff.

The archaeology team worked closely with members of the museum's Workshop, and specialist shippers Brown and Ralph, to move the Boum Coffin from gardens in front of the Keyser Workroom where it has sat for several decades, to its new home at the Centre for Material Culture. The coffin was heat treated on its arrival at the external store by Stephanie De Roemer and extensively cleaned. This will extend the life of the object housed away from the effects of further weathering.



Stephanie de Roemer, UCM Conservator, cleaning a Russian deer-skin coat, May 2024. Photograph: Lucie Carreau

## Archaeology Loans

The Archaeology Section has facilitated several short-term and long-term loans for both exhibitions and research. In celebration of the centenary of Sir Cyril Fox's *Archaeology of the Cambridge Region*, the Robert Cripps Gallery at Magdalene College borrowed

hand drawn maps by Fox, held in MAA's archive. These maps were displayed alongside illustrations by the man himself as well as personal items cared for by the National Library of Wales.

The archaeology team continues to support long-term loans, and their renewals, to institutions across the UK. Locally, material from MAA's archaeology collections can be seen in the permanent displays at Saffron Walden Museum and Ely Museum whilst the Norman Cross PoW collection is used by researchers at the Peterborough Museum and Art Gallery. Further afield, MAA objects can be viewed at the Buckingham Old Gaol Museum and Somerset Museum amongst others.

## Collections Care: Anthropology

Dr Ayesha Fuentes continues to provide conservation triage, treatment and consultation for the Stores Move project including on site work at Shorts or the Centre for Material Culture at least 2 days per week. This includes documentation and mediation of hazards including mold, poisons and pesticide residues. She is also the UCM representative to the National Heritage Science Forum Member Council.

Collections staff uploaded over 2,500 new images of objects and updated their records as part of loans documentation, research and community access, and ongoing practices of care. The team improved storage for large objects including Papuan Gulf masks and Sepik figures, and implemented community-led practices for culturally safe storage and access for Pacific and Asian material. In April, staff packed the Gweagal spears for the safe return to Country. MAA's considered and flexible approach to Māori taonga and embedding tikanga Māori in practices of care was used in a case study in Krmpotich and Stevenson, eds (2024) *Collections Management as Critical Museum Practice*.

*Nepalese shaman, Yarjung Kromchhain Tamu, with his rhalbo kule (hat, D 1993.39), which he repaired following moth damage in 2007. Yarjung also returned material, which he had originally deposited in 1993, and recently borrowed for healing rituals*

Staff assisted Mark Murray-Flutter, Senior Curator at the National Firearms Centre, Leeds, to check potential explosives and 36 firearms, classifying them as Antique (as defined under the Firearms Act 1968). They were marked as 'made safe' or needing x-ray investigation. Work has also started fully documenting the 110 items classified as controlled substances by the Home Office.

Anthropology Research: XRF analysis was undertaken of an Australian stone axe (1922.995), and two Ni-Vanuatu axes (1937.188-9, 1927.217) and an axe from the Shetland Islands (1925.408). Caroline Cartwright, senior scientist at the British Museum, kindly assisted gratis with wood analysis of Ni-Vanuatu and Australian material (1922.994, 1922.995, Z 31059) for loan. Dr Shane Ingrey of the La Perouse Aboriginal community created new examples of a hatchet and spear thrower based on the historic items loaned to 'Wadgayawa nhay dhadjan wari (they made them a long time ago)' at the State Library of New South Wales (SLNSW). LiDAR scanning of Northwest Coast material was undertaken by Rudy Reimer (Yumks) of the Squamish Nation, Associate Professor of Archaeology and First Nations Studies, Simon Fraser University.

Joshua Fitzgerald (JRF) of the Faculty of History and artist Adrian Gamboa investigated Mexican board games from the Frederick Starr collection and created an augmented reality game based on the game 'Nuevo Coyote' (Z 39667 and Z 39653) as part of the Cambridge Creative Encounters Partnerships project. In May MAA hosted 'Artistic Responses and Digital Curations: Connecting to Mexico's gaming history with 'Re-Imagining Coyote', a conversation and Q&A by Julian Escott, Adrián Gamboa and Joshua Fitzgerald, enhanced by a display of Gamboa's artworks.



## Anthropology Loans

Staff prepared material for loans in the UK and overseas, including Arctic items to the Polar Museum, Cambridge for 'Arctic Cultures: Collections and Imaginations'. Senior Curator Mark Elliot and Collections Manager Rachel Hand travelled with 39 artefacts and human remains to the Uganda Museum, Kampala, exchanging knowledge and practices of care with museum staff and guardians at the Kasubi Tombs. This was part of the Repositioning the Uganda Museum project, supported by the Andrew W. Mellon Foundation and led by Professor Derek Peterson at the University of Michigan. Additional support for MAA's involvement was provided by the AHRC IAA Rapid Response Fund and the UKRI Participatory Fund.

Over 66,300 visitors saw a basket on loan to 'Taypani milaythina-tu Returning to Country' at the Tasmanian Museum and Art Gallery (TMAG), Hobart. The basket remains available for workshops at TMAG, enabling Tasmania's Aboriginal community to physically reconnect with their cultural heritage and the energy of their ancestors.



Three early pieces from Kamay (Botany Bay) were loaned to the State Library of New South Wales (SLNSW), Sydney, for 'Wadgayawa nhay dhadjan wari (they made them a long time ago)'. Physical engagement with the material was also a key element of community-led workshops with feedback from delegates emphasising the 'sense of pride and connection' to material made their ancestors.

Long-term loans were continued to National Maritime Museum in London (12 artefacts from Oceania) and the Museu de Cultures del Món, Barcelona, Spain (16 artefacts from Polynesia), which were condition checked by Rachel in May.

## Anthropology Loans in 2023 – 2024

### State Library of New South Wales, Sydney, Australia

Exhibition: *Wadgayawa nhay dhadjan wari* (they made them a long time ago)  
 Dates: 4 Sept 2023 – 10 May 2024  
 Objects requested: 3 items from Sydney region

### Polar Museum, Cambridge

Exhibition: *Arctic Culture*  
 Dates: 15 January – 14 September 2024  
 Objects requested: 7 Arctic items from the Archaeology & Anthropology collections

### The Uganda Museum, Kampala, Uganda

Project: Repositioning the Uganda Museum  
 Dates: 10 June 2024 – 30 June 2027  
 Objects requested: 33 artefacts and 6 human remains from Uganda

## Existing long term loans

### Museu de Cultures del Món, Barcelona, Spain

Exhibition: Polynesia Gallery  
 Dates: 13 January, 2014 – 31 January 2027  
 Objects requested: 16 artefacts from Polynesia

### National Maritime Museum, Greenwich

Exhibition: Endeavour Gallery  
 Dates: 1 November 2018 – 1 November 2024  
 Objects requested: 12 artefacts from Oceania

### Tasmania Museum and Art Gallery (TMAG), Hobart

Exhibition: *Taypani milaythina-tu* (Returning to Country)  
 Dates: Exhibition 1 October 2022 – 7 May 2023  
 Community research: 8 May 2023 – 1 November 2024  
 Objects requested: 1 basket from Tasmania

## Collections Care: Photography

This past year the Photo Collections and Studio have been involved in a project with the National Museum of Uganda to photograph objects being returned on long term loan, and to digitise Rev John Roscoe's 3,100 photographs for community sharing. With the assistance of Bernadette Molyneaux, Photo Assistant, we are continuing to digitise the collections, with 8,200 digital images added to the Photo Catalogue during the year. 87% of the Photo Collections are now digitised. An additional 1,250 new studio images were added to the Object catalogue.

With the failure of the air conditioning unit in the Photo Store, concern was raised about the deterioration of the Museum's vulnerable nitrate negatives. A number of conservation measures and surveys have been undertaken to preserve these objects.

Loren Blake, a Trinity Summer Intern joined the Photo team and worked with Polly Hill's photographs from northern Nigeria, 1968-69. Loren has researched and written two blogs for the Digital Lab, 'Head Carrying in Hausaland', and 'The People Behind the Kano Pottery Trade'.



Staff from the Uganda Museum sharing knowledge of Acholi headdress (1927.1523 B) and its materials

In addition to the above volunteers and intern, the Photo Team hosted Dominik Kimmel from the Cambridge-Leibniz Museum & Collection Fellowship scheme, who worked on notions of authenticity.

Paul Beedle continues to volunteer on G.I. Jones photos bequeathed to MAA by Ursula Jones. Max Sidebottom has started volunteering and cataloguing Laurence Pickens photographs of Türkiyesh musical instruments.

## Photographic Collections: Image Reproductions

The demand for Image Reproduction requests continues to raise for a greater diversity of purposes. To more accurately record this demand, from January 2023 all requests for images, along with the number of accessioned items requests, and digital assets delivered are now being recorded.

From 1 August 2023 to 31 July 2024  
 Image Reproductions Licenses issued: 58

Number of images in above IRL: 264  
 Number of images requests handled by Photo Team: 68  
 Number of accessioned items: 2,199 (506 new image files, 1,693 existing files)  
 Number of digital assets delivered: 2,210

## Conservation

MAA subscribes to the University of Cambridge Museums conservation service. This has supported the MAA's aims through scientific, practical and technical expertise in the stabilisation and conservation of objects to enable and facilitate their accessibility and use for loan, display and research activities. Conservation contributes scientific, technical and pragmatic advice in support of the MAA stores move team on documentation, packing, integrated pest management, moving and handling of large objects and delivers first aid interventions supporting the safe and secure processing as part of the time sensitive and dynamic programme of the store decant.

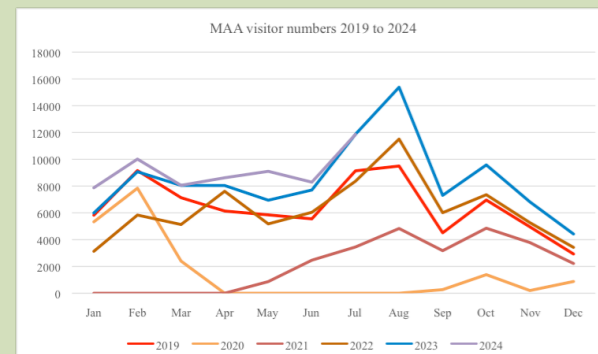
# MUSEUM VISITS AND MAA FRIENDS

## MAA VISITOR ATTENDANCE

Museum visitor numbers have now exceeded pre-pandemic levels. In 2023, visitor figures for the year exceeded 100,000 visitors for the first time. In 2024 at the end of Q2 visitor numbers are 12% above visitor numbers for the same time in 2023.

A new team of volunteers supporting with audience research data collection started in August 2023 to support the Museum collect baseline data prior to gallery developments.

Entry to the Museum remains free, including for temporary exhibitions. Shop revenue and venue hire support other museum activities.



## MAA FRIENDS

In 2023-2024 the MAA Friends committee arranged a series of online and in person events. The highlight of the series was the 2023 von Hügel lecture given by Dr Leah Lui-Chivizhe, Senior Lecturer in Indigenous Histories, University of Technology Sydney, on 'Torres Strait collections and "the things we like best to know"'. Dr Lui-Chivizhe is one of the Curators for the Fault Lines exhibition, which will open in December 2024.

Other events have included presentations from Dr Ayesha Fuentes on documenting hazards and the legacies of colonial knowledge production in the collection of MAA; from MAA Friends Chairman, Nick Stanley, on Clementine Churchill's Asmat Shields and from MAA Senior Curator Dr Mark Elliott on The Last Mughal Emperor's Snakes and Ladders board.

New members are regularly welcomed to the group and a new category of student membership was introduced in 2023. The group encourage discussion between people with a variety of professional and personal interests in the collections areas of the Museum.



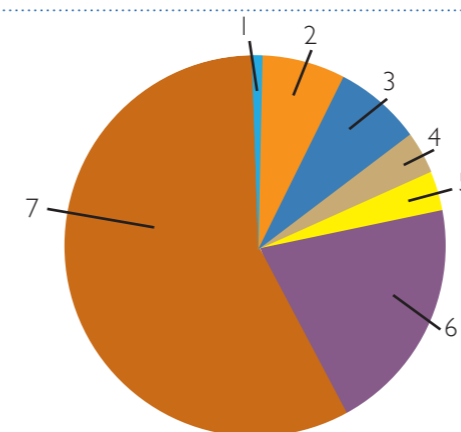
Mark Elliott's curator talk in November 2023 for the MAA Friends: *Shatranj-i 'urafā, snakes and ladders game board, 1951.995*

# FINANCE



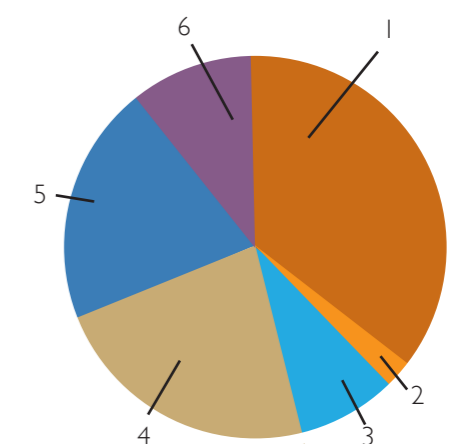
Core funding for the staff, facilities and infrastructure of the Museum is provided by the University of Cambridge. Recurrent support is provided by Research England's Museums and Galleries Scheme. The Museum also receives indirect support from Arts Council England through the University of Cambridge Museums, as a National Portfolio organization. The Museum is grateful to have received a range of grants for research, collections care, acquisitions and other purposes from LMU Munich, Isaac Newton Trust, the Arts and Humanities Research Council, Headley Trust, Trinity College and other sources.

Income (£,000)	£	Expenditure (£,000)	£
UCM Priorities Funding	30	Pay	1,029
Research Grants Income	299	UCM Priorities Funding Pay Costs	47
Investment Income & Bank Interest	273	Non Pay	178
Grants/Donations	145	Stores Move Expenditure	821
Income from MAA Friends/Directors Circle	5	Premises & Other Indirect Costs	558
Earned Income	116	Research Grant Expenditure	299
Stores Move Income	703	<b>Expenditure Total</b>	<b>2,932</b>
MEGTR Income	9		
University - Direct, Indirect & Premises Allocation	2,267		
<b>Income Total</b>	<b>3,847</b>		



### Income

- 1. UCM Priorities Funding
- 2. Research Grants Income
- 3. Investment Income & Bank Interest
- 4. Grants/Donations
- 5. Earned Income
- 6. Stores Move Income
- 7. University - Direct, Indirect & Premises Allocation



### Expenditure

- 1. Pay
- 2. UCM Priorities Funding Pay Costs
- 3. Non Pay Premises and other Indirect Costs
- 4. Stores Move expenditure
- 5. Premises and other Indirect Costs
- 6. Research Grant Expenditure



## Anthropology acquisitions 2023

### Donations

2023.19: Poster of Chugach armour (MAA 1922.950) produced by the Chugach Alaska Corporation for community use following its 2015 loan to Anchorage Museum for the exhibition 'Arctic Ambitions: Captain Cook and the Northwest Passage'. Donated by the Chugach Alaska Corporation, through John F. C. Johnson, Vice President of Cultural

### Resources

2023.24: Untitled black and white print (figures and aeroplane), by Mattias Kauage, 1987, Papua New Guinea. Donated by the collector, Mary Clare Adam in 2016.

2023.37: 'Displaced Mihi' by Lyonel Grant (2021). The atypical bronze tekoteko figure of a meeting house welcomes visitors to a northern hemisphere repository of treasures. The surface is covered with scripts that maps the complexity of colonial histories, including the displacements of heritage. Donated by John and Fiona Gow, and whanau [family].

### Purchases

2023.7-17: Artworks purchased for display in Colour: Art, Science & Power, viz: 'Humanae' a digital colour print by Angélica Dass, 2022; 'Kaleidoscope' (2022), crocheted cotton yarn on calico by Cambridge Yarn Collective (Hilary Butler, Clare Collier, Sophie Neville and Dorothy Singer) and nine Pride flags used within the LGBTQ+ community to advocate for specific rights.

2023.18.1-3: 'From Eden to Ecocide: Tale of Human Impact I-II'. Acrylic triptych by Enotie Ogbobor (2023) depicting the evolution of the environment and man's relationship with it, from adaptation to dominance and ending in destruction. Commissioned from the

artist as part of the project TAKING CARE - Ethnographic and World Cultures Museums as Spaces of Care (October 2019 - October 2023) which places ethnographic and world cultures museums at the centre of the search for possible strategies to address these issues.

2023.25-30: Six artworks from 'Civilisations', a series of artworks by Tony Philips, first TAKING CARE artist in residence at MAA and (displayed October 2021- March 2023). The works responded to collections at MAA and link contemporary life in Britain with ethnographic collections viz: 'Civilisation I', 'Faces', 'Old man feeding a dragon', 'Civilisation II', pen and wash drawings (2020) and two untitled (Moche pots) hessian panels 2021).

2023.33-36: Material commissioned as part of the Affordances project and exhibited in 'Re: Entanglements: Colonial collections in decolonial times', viz: Scarf and tunic by RitaDoris Edumchieke Ubah; 'Qmwan nqr dia uyi edo yi', a free-standing brass mask by Victor Chiejine Mowete, depicting the British colonial officer and collector N.W. Thomas; an ukhurhe or wooden ancestral rattle staff by Christopher Osayimwen, depicting N. W. Thomas and 'First Contact', brass and steel figure by Andrew Omote Edjobeguo, depicting N.W. Thomas supported by ukhure staffs.

2023.38.1-3: '5000 Year Old Whisper' by Aotearoa New Zealand-based Samoan artist John Ioane, 2006. A Cyprus fir wood sculpture consisting of three "totems" coated in white marine grade paint. Purchased in 2006 from Whitespace Art Gallery through the generosity of the Art Fund. Funded by the Crowther-Beynon Grant

2023.5-6: Pakam Rope. Used by hmor chang (elephant doctors) to catch elephants. Made by Oh, Afpinan, Pradit and Kumnong Salangam and Boonma Saendee, purchased from Supatra and Sunthorn Soonsok. Also a twisted iron necklace. Collected by Alisa Santikam during

PhD fieldwork with Kui communities in Thailand.

2023.31: Warup or dugong harpoon, Torres Straits. Collected by Dr Jude Philp 1997/8 and exhibited in 'Torres Strait Islanders: An Exhibition marking the Centenary of the 1898 Cambridge Anthropological Expedition' (1998 - 2000) but not accessioned.

2023.32: 'Akh' Olokun. Free-standing cast brass pot of the Edo and Yoruba deity Olokun commissioned from Ehigie, Mark and West Ihama as part of the Affordances project and exhibited in 'Re:Entanglements: Colonial collections in decolonial times'. The pot references a clay Olokun pot (Z 12112) collected by the British colonial officer N.W. Thomas in 1909.

## Archaeology acquisitions 2023

### Donations

Angela, Beverley and Leslie Howkins: an Early Medieval spearhead from Hildersham, Cambridgeshire, collected by John Howkins in the early-to mid-1970s (2023.1).

Dizzy Gibbs: one Medieval handled jug and one Post-Medieval apothecary jar of Delftware both found by Leslie Elnor in Cambridge in the 1930s (2023.2 and 3).

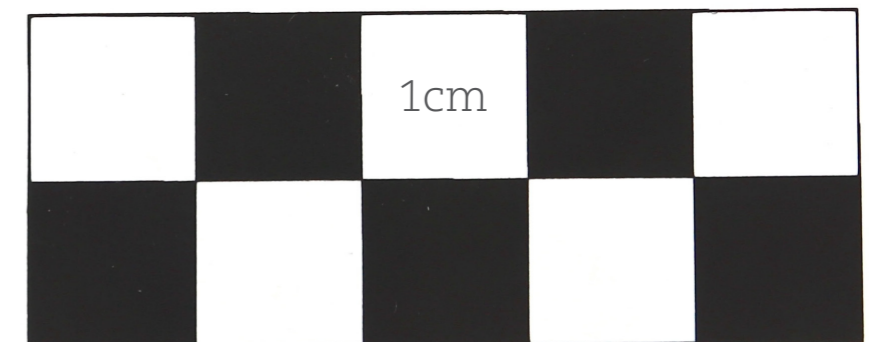
3 x digital images by Noeleen Timbery and Jocelyne Dudding made during the Repatriation of Gweagal Spears to La Perouse Community, 22 April 2024. DG.168743.MUS – DG.168745.MUS

### Purchases

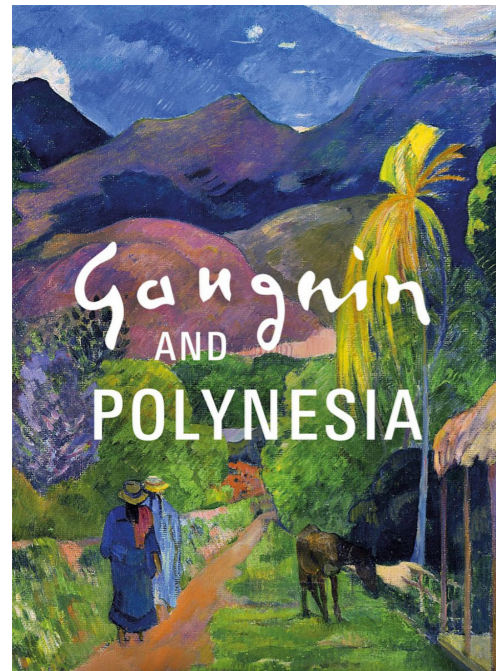
British Museum Treasure Trove: a Late Bronze Age metalwork hoard and sherds from its ceramic vessel found by a metal detectorist on cultivated land in Heydon, Cambridgeshire in 2017 (2023.20.1-402). British Museum Treasure Trove: an Early Medieval silver strap end found by a metal detectorist on cultivated land in Glatton, Cambridgeshire, in 2020 (2023.22).

British Museum Treasure Trove: an Early Medieval gold and garnet pendant found in Hatley, Cambridgeshire, in 2020. The purchase of this Treasure item was kindly supported by the John Pickles Fund (2023.23).

The new acquisition from Hatley, Cambridgeshire. A gold and cabochon garnet pendant from the 7th century, 2023.23. Photograph: Lily Stancliffe



## PUBLICATIONS



Carreau, L. and Gunn, I. 2024. Moving On: Rethinking Practice and Transforming Data at the Museum of Archaeology and Anthropology, University of Cambridge. *Collections* 20(1), 8-26.

Fuentes, A. 2023. Establishing context and continuity for the use of human remains in Tibetan ritual objects: Conservation as research methodology. AIC General and Concurrent Session Postprints, vol 1, 29 July 2023

Miller, I., Youse, Z., Bickey, T., Haddow, E., Mate, G., Zubrzycka, A., Prangnell, J., Fairbairn, A., Robinson, H., Baumgartl, T. and Flexner, J.L. 2024. Developing a holistic and collaborative approach for the archaeology of Australian South Sea Islanders in Queensland. *Archaeology in Oceania*. <https://doi.org/10.1002/arco.5330>

Thomas, Nicholas. 2024. *Gauguin and Polynesia*. London: Bloomsbury (see left)

Thomas, Nicholas. 2024. The painting of modern Polynesian life, in Henri Loyrette (ed.) *Gauguin's World: tōna iho, tōna ao*, pp 85-93. Canberra: National Gallery of Australia / Houston: Museum of Fine Arts.

Thomas, Nicholas. 2024. For access, *Journal of Museum Ethnography* 37: 1-5.

Thomas, Nicholas. 2024. Who was Jutta Merensky? In search of a German photographer of the Pacific. *Journal of New Zealand and Pacific Studies* 12: 73-82.

## STAFF LIST



### Director & Curator

Professor N. J. Thomas BA, PhD, FAHA, FBA

### Senior Curator (Archaeology)

J. P. Joy BA, MA, PhD, FSA

### Senior Curator (Archaeology)

J. Lobo Guererro Arenas BA, MA, PhD

### Senior Curator (Anthropology)

M. J. Elliott MA, PhD

### Senior Curator (Anthropology)

A. C. Herle BA, MPhil, PhD, FRAI  
(until 30 September 2023)

**Senior Research Fellow and Emeritus Professor**  
(from 1 October 2023)

### Senior Curator (Anthropology)

E. Haddow MA, PhD (from 1 May 2024)

### Head of Public Engagement and Learning

S-J. Harknett BSc, MA

### Manager, Photographic Collections

J. Dudding MA, PhD

### Collections Manager (Archaeology)

(Stores Move): I. L. Gunn BA, MPhil

### Collections Manager (Anthropology)

E. A. Wilkinson BA, MA

### Collections Manager (Anthropology)

R. Hand BA, MA

### Museum Manager

L. Hockley BA, MA

### Administrative Assistant

M. S. Hugow (until 22 September 2023)

### Administrative Assistant (part time)

H. Sutton BA (from 9 October 2023)

### Administrative Assistant (part time)

P. Barrett (from 30 May 2024)

### Head of Workshop

M. B. Buckley

### Workshop Technician

F. Galarza Rubiano BA, MA

### Visitor Services Manager

K. Phizacklea BA, PGDip

### Front of House Assistant/Shop Supervisor

G. C. Davis BA

### Museum Attendant (part-time)

J. C. Norman BA (until 7 May 2024)

### Front of House Assistant (part-time)

P. Birkett Mgr

### Front of House Assistant (part-time)

F. Case MA (until 14 April 2024)

### Front of House Assistant (part-time)

S. Sivyer

### Front of House Assistant (part-time)

I. Jakobsen BA (from 14 June 2023)

### Front of House Assistant (part-time)

A. Pryer BA

### Front of House Assistant (part-time)

T. Smith BA (from 23 May 2024)

### Research Associate (Conservation)

A. C. V. Fuentes BA, MA, PhD

### Research Assistant

D. A. Simpson BA, MPhil, PhD (until 30 August 2023)

### Research Assistant

A. Gupta FDip, BA, MPhil

### Research Assistant

S. Saggat BA, PhD (from 11 September 2023)

### Teaching and Collections Assistant (Archaeology)

(part time) L. Pencliffe BA, MA

(from 11 September 2023)

### Collections Assistant (Anthropology)

G-M Hsu MA (from 11 September 2023)

# STAFF LIST

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## **Collections Assistant (Photography) (part-time)**

E. Bell PhD (from 11 June 2024)

## **Collections Team Coordinator (Stores Move)**

L. Carreau MA, PhD

## **Project Administrator (Stores Move)**

A. Doering (from 14 August 2023)

## **Assistant Coordinator (Stores Move)**

K. E. Kernohan MA (Hons), MRes, PhD  
(from 11 September 2023)

## **Collections Assistant (Stores Move)**

K. M. Dring MA

## **Collections Assistant (Stores Move)**

E. A. Penycad BSc, MSc, PhD

## **Collections Assistant (Stores Move)**

E. R. Shorter MA

## **Collections Assistant (Stores Move)**

A. Edgeworth

## **Collections Assistant (Stores Move)**

S. Chinneck MA, MSc

## **Collections Assistant (Stores Move)**

E. Laver BA, MPhil

## **Collections Assistant (Stores Move)**

Z. Blumenthal BA, MSc (from 11 September 2023)

## **Collections Assistant (Stores Move)**

H. Donoghue BA, PhD, FRAI

## **Collections Assistant (Stores Move)**

I. Ghabriel BA, MA, PhD (from 11 September  
to 14 June 2024)

## **Collections Assistant (Stores Move)**

J-H Hartung BA, MA, PhD (from 11 September 2023)

## **Collections Assistant (Stores Move)**

A. Jones BA (from 11 September 2023)

## **Collections Assistant (Stores Move)**

N. Klages-Miller BA, MA (from 15 April 2024)

## **Collections Assistant (Stores Move)**

C. McKenna BA (from 20 November 2024)

## **Collections Assistant (Stores Move)**

S. Wardle BA, MA, PhD (from 11 September 2023)

## **Collections Assistant (Stores Move)**

J. Zhang BA, JD, MSt (from 11 September 2023)

## **Collections Assistant (Stores Move)**

D. Zhou MA, MSc (from 11 September 2023)

## **Workshop Technician (Stores Move)**

M. A. Basic Noguera

## **Workshop Technician (Stores Move)**

A. Lomas

## **Education and Outreach Assistant (part-time)**

R. Law, BA, MA, PhD, PGCE

## **Education and Outreach Assistant (part-time)**

S. D. Peters-Valton BA (until 30 October 2023)

## **Digital Communications Assistant**

R. Rees MA

## **UCM Organics Conservator**

S. de Roemer BSc, MA (Shared UCM post assigned to  
MAA part-time (from October 2023)

## **Honorary Assistant Curator (American Archaeology)**

M. H. Harris AB, MA

## **Additional support was provided by the Faculty of Human, Social and Political Sciences Support Staff as follows:**

HSPS Finance Team

HSPS HR Team

HSPS IT Team

Additional staff were employed at various times during the year through the University of Cambridge Temporary Employment Service to support activities across the Museum.

We also acknowledge the support of over 80 volunteers who support the Museum throughout the year. Their roles include welcoming visitors and gallery stewarding, audience research and activity support.

*Back cover: Ayesha Fuentes, Research Associate (Conservation), cleaning a Naga tiger-skin shield prior to a move, June 2024.  
Photograph: Katrina Dring*



