Annual Report
2024 / 2025

maa
museum of and archaeology anthropology

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Cover photo: Visitor in the Maudslay Gallery, MAA
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Our Mission

Since 1883 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

2024 / 2025 FACTS & FIGURES

Over 2024 – 2025 the Museum of Archaeology and Anthropology

- Welcomed 97,406 visitors
- Provided 485 learning and participation sessions, events or visits to 7,278 children and young people and 3,269 adults
- Ran 29 events for 385 adults and 184 children
- Involved over 100 volunteers in our work, for in excess of 3,000 hours
- Hosted 240 researchers for 145 visits and they viewed in total 9,754 objects

DIRECTOR'S INTRODUCTION

New Horizons Workshop (LMU-MAA), Trinity College, May 2025. Panel members from L to R: Professor Nicholas Thomas, Dr Leah Lui-Chivizhe, Taloi Havini, Noelle Kahanu, Jordan Wilson, Alafuro

Over the 2024-25 academic year, the numbers of public visitors continued to grow and is now consistently around 100,000 per annum, a significant increase on the period before Covid, and still more so on the early 2000s, when they were around 20,000 pa. Public engagement programmes and collections study visits have similarly been very busy. Successes with grant funding and otherwise are detailed in this year's report. The year's highlights include:

- The Museum's first grant from the Esmée Fairbairn Foundation in nearly 20 years, of £92,000, was awarded to Senior Curator Jimena Guerrero Lobo Arenas for 'From the Caribbean to Cambridge', which will support work towards an exhibition in 2027

- Sarah-Jane Harknett, Head of Learning and Public Engagement, completed her doctorate through the University of Hertfordshire; her project was practice-based and drew upon her engagement and evaluation work at MAA and across the University of Cambridge Museums consortium

- The 'Beneath our Feet' exhibition on the archaeology of the Cambridge region, curated by Jody Joy, closed at the beginning of the year. It had 145,000 visitors, more than any previous temporary exhibition at the museum.

- 'Fault Lines: Imagining Indigenous Futures for Colonial Collections', the succeeding exhibition, opened in December, 2024 Supported through collaboration with LMU Munich, it extended MAA's commitment to co-produce with Indigenous partners, in this case Noelle Kahanu (Hawai'i), Jordan Wilson (British Columbia), Taloi Havini (Bougainville) and Leah Lui-Chivizhe (Torres Strait). Together with LMU, the Museum convened an international symposium at Trinity College in May, 2025, which brought together participants in-person and online, including some of the artists represented in the exhibition from many countries including Canada, Australia, New Zealand, Germany, the United States and elsewhere.

- The University's 2023 decision to repatriate 116 artefacts looted from the kingdom of Benin in present-day Nigeria to the Nigerian National Commission for Museums and Monuments moved significantly closer to implementation.

However, most importantly, mid-2025 marked the conclusion of the Stores Move Project. In fact there were (and will be) a number of

'endpoints', from a party on 21 March to say goodbye to the old store, known as 'Shorts' (after the aircraft company which used the space during WW2), our farewells to the wider team of move assistants in late April, to full reporting and the final meeting of the Project Board, which has overseen both the building work and the move project for the University, scheduled for early October. One of the most positive aspects of the programme has been that the CMC is not, only now, opening for business, but has been an increasingly busy and lively 'contact zone' over the last couple of years, hosting many community and research groups, students, academics, and curatorial colleagues.

In June 2025, Senior Curator Eve Haddow and I hosted a DAAD-funded network of German material culture scholars. Eve welcomed them by reading Adrian Mitchell's 1984 poem, 'On the beach at Cambridge', an evocation of post-nuclear attack, written from the Bunker. Following the session, Vilsoni Hereniko, an eminent filmmaker and anthropologist at the University of Hawai'i who was a guest of the network, wrote a new poem, 'Resurrection', in response to the large Tahitian tapa that we had brought out for view. The building and indeed the collections undoubtedly bear troubling histories, at once particular to Cambridge and speaking global connections, that are also thought-provoking, enabling, and inspiring. The CMC is already and will become much more than a museum 'facility' — it will exemplify the commitment to research, access and engagement that is at the heart of the Museum's identity. A donation of £250,000 has enabled MAA to appoint learning and collections staff to facilitate engagement with CMC collections over 2025-27.

The Stores Move itself is more fully reported upon below; I want to underscore that the work was conceived, and has been delivered, in a way informed by imaginative and experimental thinking about artefacts and collections. While, inevitably, not absolutely all the material that was located at Shorts or elsewhere in MAA's offsite stores has been fully processed, the project has been transformative in many ways beyond the safe physical move and rehousing of artefacts. In particular, documentation and accessibility have been radically improved, and the proportion of the collection that is visible and accessible online has been enhanced to an unprecedented extent. The project learned from the work of colleagues engaged in collections moves in the UK and elsewhere, but arguably also moved beyond, and offering an ambitious sense of what such projects involve, that we have shared and will be sharing through conferences, publications and otherwise.

I therefore wish to express my profound thanks to all those who have brought their energy, thought, care and dedication to the project since its inception — to all those employed on the project, and all the other members of museum staff who have contributed in a variety of ways, not only since 2020 but previously, over the many years it took to win university support and design both the construction and move projects. It is inappropriate to name individuals in this context, since so many different people have contributed, some extensively, over the longer period, but I have to mention Senior Curator Mark Elliott whose critical thought, support and advocacy have been crucial, since early meetings of project board nearly ten years ago, up to now. No sabbatical can be more deserved than the one he will be taking next academic year.

Nicholas Thomas
August 2025

Filming conversations between Marina Valez Vago and Julietta Aranda on cross-cultural concepts of carrier bags. Photograph: Rachel Hand

Musician Angeline Morrison and grower Marcus MacDonald with Nigerian stringed instruments as part of the filming for Crossing Continents: Collections Research as Resistance. Photo: Rachel Hand

RESEARCH

ANTHROPOLOGY RESEARCH

RETHINKING RELATIONSHIPS

The Museum is partner in Rethinking Relationships, a two-year Arts Council England funded project linking MAA, the Pitt Rivers Museum, Horniman Museum and Gardens, World Museum Liverpool and the Museum Ethnographers Group to museums in Africa and African communities in the UK. Online workshops with Ugandan communities have been organised by project relationship manager Thomas Fearon, and the project has provided a context to further the collaboration with the Uganda Museum and the Uganda Community Museums Association (UCOMA) following the return of artefacts to Kampala last year. Ella Beaudoin, a doctoral student in Archaeology, is carrying out related research on contemporary mobilisation of historic collections from Kenya, supervised by Mark Elliott.

HIDDEN IN PLAIN SIGHT

Ayesha Fuentes was seconded to the AHRC-funded project Hidden in Plain Sight (HiPS), a collaboration between Queen Mary University of London and Cambridge University Libraries focusing on historical and scientific analysis of premodern sacred books. A key contribution is bringing cross-disciplinary scholars and practitioners to engage with artefacts at MAA, chiefly from the Himalayas and South Asia. Ayesha also led an expedition of HiPS team members to Bhutan to develop techniques of imaging and conservation. Linked to the project, Semaneh Sabzekar, a Collaborative Doctoral researcher at QMUL and MAA, is working with Mark Elliott on Islamic amulets at MAA and the University Library.

UNBOXING SKEAT

Throughout the year, a diverse group from across the University and beyond has been working to develop strategies for unlocking one of the most important ethnographic collections from Asia at MAA: the Walter W. Skeat collections from West Malaysia and southern Thailand. The collections have been in Cambridge since 1899 but have never been comprehensively studied and remain difficult to access, physically and intellectually. In January we hosted the Unboxing Skeat project, led by Iza Hussin of POLIS, for a week-long exploration of the Wayang Che' Abas, a complete shadow puppet theatre from Kelantan, Malaysia and the oldest of its kind anywhere. Subsequent workshops explored the broader Skeat collection of over 2000 items and its museum life, bringing together practice and scholarship. A major research project is being developed on this uniquely important collection in the coming years.

Researchers from the Unboxing Skeat project.

Kanaka ʻŌiwi/Native Hawaiian artist Kunāne Wooton made a replica of this 18th-century shark tooth weapon (1925.366) several years ago and saw it for the first time in person while attending the New Horizons symposium in May. Photograph: Rachel Hand

ANTHROPOLOGY RESEARCH VISITS

The Anthropology team welcomed 108 visitors over 152 research days, accessing 1,025 objects. This included 34 staff and students from the University of Cambridge, and a 3-week knowledge exchange programme hosting Jimmy Maʻiaʻi, Pacific Collections Manager at Tāmaki Paenga Hira Auckland War Memorial Museum. We supported collections access for delegates of Uganda Museum, the Khama III Memorial Museum, Botswana, and MAA's Fault Lines symposium. We also welcomed Kataraina Poi (Tairāwhiti Museum, Aotearoa New Zealand) and Laʻakea Ai (Bishop Museum, Hawaiʻi) from the British Museum International Training Programme.

Other International visitors included Noongar researcher Ken Hayward as part of a scoping project locating Aboriginal artefacts from areas of Western Australian. His son Jordan Hayward sang Noongar language songs in the gallery, including a new song written about travelling from Country to Cambridge, accompanied by Ken on the didgeridoo. Māori conservator and weaver Rangituatahi Te Kanawa MNZM joined Noelle M.K.Y. Kahanu and Hattie Hapai to research and develop an exhibition mount for an ahu'ula (feather cape) from Hawai'i for the Fault Lines exhibition. Basketry specialist Abe Sanchez (Purépecha) and Theresa Ambo (UCLA) examined Californian basketry, sharing details with Chumash weavers to support their practice. We also welcomed Enid Tom, Shawnee Gorringe, Rodney Carter, and John Clarke from across Australia and Jason Kariwiga from Papua New Guinea as part of The Duckworth's project 'Bringing the Ancestors Home: How Cambridge collections can support repatriation using osteobiographies'. Masaai elder and activist Samuel Nangira returned to MAA as part of an ongoing project of reconciliation and healing.

Uganda Museum visit. (L-R) Doreen Katusiime, Permanent Secretary Ministry of Tourism, Wildlife and Antiquities, Mark Elliott, Nelson Abiti, Curator, Uganda National Museum, JohnMarie Kyewalabye, and Jackline Nyiracyiza, Ugandan government commissioner in charge of museums and monuments. Photograph: Rachel Hand.

Designer and artist, Alafuro Sikoki-Coleman researching Nigerian material at the Centre for Material Culture. Photograph: Rachel Hand

Researchers from nearer home included Nigerian-born designer and artist, Alafuro Sikoki-Coleman, and Jake Mac Siacais and Piarais Mac Alastair from Forbairt Feirste, the Belfast-based Irish language development agency. Wider local and international community connections were created during filming projects. African musical instruments came alive during filming by musicians and activists as part of 'Crossing Continents: Collections Research as Resistance', while conversations between artists and researchers on the 'Carrier Bag project' focused on cross-cultural concepts.

Jimena Lobo Guerrero Arenas adds to the large-scale painting in the Andrews Gallery, 2025.

ARCHAEOLOGY RESEARCH

In late 2024, Senior Curator Jody Joy'sbook *The Snettisham Hoards* was published. Co-written by Julia Farley from the British Museum, and published by British Museum Press, it is the culmination of a 15-year project to study and publish the precious metal finds from the well-known Iron Age hoards from Snettisham, Norfolk. The book has been very well received, and Julia and Jody have been invited to give many presentations about their research both in Britain and internationally. Continuing his study of the archaeology of the Cambridge Region, Jody also researched the role of archaeological sites and museums in promoting well-being. In May, working with Dr Rob Wisemen from the CAU, Jody obtained £20,000 funding from the Fenland Futures Archaeological and Heritage Initiative to investigate later prehistoric metalwork from the Cambridshire fens.

Senior Curator Dr Jimena Lobo Guerrero Arenas was awarded the Esmée Fairbairn Collections Fund for her project From the Caribbean to Cambridge: Reimagining Pre-

Columbian Archaeology Collections Together. The two-year project brings together Caribbean diaspora communities in the East of England to collaboratively reinterpret and co-curate MAA's Caribbean collections. It will include community-led workshops, the museum's first permanent Caribbean cases, and interactive tools such as 3D scanning and digital storytelling.

People & Stuff: A Subversive Collaboration launched in March 2025 as an ambitious participatory research and art intervention that transformed the World Archaeology Gallery into a living visual "map" linking people, places, and objects across time. Created by artist Alana Jelinek (Royal College of Art) Staff, academics, community groups, and visitors were invited to contribute stories and reflections on the collections. Supported by a UKRI Impact Accelerator Award and a Starter Fund Research Grant, People & Stuff reflects MAA's commitment to co-creative, critically engaged curation.

In July 2025, Senior Curator Dr Jimena Lobo Guerrero secured a fully funded AHRC Collaborative Doctoral Partnership (CDP) studentship with the University of Cambridge. Starting in October 2025, the project—Reimagining Caribbean Collections—will explore over 3,000 Caribbean objects at MAA and the University Herbarium. A PhD student will work with Caribbean communities to advance decolonial and inclusive curatorial practices.

Alongside her work at MAA, Senior Curator Jimena Lobo Guerrero Arenas is leading Understanding the Commons: A Social Archaeology of Urban Livelihoods in Mompox, Colombia. The project explores how shared

Jody Joy and Julia Farley signing copies of their book at Topping Bookshop in Ely.

spaces and resources have shaped everyday life in the historic town, examining their material and social roles in memory, resilience, and local identity.

Dr Catherine Namono (left) and Dr Ashley Coutu (right) sampling material from Nyero, Uganda

ARCHAEOLOGY RESEARCH VISITS

Through the work of the Stores Move Project MAA's archaeology collections have become more visible and accessible than ever before leading to increased research visits. The archaeology collections staff hosted over seventy researchers across 135 days seeing in excess of 6,000 objects. Researchers came from within the university, from across the UK, and internationally.

Collections from across the world have been studied by researchers from various institutions, organisations, and societies. Of particular interest this year, and highlighted here, has been the large ancient Egyptian collections, material from Jebel Moya and, more locally, Early Medieval grave-groups and flint working from Cambridgeshire. Pablo Barba, recipient of the Egypt Exploration Society Centenary Award, analysed the collection of mud seals from Hierakonpolis, looking for fingerprints to understand sealing and administrative practices. Axelle Brémont-Bellini and members of the Naqada Unified Base for Tomb Information group studied material stemming from Sir Flinders Petrie's excavations at Naqada in order to reconstruct tomb contents. Rennan Lemos of the University of Cambridge Archaeology Department was joined by student trainees in the study of Old Kingdom faience production. Isabelle Vellay Gregory and Patrick Quinn of UCL studied more than 150 figurines from Jebel Moya, undertaking pXRF analysis to understand the ceramic composition and manufacturing traditions in Sudan. Katie Haworth, Research Fellow at King's College Cambridge, studied grave-groups at Hooper's Field, Linton and Little Wilbraham to create a new classification of beads to further refine the current phasing of sixth-century furnished burials. University of York PhD candidate, Grace Thornhill, has been studying Neolithic flint working across the UK with the focus at MAA on the extensive Hurst Fen assemblage excavated by Grahame Clark during the 1950s. In February 2024, Dr Caterine Namono, recipient of a Crowther-Beynon Grant, conducted a more detailed study of material from Nyero, Uganda, focusing on an engraved bone, associated faunal remains, and ochre samples. Dr Ashley Coutu, Research Curator of African Archaeology and Deputy Head of Research at the Pitt Rivers Museum, led the scientific analysis of the objects.

NUMBERS

Archaeology Research Visits – numbers
51 visits
73 researchers
135 research days
6,105 objects

ARCHAEOLOGY OTHER ACTIVITY

Imogen Gunn gave two talks on the subject of the Cambridge Ale Jug during the year, one to the Cambridge Association for Local History (5 October 2024) and to the Houghton and Wyton Local History Society (24 September 2025). Her talk to the former unexpectedly resulted in the donation of related material by CALH member Chris Jakes in 2025 (see next year's Annual Report). She also gave a talk to the Fen Edge Archaeology Group on the Stores Move Project (6 June 2025).

As part of the Reframing African Pasts project, the archaeology team were joined by two interns, Elizabeth Spencer and Laurie Patterson, worked on the Iron Age Ghana collection from the end of September to the end of November 2024. Together they produced 445 photographs representing 987 objects from sites all over Ghana. Their work was published in MAA's Digital Lab as "Snapshot: Processing the Iron Age Ghana Collection for the Reframing African Pasts Project"

Six MPhil Archaeology/Heritage volunteers undertook bespoke week-long projects over the Easter vacation where they applied their theoretical skills to the world of museum archaeology. Projects included obsidian tools from Louis Leakey's excavations at Gamble's cave, Leslie Mackintosh's collection of ancient Egyptian scarabs and Murray's collection of Bronze Age axes from Ireland.

Issam Koubaj's visit to study the Syrian beads, 2024.

In December 2024 MAA was joined by members of the Diaguita-Kakan community for a research visit and workshop. Ceramicist, Doña Rosa Zepeda Araya from Combarbalá, demonstrated the techniques needed to create jarro zapatos ceramics to a group of MAA staff, students, and community members.

Renowned artist, Issam Kourbaj visited the Keyser Workroom to study a select group of beads from Syria. This visit was to establish an understanding of these collections in preparation for an upcoming intervention in the galleries.

Vicente Alfaro and Doña Rosa Zepeda Araya members of the Diaguita-Kakan community, during their research visit and workshop.

Archaeology staff welcomed Latin American fellows Julián Roa Triana, Daniel Lira, and Fernando Astudillo as part of the British Museum's International Training Programme, along with Danny Zorover (Head of the Americas) and Louise de Mello (Head of SDCELAR). Their visit included a tour of the museum and the Centre for Material Culture, providing opportunities for exchange and future collaboration.

PHOTOGRAPHY RESEARCH

Research is ongoing on Ethel J. Lindgren's photographs from her fieldwork with Sámi in Sweden from 1934 - 1951, with a focus on identifying individuals and improving access to the images by descendants. As part of this, a portrait of a Sámi woman with her Lapphund was published on MAA social media platforms and quickly became the Museum's highest viewed post with 67,500+views, 661 likes, 70 shares and 29 comments on Facebook alone. The post created new connections we are continuing to communicate with.

Eona Bell researched the life story of Baubi Urqhart, after seeing her portraits within the Folklore collection. Eona's resulting blog being picked up by BBC Radio Shetland, and she was interviewed for their 'Good Evening Shetland' programme on the 17th of June.

MAA administers two historic endowments, the Crowther-Beynon Fund and the Fredrick Williamson Memorial Fund. Research grants are made available from both annual and the recipients for 2024-5 can be found on the museum website.

Photography research visits	
Visits	27
Researchers	61
Researcher Days	61
Objects seen	3336

Image of Sámi woman with her lapphund by E.J. Lindgren, July 1938. N.22369.LIN

Fault Lines exhibition designer Alafuro Sikoki-Coleman and curator Jordan Wilson with artwork by Atheana Picha.

EXHIBITIONS

ANTHROPOLOGY

In December 2024, we opened Fault Lines: Imagining Indigenous futures for colonial collections. The exhibition examines historic fractures and future possibilities between museums and Indigenous communities, responding to current debates regarding colonialism, collections, and custodianship. It was led by an international curatorial collective including Noelle M.K.Y. Kahanu, Leah Lui-Chivizhe, Taloi Havini, and Jordan Wilson. Designed in four sections, Fault Lines represents the curators' homelands of Hawai'i, Torres Strait Islands, Autonomous Region of Bougainville, and the Salish Sea. The collective worked closely with Research Assistant Shelley Saggar, designer Alafuro Sikoki-Coleman, and the MAA Anthropology team. Alongside older material cared for by MAA, Pitt Rivers Museum, and the British Museum, the exhibition features new works by artists from Hawai'i and Northwest Coast of Canada, as well as a film by Taloi Havini. A related 2-day symposium hosted in Cambridge in May 2025. Fault Lines received funding through the European Research Council grant 'Indigeneities in the 21st Century'.

ARCHAEOLOGY

Following the success of the Beneath our Feet exhibition, the display of the Trumpington bed burial from the exhibition was adapted and incorporated into the permanent displays in the Clarke Gallery. Chloe Pearce and Lily Pencliffe also adapted another display from Beneath our Feet to create a small exhibition about Treasure in the Spotlight Gallery.

In the World Archaeology Gallery, the interpretation of Professor Dorothy Garrod's case was revised to highlight the collaborative nature of fieldwork. The update now includes Yusra, the Palestinian woman central to Garrod's Mount Carmel excavations, recognising her key role and the broader contributions of local women to archaeology.

Conservator and weaver Rangituatahi Te Kanawa studying a Hawaiian ahu'ula (feather cape) in preparation for display in Fault Lines exhibition.

TEACHING

During the academic year 2024-2025, 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 academic year 2024-2025 Senior Curator Jimena Lobo Guerrero Arenas co-convened the A33/G15 Archaeology of South America paper and gave lectures on the A24 Medieval Globe, A1 World Archaeology and A2 Archaeology in Action in the Department of Archaeology. She also contributed with a practical session held at the CMC, for the SAN4b: South America paper in the Department of Anthropology and the Module in Museums for the G24: Special Topics in Heritage Studies. During Lent term she gave lectures in the Indigeneity course for the MPhil in Latin American Studies at CLAS using also the teaching collection for a practical session. She also supervised undergraduate and MPhil dissertations.

Senior Curator Jody Joy gave lectures for the Department of Archaeology on the A1: World Archaeology and A23: European Prehistory modules, as well as the Museums module within G24: Special Topics in Heritage Studies. He supervised Undergraduate and MPhil dissertations.

Senior Curator Mark Elliott also taught undergraduate classes for the Departments of Social Anthropology, History and Art History, and graduate classes in Social Anthropology and Archaeology. He supervised doctoral students in both and at Queen Mary University of London through the LAHP Collaborative Doctoral Partnership.

Expansion of the Senior Teaching and Collections Assistant in Archaeology post this year has enabled us to share our collections with more students than ever. Over the last academic year, Lily Pencliffe has facilitated 37 practical classes, including for ASNC and the new foundation year, with over 300 student attendees. She led 23 open sessions for 156 student researchers and introduced a programme of museum inductions to help students get the most out of the collections during their time at the university. Over the summer, the Keyser workroom will host summer schools, introducing students from all over the country to some of our most interesting and unusual objects.

People & Stuff: A Subversive Collaboration. Alana Jelinek adds to the large-scale painting in the Andrews Gallery, 2024.

PUBLIC ENGAGEMENT AND LEARNING

FORMAL LEARNING

There were 120 school visits to the Museum this year, of which 75 received teaching from a member of the team (Rob taught 70 sessions). Many local schools return every year, with a session at MAA now a vital part of teachers' planning. The team also provided teaching to Cambridge Colleges bringing students as part of their Widening Participation work, taught PGCE students from the Faculty of Education, undergraduates for the Geography Department's Decolonising the Museums Day and Masters students in illustration from Anglia Ruskin University. Online materials were created to support teachers back in school.

INFORMAL LEARNING ON THE DOWNING SITE AND COMMUNITY ENGAGEMENT

Drop-in informal learning sessions took place in and out of the museum throughout the year. Offsite the team provided activities in community venues in Chesterton (twice) and Trumpington (three times). The learning team have been working with Cambridgeshire Libraries, as part of their status as Libraries of Refuge. We delivered a summer drop-in artefact handling session at Bar Hill Library, a talk at Histon Library, and Lunar New Year activities in Milton Road Library. In May team members supported the Department of Archaeology with their Open day at Wandlebury Country Park.

In August a UCM disability-friendly opening took place at MAA, along with a visit for people on the Cambridgeshire County Council Supporting Families programme. At the end of October and early November, we again

Learning Performance of Queen Idia the Musical. Photograph: My Linh Le.

worked with Cambridge Mexican Society to celebrate the Day of the Dead. Supported by MAA volunteers, we engaged over 170 children and adults with craft activities. In the autumn, two sessions took place for Cambridge Youth Opera, working with the Office of External Affairs and Communication to support the young people in writing an opera using local history. In February, the galleries were decorated to celebrate Lunar New Year, with craft activities provided. In March, as part of the Cambridge Festival, artist Alana Jelinek gave an after-hours talk on her ongoing graffiti-inspired art project, 'People & Stuff: A Subversive Collaboration'.

Staff continue to provide taught sessions for a variety of groups. Rob hosts regular visits from Winter Comfort (a Cambridge city-based homeless support charity). A group of young mums from Romsey Mill worked with MAA and UCM staff as part of their Bronze Arts Awards in the autumn. Sarah has worked closely with the UCM Portals to the World Museum Programme for people with dementia and their companions, providing tours and handling sessions. She has also been delivering activity for the UCM Parkinson's Dance project, being featured in the film about the programme. Sarah also worked with UCM colleagues and residents from a sheltered housing scheme, with dance and handling workshops both in the museum and in their housing.

Malva Voice for Ukraine choir performing in MAA

MAA was selected to be a pilot museum for the AHRC-funded project The Sensational Museum, working with a group of co-creators with lived experiences of disability to make a gallery intervention. The co-creators were recruited in summer 2024, each of whom self-identified

as D/deaf, disabled and/or neurodivergent. Through the autumn, Sarah-Jane, Jimena and UCM colleague Jacqui Strawbridge delivered 6 collaborative workshops to develop the themes

Sensational Museum display

of the display, which was installed in early July 2025. The gallery intervention focusses on one Moche pot, exploring it through sensory interactives and video.

This year the team created new resources with colleagues in the Archaeology Department. The Reframing the African Past project, with Stefania Merlo, saw the production of a digital Story Map resource, research around school teaching resources on Africa, and a paper on the status of the teaching of pre-colonial African history in schools. Classroom resources on the Saxon burial in Trumpington were created for the Arbury History Curriculum Project with Rebecca Roberts (Department of Archaeology) and Kate Dowdall (Arbury Primary School teacher).

The learning team has provided training opportunities for a variety of student placements. In summer 2024 and 2025 we welcomed Year 13 leavers for UCM-funded internships: Elizabeth Spencer, Jean Horton and Laurie Pattison in 2024, Rigina Vasilopoulou, Ash Cook and Charlotte Olley in 2025. In 2024 we provided a part-time placement for Leicester University Museum Studies Masters student Hsu-Ju Wang, and in 2025 Durham University Masters student Sijie Zhao completed a four-week studentship. Objects from the Museum's handling collection were borrowed by occupational therapy student Isobel Parvin (on clinical placement with UCM) to use on the stroke and hospital discharge wards.

COMMUNITY ENGAGEMENT AT THE CENTRE FOR MATERIAL CULTURE (CMC)

Local Sudanese community members invited around 50 people to the CMC in October to engage with objects the group had chosen from the Museum's collections. The event, co-ordinated by Sarah included music, dancing, storytelling, and importantly, connecting with and sharing information about artefacts. Sarah also worked with photography students at Long Road Sixth Form College, leading sessions both in College and in the CMC. A final session in the CMC saw the young people photographing

UCM SEND Careers Awareness Day at the CMC.

objects from the collection they connected with. The students returned for a celebration event in March, along with family members and staff from Long Road (including the Principal). The CMC saw a UCM SEND Careers Awareness Day in June, Rosie welcomed a group of sixth-form students and teachers from Heltwate School, a mixed, special school offering education to students with learning difficulties and autism. The students interviewed staff, toured the stores, and sketched a selection of clay whistles from Italy.

Summer at the Museums event at the CMC with Sarah-Jane Harknett, Head of Public Engagement and Learning leading an activity.

Summer at the Museums event at the CMC with Rosie Croysdale, Senior Learning and Outreach Assistant (CMC) leading a tour.

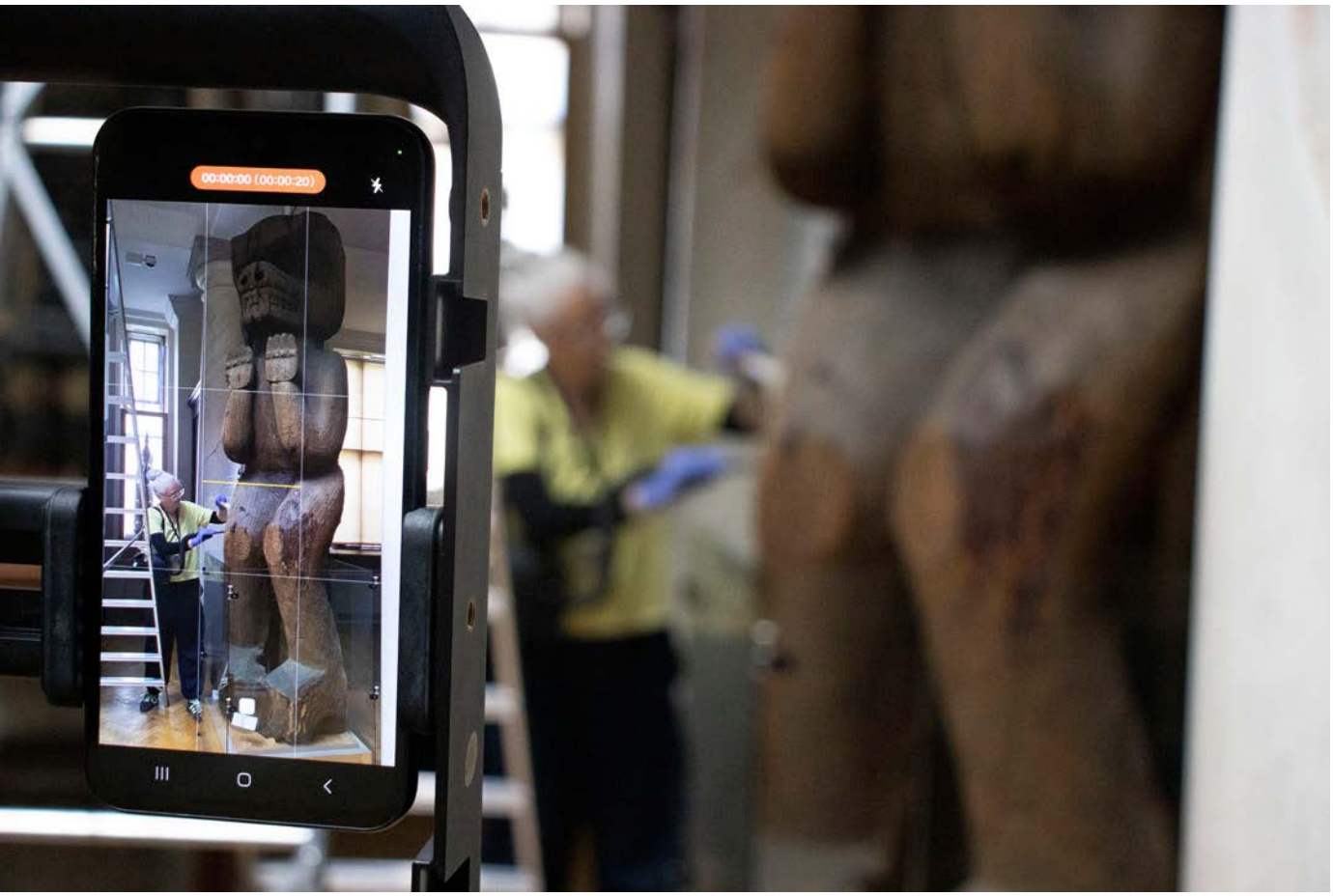
In June a group of MAA volunteers attended a tour of the CMC led by Rosie, most of them seeing the space for the first time. Rosie continues to develop contacts with communities local to the CMC, with 45 residents from the surrounding housing estate coming to two Open Events in July, enjoying store tours, close observation of objects in the workroom, and refreshments. Local families also came to a 4-hour workshop in June, coordinated by Jenny Williams from the University's Public Engagement team. The workshop, Naturally Made, included a tour, a reflective activity, close observation of a range of objects made from recycled materials, followed by a hands-on papier-mâché craft session. The families shredded, soaked, drained, and pulped newspaper to make a malleable clay for crafting. In late July the first of four (fully booked) family-friendly Summer at the Museums events took place with tours, crafts and object observation.

DIGITAL COMMUNICATIONS

The Museum's social media platforms continue to see audience growth, with the largest increase on LinkedIn, where we now have nearly 10 000 followers. As of November, MAA no longer posts to X (Twitter), although we joined Bluesky in January, where we have gained over 800 followers, and our Threads audience continues to grow. Behind-the-scenes content,

particularly videos, still perform well on our platforms. Conservation videos showing the cleaning of objects on open display are always popular, for example the hyper-lapse of a conservation deep clean of sculptures received an extremely good engagement rate in October and another of these videos received 2,384 views on Instagram, of which 85.2% were by accounts which didn't follow MAA. Videos showing the conservation clean of two Maudslay Hall display cases have a combined viewership of over 2 500 and 130 reactions on LinkedIn, with content discussing disassociation proving particularly popular. Content related to object processing by the Stores Move team also attracted larger audiences, such as the videos of the team cleaning a tent, processing a tipi and a Fijian barkcloth.

Rebecca promotes MAA's gift shop through regular #MuseumShopSaturday content across social media platforms. She also celebrates staff achievements, including Stores Move team milestones, and the publication of Jody's Snettisham hoards books. Popular Digital Lab posts included one relating to the importance of the Day of the Dead (written by members of the Cambridge University Mexican Society), a post about the lead tank featured in the Beneath Our Feet exhibition, and another on Egyptian Predynastic palettes. A hugely successful Facebook post received 661 reactions and 70 shares. This described the work cataloguing and digitising the Lindgren collection relating to Sámi life in Sweden between 1934 and 1951. It has been viewed over 70 000 times (98% of which by non-followers of our account), sparking several conversations in the comments and resulted in many people clicking through to a Digital Lab blog post about Mike Utsi.



Rebecca Rees filming conservation cleaning with Stephanie de Roemer, UCM Conservator.

COLLECTIONS CARE

Collections care discussions during move of a tipi, with Anthropology and Stores Move staff.

THE STORES MOVE PROJECT

The Stores Move project, MAA's most ambitious collections project in a generation, came to an end in July this year. The old Short Brothers factory site, or 'Shorts', which had held MAA collections since 1950, was finally emptied of collections and staff in February 2024. Work continued to complete the move and ingest of artefacts into their new locations until the end of April.

Conceived to address inadequate conditions for storage and access in the Shorts building, the project also offered an opportunity to revolutionise digital as well as physical access to collections. Every object processed by the project was checked against its storage location and catalogue record, given a physical condition assessment and checked for hazards, given an updated description, measured, photographed and repacked, with new data and images accessible through MAA's online catalogue.

The Centre for Material Culture (CMC) now provides storage for approximately 40% of artefacts in the MAA collections. It houses anthropology collections from Africa, Europe, West Asia and the Americas, and archaeology collections from Asia, the Americas, Europe and the British Isles, including Cambridge and the region.

At the end of the project, 65% of all catalogue records for objects across archaeology and anthropology have images attached. Each object has a dedicated storage location. Access, for staff, students, researchers and members of communities of origin, has been completely transformed.

In the 5 years since the project began in January 2020, a dedicated team of 42 members of project staff, with support from colleagues across MAA, have

- Packed and documented 317,528 objects
- Updated 91,858 catalogue records
- Created 116,201 new images
- Worked 11,584 person days
- Spent 11 minutes per object
- Constructed 364 bespoke storage and transport solutions
- Collaborated on 41 moves from Shorts to the CMC.

But beyond the numbers, the transformations in the way we care for, document and understand objects have been most revolutionary. The work

allows us an overview of collections that was never possible before. It has been generative of new insights, from patterns across object types, period and places to startling discoveries about particular objects. Items separated from their records, or containers from their lids, have been reunited. New procedures have been developed for documentation, conservation and logistics around collections, and we hope to be able to share learnings with colleagues and institutions across the sector, in the UK and globally.

We hope that, in the future, we will be able to secure funding to similarly transform the condition of the other 60% of collections that are stored in the Museum building. The potential for developing world-class research projects, as well as connect people globally with their heritage, is extraordinary, and MAA extremely well placed to capitalise on it.

Of all the things we are proud of, however, the greatest is our people. 42 people were employed on the five-year project, many for more than 3 years and some for the entire length of the project: an enviable retention rate compared to other projects which we put down to the training developed and the trust placed in our staff. Not only have the team transformed the collections, but we hope they agree the collections have given them something back, too. We are particularly delighted that so many of them have gone onto further jobs, sometimes permanent jobs, in the museum and heritage sector.

Items in the new storage at the CMC

Staff outside the CMC on 30 April 2025. From Left to Right: Katrina Dring, Francis Galarza Rubiano, Jan-Henrik Hartung, Kirsty Kernohan, Elia Quijano Quinones, Genevieve Holt, Aran Lomas, Heather Donoghue, Mark Elliott, Imogen Gunn, Lucie Carreau, Anne Döring, Stephanie Chinneck.

ANTHROPOLOGY COLLECTIONS CARE

Over the year, the Anthropology team have edited 7313 object records and created 140 new TEMP records and 2066 documentation images, all accessible on the public catalogue. This was achieved through new acquisitions, research enquiries, research visit preparation, exhibition development, and on-going collections care. Protocols for appropriate care and handling of North American material were developed with the Stores Move Team assisted by Professor Alison Brown (University of Aberdeen) and overseas colleagues. Additionally, any ancestral remains identified under the Human Tissue Act were moved from Shorts and the CMC and stored together in a designated area in the museum. The anthropology team supported public engagement through the Rethinking Relationships project and Material Culture Forum, sharing and exchanging collections knowledge, and updating records through participant feedback.

ANALYSIS

Five antique guns were X-rayed at the Hamilton Kerr Institute as part of safety checks, as well as X-ray analysis of the Tibetan figure Guru Rinpoche (D 1976.87). Wood analysis by British Museum scientist Caroline Cartright determined the Pacific provenance of a headrest (Z 31059). Anne Ford (University of Otago) compared Papua New Guinea material collected by Marilyn Strathern to archaeological assemblages, undertaking pXRF analysis of over 40 stone tools. pXRF was also undertaken on glass beads (1927.283 and 1933.521) as part of Ella Beaudoin's doctoral research on Kenyan material. Curatorial research conducted during exhibition updates revealed nine items acquired in the 1960s in the Woomera

Prohibited Area, South Australia, shortly after nuclear testing at Maralinga. We were grateful for the speedy response of Catherine Kneale, McDonald Institute, who confirmed these were not hazardous using Geiger counter testing.

ANTHROPOLOGY LOANS

The Anthropology Section facilitated national and international loans for community engagement, exhibitions and research, and continues to be a major supporter and lender to exhibitions at the Fitzwilliam Museum, highlighting Cambridge University connections to the Transatlantic slave trade and the African Collections Futures report.

LOANS OUT

FITZWILLIAM MUSEUM, UNIVERSITY OF CAMBRIDGE
Exhibition: Resistance, Revolution & Reform: Cambridge & the Caribbean in the Age of Abolition. Dates: 21 February – 1 June 2025
Objects requested: Five items from Nigeria, Ghana and Brazil.

SAINSBURY CENTRE FOR VISUAL ARTS, UEA, NORWICH
Yuki Kihara: Paradise Camp and Darwin Drag. 15 March 2025- 3 August 2025
Objects requested: 15 photographs of Samoan people and places including Yuki's triptych 'Fa' fafine: In a manner of a woman'.

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

THE UGANDA MUSEUM, KAMPALA, UGANDA
Project: Repositioning the Uganda Museum.
Dates: 10 June 2024 – 30 June 2027
Objects requested: 38 items from Uganda

TE FARE IAMANAHA MUSÉE DE TAHITI ET DES ÎLES
Exhibition: Permanent Gallery. Dates: January 2025 - January 2027
Objects requested: 14 items from the Society Islands

NATIONAL MARITIME MUSEUM, GREENWICH
Exhibition: Endeavour Gallery. Dates: November 2025- November 2028
Objects requested: 12 Pacific tattooing tems

TASMANIA MUSEUM AND ART GALLERY (TMAG), HOBART
Exhibition: Taypani milaythina-tu (Returning to Country). Dates: 31 August 2024- 31 August 2026
Objects requested: 1 basket from Tasmania

ARCHAEOLOGY COLLECTIONS CARE

Chloe Pearce joined MAA as Senior Collections Assistant for Archaeology from October 2024 to March 2025 as part of the temporary restructuring of the archaeology team whilst Imogen Gunn was seconded full time onto the Stores Move Project. During her time with the team she resolved longstanding collections problems, rediscovered the forgotten Maurice Bourlon numbering system, and initiated the new Spotlight Gallery display on objects acquired through the Treasure process.

Lily has been auditing the teaching collection stored in the Keyser workroom (currently over 3,000 objects); this has involved updating the digital records as well as carrying out enhanced condition checks and assessing each object's continued relevance to current teaching requirements. Over the summer she plans to begin overhauling the storage of the teaching collection, including lining drawers with plastazote which will improve the safety of the collection and look fabulous.

Several collections of material had been stored in the museum and noted for transfer to a relevant county council. These have been reviewed with the result that unaccessioned material from Lackford was transferred to Suffolk County Council to join the rest of the excavation archive, unaccessioned material from Wandlebury was transferred to Cambridgeshire County Council to join their archive, and collections from Buckden and Little Paxton have been sent to the CMC to join material from the same excavations.

ARCHAEOLOGY LOANS

The Archaeology Section continues to support long-term loans to institutions across the UK, including the Royal Armouries Museum, Leeds and the Reading Museum.

ACQUISITIONS

PHOTO COLLECTIONS CARE

With the continued failure of the air conditioning unit in the Photo Store, and concern about deterioration of the Museum's vulnerable nitrate negatives, this past year the Photo Collections and Studio have been concentrating on assessing the physical condition of cellulose acetate and nitrate negatives, digitising them and then moving over 3,500 vulnerable negatives into cold storage. Photo Collections Manager, Jocelyne Dudding, has overseen the work. Through this process, and with the assistance of Photo Collections Assistant, Eona Bell, and volunteers Paul Beedle and Max Sidebottom, over 5,300 photographs were relocated from unaccessioned collections or MAA Documents, and added to the Photograph catalogue. With the assistance of Photo Studio Assistants, Bernadette Molyneaux and Rinchen Ato,

12,800 photographs were digitised and their files added to the Photo Catalogue, 89.5 % of the Photo Collections are now digitised. An additional 2,420 new studio photographs were added to the Object catalogue. A team of eight volunteers catalogued 3,500 photographs over the year.

ANTHROPOLOGY ACQUISITIONS 2024

DONATIONS

2024.1-14: Contemporary artworks from Kenya and Tanzania by significant African artists including Gregory Maloba, Sam Jospeh Ntiro and Elimo Njau, and works on paper by art educator Margeret Trowell, Makarere College, Uganda. Donated by (John) Thorold Masefield, as part of a larger donation partially accessioned in 2022.
2024.16: Western Desert Australian painting from the Papunya Tula Artists cooperative. Untitled [Women, singing and eating bush tucker] by Daisy Leura Nakamarra. Purchased by Alexander 'Sandy' Nairne, donated by Lisa Tickner.
2024.17-18: Two Western Desert Australian paintings from the Papunya Tula Artists cooperative. Untitled [Snake] by Two Bob Tjungurrayi, and 'Snake women' by Dinny Nolan Tjampitjinpa. Purchased and donated by Alexander 'Sandy' Nairne.
2024.19: Black earthenware pot, Uganda. Probably donated by the collector Reverend John Roscoe in 1913.
2024.30- 44: 46 artworks including drawings, feather collages, prints, etchings and associated plates. Includes an etching based on a shark headdress by George Kaddy (1998.58). Donated by local British artist, Rebecca Jewell with kind permission to use the plates.
2024.46: Hooded woollen coat or cloak from the Vlach community, Samarina, Northern Greece. Collected before 1914 by Alan J.B. Wace, Laurence Professor of Classical Archaeology. Donated by his daughter, Anne French, facilitated by Rebecca Naylor, Faculty of Classics.

ARCHAEOLOGY ACQUISITIONS 2024

DONATIONS

2024.15: Stone stela from Nagaland, India. Donated by Peter French in 2018.
2024.20-27: Pottery, stone and bone objects from Xunantunich, Belize excavated and collected by Euan MacKie during the 1959-1960 Cambridge Expedition to British Honduras. Donated in 2015 to join the rest of the excavation material donated to MAA in 1960.
2024.28: Quernstone and grindstone from Gilf Kebir, Egypt. Collected on the 1938 expedition of the Royal Geological Society and Egypt Excavation Society. Donated by Michael and Judith Chisholm.
2024.29: Handaxe from Olorgesaille, Kenya. Collected in 1958. Donated by Michael Thompson.

Studio photography taking place at MAA with Rinchen Ato (left), Chloe Pearce and Lily Pencliffe (right).

PHOTOGRAPHIC COLLECTIONS: IMAGE REPRODUCTIONS

The demand for Image Reproduction requests continues to rise for a greater diversity of purposes, including 8,148 photographs digitally shared with local and national museums and communities as part of MAA's restitution practices.

Image Reproductions Licences issued:	30
Number of images in above IRL:	119

Number of images requests handled by Photo Team August 2024 – July 2025	
Number of requests:	77
Number of accessioned items:	6924
Number of digital assets delivered:	8937

CONSERVATION

MAA subscribes to the University of Cambridge Museums conservation service. Stephanie de Roemer 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. MAA has again benefitted from the professional experience of Dr Ayesha Fuentes in 2024-2025, who has supported conservation and the stores move project.

Museum visits. Photograh: My Linh Le

MUSEUM VISITOR ATTENDANCE

Museum visitor numbers have maintained good levels in 2024-2025. The warm welcome extended by the front of house staff to each visitor entering the museum is an important aspect of day-to-day activity. Volunteers in the galleries ensure a good visitor experience for all. The museum is open to the general public 6 days a week and research visitors may also be hosted on Mondays when conservation and maintenance work also takes place. Visitor numbers peak in the summer holidays but throughout the year there are visitors from near and far who are making their first visit and return visits to MAA. Feedback is gathered via audience research surveys and other mechanisms. Some quotes below provide visitors' impressions during the last year.

I loved the visit! The staff are so kind and knowledgeable.
Victoria, Maryland, USA

Interesting and really informative. My kids were amazed!
Szabo family, Hungary.

Glad to see the acknowledgement of the harms of colonialism on indigenous people represented in this way. Very moving.
Alex, Vancouver, Canada,
of the Fault Lines exhibition.

Really interesting to see decolonisation work in practice and the crediting of the peoples who made these objects. Powerful!
Kirstie, Edinburgh, Scotland,
of the Fault Lines exhibition.

Amazing museum! I'll come back next time.
Amberay, China

MAA FRIENDS

In 2024-2025 the MAA Friends committee arranged a series of online and in person events. The 2024 von Hügel lecture given by Phillip Ihenacho, Executive Director of the Museum of West African Arts (MOWAA), Benin City. The speaker provided an overview of the inspirational work taking place at the MOWAA, which promises to become a key convening point for the rich cultural landscape in West Africa. The event marked the signing of an agreement between MOWAA and MAA to collaborate on education and research in culture. We are delighted to be working with them in support of their mission and ours. Further research and artistic exchange will benefit both institutions and our communities. The previous lecturer, Dr Lui-Chivizhe, returned to MAA in May 2025 as part of the Curatorial Collective for the Fault Lines exhibition workshop.

MAA Friends regularly welcome new members to the group, including student members. The group encourages discussion between people with a variety of professional and personal interests in the collections areas of the Museum.

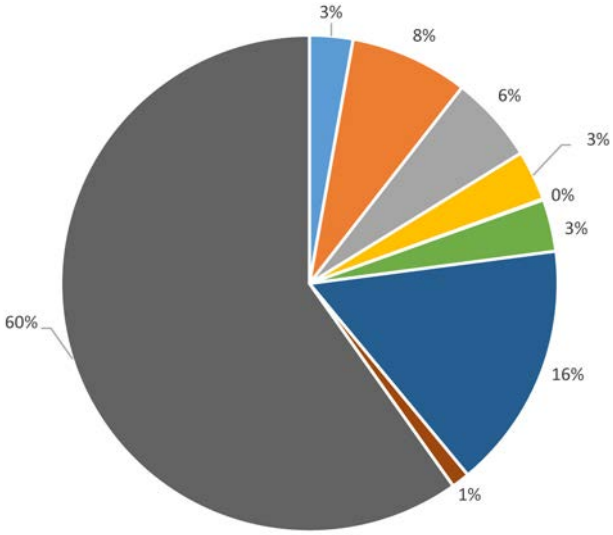
maa Friends

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, Trinity College and other sources.

INCOME (£,000)

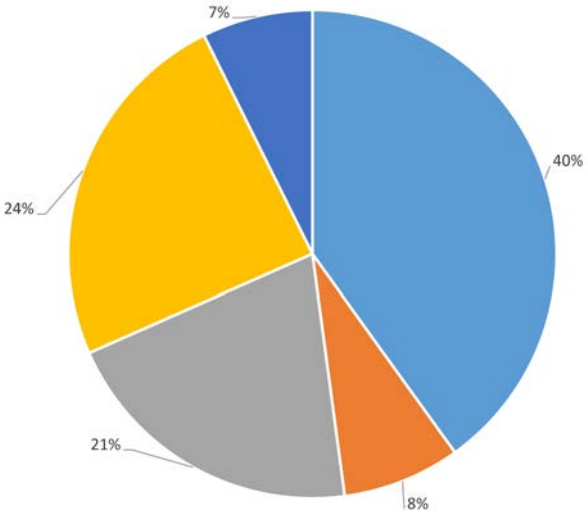
UCM Priorities Funding	£84
Research Grants Income	£229
Investment Income and bank interest	£169
Grants/Donations	£97
Income from Friend and Member schemes	£2
Earned Income	£101
Stores Move project income	£479
MGETR income	£35
University - Direct, Indirect & Premises Allocation	£1,781
INCOME TOTAL	**£2,977**



INCOME

EXPENDITURE (£,000)

Pay	£1,252
Non Pay	£244
Stores Move project expenditure	£640
Premises & other Indirect Costs	£759
Research Grant Expenditure	£229
EXPENDITURE TOTAL	**£3,124**



EXPENDITURE

PUBLICATIONS

Farley, J. and Joy. J. 2024. *The Snettisham Hoards*. London: British Museum Press.

Gunn, I. 2024. 'A Knight at the Museum: Cyril Fox, MAA and *The Archaeology of the Cambridge Region', Proceedings of the Cambridge Antiquarian Society* 113, 167-176

Herle, Anita. 2024. 'A Munduruku Headdress: Transforming the Relations between Natural History and Ethnography', *Museum Worlds: Advances in Research* 12: 91–105.

Joy, J. 2024. 'A Landscape of Well-Being: Bridging the "Nature-Culture Divide" at Trumpington Meadows Country Park', Cambridge. *Museum Worlds, Advances in Research* 12, 117-125.

Lobo Guerrero Arenas, J. 2024. 'Aprendizaje Basado en Problemas, sistematización de experiencia y reflexión desde las Ciencias Sociales', In Pantoja, P. Docencia (ed.) *Universitaria y Pensamiento Crítico. Posibilidades de investigación desde la formación*. Editorial Tirant Lo Blanch.

Lobo Guerrero Arenas, J., Jelinek, A., & Harknett, S.-J. 2025. 'Grafiti en el museo: multivocalidad e inclusión a través del arte', *El Futuro Del Pasado*, 16, 303–333.

Negro, M. and Joy, J. 2024. 'Re-Assemblage and Dispersal: Exploring Etruscan Votive Bronze Figurines in Museum Collections', *Aristonothos - Revista Di Studi Sul Mediterraneo Antico* 20, 155-187.

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

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

Thomas, N. 2024 'Who was Jutta Merensky? In search of a German photographer of the Pacific', *Journal of New Zealand and Pacific Studies* 12 (1): 73-82

Thomas, N. 2024 'Le mur de Breton, après la critique', in Aurélie Verdier (ed.) *Mur mondes: L'atelier d'André Breton* (Paris: Centre Pompidou), 68-75.

Thomas, N. 2024 'Pacific Presences: a retrospect', *Pacific Arts* 24, 100-109

Thomas, N. 2024 (ed., with Philipp Schorch) 'Beyond the nature/culture divide', *Museum Worlds* 12 (1)

Thomas, N. 2025 'That other kind of witnessing: an afterword' in Sarah Farrar (ed.) *Mark Adams: a survey* (Auckland: Auckland Art Gallery).

In 2024-5 31 MAA Digital Lab posts were published with research linked the museum's collection. maadigitallab.org

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 Guerrero Arenas BA, MA, PhD
Senior Curator (Anthropology): M.J. Elliott MA, PhD
Senior Curator (Anthropology): E. Haddow MA, PhD
Head of Public Engagement and Learning: S-J. Harknett BSc, MA, DHeritage
Manager, Photographic Collections: J. Dudding MA, PhD
Collections Manager (Archaeology) (Stores Move): I.L. Gunn BA, MPhil
Collections Manager (Anthropology): R. Hand BA, MA
Museum Manager: L. Hockley BA, MA
Administrative Assistant (part-time): H. Sutton BA
Administrative Assistant (part-time): P. Barrett
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
Front of House Assistant (part-time): P. Birkett Mgr
Front of House Assistant (part-time): S. Sivyer
Front of House Assistant (part-time): I. Jakobsen BA (until 30 June 2025)
Front of House Assistant (part-time): T. Smith BA
Front of House Assistant (part-time): A. Pryer (until 9 August 2024)
Front of House Assistant (part-time): A. Holliday BA, MPhil (from 29 October 2024 until 7 February 2025)
Front of House Assistant (part-time): S. Dawson BA (from 4 March 2025)
Research Associate (Conservation): A.C.V. Fuentes BA, MA, MA, PhD (until 31 July 2025)
Research Assistant: A. Gupta FDip, BA, MPhil
Research Assistant: S. Saggar BA, PhD (until 30 December 2024)
Research Assistant: E. Foster BA, MPhil (from 1 February 2025)
Collections Manager, then Senior Collections Assistant (Archaeology): E.A. Wilkinson BA, MA
Senior Collections Assistant (cover); Senior Teaching and Collections Assistant (Archaeology) (part-time): L. Pencliffe BA, MA
Senior Collections Assistant (cover): C. Pearce MSc, PhD (from 21 October 2024 to 21 January 2025)
Collections Assistant (Anthropology): G-M Hsu MA
Collections Assistant (Photography) (part-time): E. Bell PhD (from 11 June 2024)
Studio and Digitisation Assistant (Photography) (part-time): R. Ato (from 18 March 2025)
Collections Team Coordinator (Stores Move): L. Carreau MA, PhD
Project Administrator (Stores Move): A. Doering MA (until 31 July 2025)
Assistant Coordinator (Stores Move): K.E. Kernohan MA (Hons), MRes, PhD
Collections Assistant (Stores Move): Z. Blumenthal BA, MSc (until 6 March 2025)
Collections Assistant (Stores Move): S. Chinneck MA, MSc (until 30 April 2025)
Collections Assistant (Stores Move): J. Dack

BA (from 19 September 2024 until 14 February 2025)
Collections Assistant (Stores Move): D. Devadason BA, MSt (until 14 March 2025)
Collections Assistant (Stores Move): H. Donoghue BA, PhD, FRAI (until 30 April 2025)
Collections Assistant then Assistant Coordinator (Stores Move): K.M. Dring BSc, MA (until 31 July 2025)
Collections Assistant (Stores Move): A. Edgeworth (until 2 August 2024)
Collections Assistant (Stores Move): J-H. Hartung BA, MA, PhD (until 30 April 2025)
Collections Assistant (Stores Move): G. Holt BA, MA (14 October 2024 to 30 April 2025)
Collections Assistant (Stores Move): A. Jones BA (until 22 November 2024)
Collections Assistant (Stores Move): N. Klages-Miller BA, MA (until 15 April 2025)
Collections Assistant (Stores Move): E. Laver BA, MPhil (until 5 December 2024)
Collections Assistant (Stores Move): C. McKenna BA (until 21 March 2025)
Collections Assistant (Stores Move: E.A. Peneycad BSc, MSc, PhD (until 6 September 2024)
Collections Assistant (Stores Move): E. Quijano Quiñones MA, PhD (until 30 April 2025)
Collections Assistant (Stores Move): D. Serediuc BA (until 10 April 2025)
Collections Assistant (Stores Move): E.R. Shorter MA (until 2 August 2024)
Collections Assistant (Stores Move): S. Wardle BA, MA, PhD (until 24 February 2025)
Collections Assistant (Stores Move): J. Zhang BA, JD, MSt (until 31 January 2025)
Collections Assistant (Stores Move): D. Zhou MA, MSc (until 20 September 2024)
Workshop Technician (Stores Move): M.A. Basic Noguera (until 29 November 2024)
Workshop Technician (Stores Move): A. Lomas (until 30 April 2025)
Senior Education and Outreach Assistant (part-time): R. Law, BA, MA, PhD, PGCE
Education and Outreach Assistant (part-time): S. Talks BA, PGCE
Senior Education and Outreach Assistant: R. Croysdale, BSc, MSc (from 7 April 2025)
Digital Communications Assistant: R. Rees MA
UCM Organics Conservator: S. de Roemer BSc, MA (Shared UCM post assigned to MAA part-time.)

HONORARY AFFILIATES
Senior Research Fellow: A. C. Herle BA, MPhil, PhD, FRAI
Honorary Assistant Curator (American Archaeology): M.H. Harris BA, 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 **100 volunteers** who support the Museum throughout the year. Their roles include welcome visitors and gallery stewarding, audience research and activity support.

back cover: Preparing to move the bark cloth (tapa) from Shorts to the CMC