



# MUSEUM OF ARCHAEOLOGY & ANTHROPOLOGY





*On the cover: 'A Survival Story - Prehistoric Life at Star Carr' exhibition view*

*This page: The Kamay (Botany Bay) spears taken away by Captain Cook (in glass case) together with spears recently made by Gweagal elder Rod Mason. 'Endeavor Voyage' exhibition, Canberra*

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*Display from 'A Survival Story' featuring artwork by Adam Brockbank*

# 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

# DIRECTOR'S INTRODUCTION

Since the 1990s, the Museum of Archaeology and Anthropology has been distinguished by sustained research collaborations with Indigenous and other communities connected with the historic collections we care for. Anita Herle's work with Torres Strait Islanders in the lead-up to the centenary of the 1898 Cambridge Expedition to the Strait and since exemplified this commitment. We have subsequently engaged in projects with Sami, Zuni, Inuit, Maori, Fijians, Indigenous Australians as well as scholars, artists, curators, community members and official representatives from many countries in Asia, Africa, Oceania and the Americas which have enriched understandings of the collections, and made heritage more accessible. MAA is also a local museum and has wide-ranging involvement with communities in Cambridgeshire and the region.

The 2019-20 academic year was exceptional for the impact of the Covid-19 pandemic, but also, more positively, for the inauguration of the Museum's largest collections care project to date - the move of artefacts from offsite stores to the new Centre for Material Culture. Before work was disrupted in March 2020, we continued to build on longstanding relationships with communities and institutions in New Zealand and Australia through loans of exceptionally significant historic artefacts. The New Zealand Government was the principal sponsor of the 'Oceania' exhibition at the Royal Academy of Arts in 2018; the agreement included RA support for the loan of historic taonga (ancestral treasures) to New Zealand in the context of Te Tuia, the programme of commemoration that marked the 250th anniversary of the visit of Captain Cook's Endeavour in October 1769. While Cook visited New Zealand on numerous occasions over his three voyages, the experience during the first contacts was mixed, and around nine Maori were killed during confrontations over the first days and weeks of contact. The occasion was thus a poignant and difficult one, marked in a very different way to the bicentenary in 1969, when Cook's visits were celebrated.



*At the opening of 'Tu te Whaihanga' at the Tairāwhiti Museum, Gisborne*

In this context, MAA was the major lender to 'Tu te Whaihanga' at the Tairāwhiti Museum, Gisborne, an unprecedented exhibition which brought back some 37 artefacts collected in 1769 to the region for the first time. The project was led by a steering group representative of local tribes; 20 of the artefacts were from the Cook-Sandwich collection, on deposit at MAA from Trinity College since 1914. While MAA and many other museums have returned artefacts to countries of origin for exhibition, this loan of an exceptionally important group of early pieces to a regional museum is unprecedented. The project, in development over many years, moreover broke new ground through taking objects first to the marae, where they were blessed through performance involving considerable numbers of community members; the pieces were then available for several days' close study and handling by small groups prior to installation in what has been an exceptionally successful exhibition.

The autumn and winter of 2019-20 were marked by related initiatives: in November we hosted a Maori study group sponsored by the UK High Commission in New Zealand; in late January we co-hosted with the Pitt Rivers Museum and



Insight Share, an NGO, a major Maasai delegation, and we also arranged for the loan of three of the four Gweagal spears, controversially taken from Botany Bay in April 1770 at the time of the Endeavour's arrival there. Activities continued at the Museum itself, and '*A Survival Story: Prehistoric Life at Star Carr*' which had opened in June 2018, was one of our most successful exhibitions ever, attracting over 120,000 visitors.

The year was, as noted, of course dominated by the impact of the Coronavirus pandemic. Along with nearly all museums in the UK, MAA closed to the public on 17 March 2020; the University shut down at the end of that same week. As elsewhere, planning remote working and access arrangements for environmental and security checks was an initial focus. As Co-Chair of the University Museums Group, I supported the museum sector response and planning, and participated in the Minister for Culture's re-opening taskforce, as well as liaison with the museums team at the Department of Culture, Media and Sport, and Arts Council of England liaison. MAA staff also worked closely with University of Cambridge Museums colleagues, and the consortium proved an enormously valuable source of mutual support, and an effective planning group, over this immensely difficult period.

While remote working brought many challenges, the time was productive in some respects. A long-term project to improve the collections database, and in particular to create a new public portal that had been under way since 2016 finally came to fruition. The new portal (at [collections.maa.cam.ac.uk](http://collections.maa.cam.ac.uk)) is considerably more friendly and functional than its predecessor, increasing numbers of images are being added, and records improved. The collections are genuinely now more accessible online than ever before.

Shortly before lockdown, nine positions were advertised to constitute the team to move collections from offsite stores to the Centre for

Material Culture based in the former nuclear bunker, near Cambridge's main rail station. The Move Manager and Collections Team Coordinator had already been appointed. The jobs attracted hundreds of exciting applicants and the jobs filled, with a deferred start date.

From May the University began reopening buildings for research; MAA sites were prepared and assessed and staff began to reoccupy them in late May. The Government's phased reopening permitted museums to open again to the public from early July; in Cambridge, both Kettle's Yard and the Fitzwilliam opened in August; MAA reopened on the same day as the Sedgwick and Zoology museums, Thursday 24 September. Like other institutions, we employed a UCM-wide timed-ticketing system, and initially opened three days, Thursday to Saturday. The experience was a success; the public have been enormously appreciative; and have adhered to safety protocols. I have to thank many members of Museum staff, especially the Front-of-House team themselves, for making this possible. From 27 October, we resumed full-week opening (Tuesday to Sunday inclusive).

The shutdown had a financial impact, and substantially disrupted research, curatorial work, public engagement, loans from the collections and the exhibition schedule, as is discussed in detail in relevant sections of this report. To conclude on a more positive note, work is proceeding towards future exhibitions and programmes, and we look forward to resuming full programming in 2021.

Nicholas Thomas  
October 2020



Acrylic painting on canvas by ni-Vanuatu artist Christopher Tevi entitled 'Sik Plastik: when our home is in a plastic bottle'. It speaks to concerns about plastic in the oceans. 2019.39

# FACTS & FIGURES

Over 2019-20 the Museum of Archaeology and Anthropology

- Welcomed 30,646 visitors
- Hosted 3 exhibitions, attracting almost 82,000 people
- Provided 162 learning and participation sessions, events or visits to 2,117 children and young people and 1,206 adults
- Ran 39 events for 1,126 adults and 594 children
- Involved 126 volunteers in our work, for 10,153 hours
- Hosted 102 researchers for 44 visits
- Commissioned 1 artwork
- Loaned 180 objects to 14 venues

# EXHIBITIONS

## ***A Survival Story: Prehistoric Life at***

***Star Carr*** (21 June 2018 – 15 March 2020

(original end date 19 April 2020). The major

special exhibition *A Survival Story: Prehistoric*

*Life at Star Carr* curated by Jody Joy closed

early during the national lockdown on 15

March 2020. It proved to be very popular

with the public attracting a total of 120,837

visitors. This is the most successful exhibition

at MAA since the 2012 redevelopment, not

only in terms of total numbers, but also the

number of visitors each month, which at an

average of 5,750 people, was around 1,000

more per month than previous exhibitions.

The exhibition was also innovative in a

number of respects. It was the first time we

have incorporated smells, sounds and visual

reconstructions into a temporary exhibition to

such a large extent in order to create a more

sensory experience for visitors. It was also the

first time we have used 3D prints of objects in

an exhibition, rather than just using them for

outreach purposes.

*Feast! In this life and the next showcased MAA's Iron Age collection, some of which had not been on display for decades. Photographer Josh Murfitt*

***Feast! In this life and the next.*** Following

on from Jody Joy's 2018-2019 project

*Unpacking Cambridgeshire's Past*, funded

by the Cambridge Humanities Research

Grant Scheme, MAA's Archaeology team

put together a very successful exhibition in

the Spotlight Gallery. *Feast! In this life and*

*the next* focused on the role of communal

feasting in the lives of Iron Age people in

East Anglia during the first century AD.

This exhibition was part of a UCM-wide

programme of activities looking at our

relationship with food, as well as supporting

the primary school curriculum theme *Stone*

*Age to Iron Age*.

The exhibition ran from Tuesday 8 October

2019 and was originally scheduled to be up

until May; it closed in March when the Museum

closed, due to the Covid-19 outbreak.

## ***Uncovering Pacific Pasts: Histories of Archaeology.***

A small display *Uncovering Pacific Pasts: Histories of Archaeology* opened

in the Andrews Gallery in March 2020. It is part

of a larger international research project - the

Collective Biography of Archaeology in the

Pacific (CBAP) - with over 30 international

museums exploring the ideas, people and

networks that were pivotal to the development

of the discipline. MAA's contribution focused

on the continuing value of Alfred Haddon's

careful documentation of historic ritual sites

in the Torres Strait in the late nineteenth

century, which remains an important resource

for contemporary archaeology and community

engagement with the past.

The CBAP project was led by Professor

Matthew Spriggs at the Australian National

Museum. *Uncovering Pacific Pasts* was

curated by Anita Herle and Helen Alderson.

[www.uncoveringpacificpasts.org](http://www.uncoveringpacificpasts.org)

Several of the displays in the Maudslay gallery

were refreshed and a new welcome panel

installed prior to MAA's public re-opening on

24 September. The introductory *Encounters*

*Case* was re-displayed to highlight recent

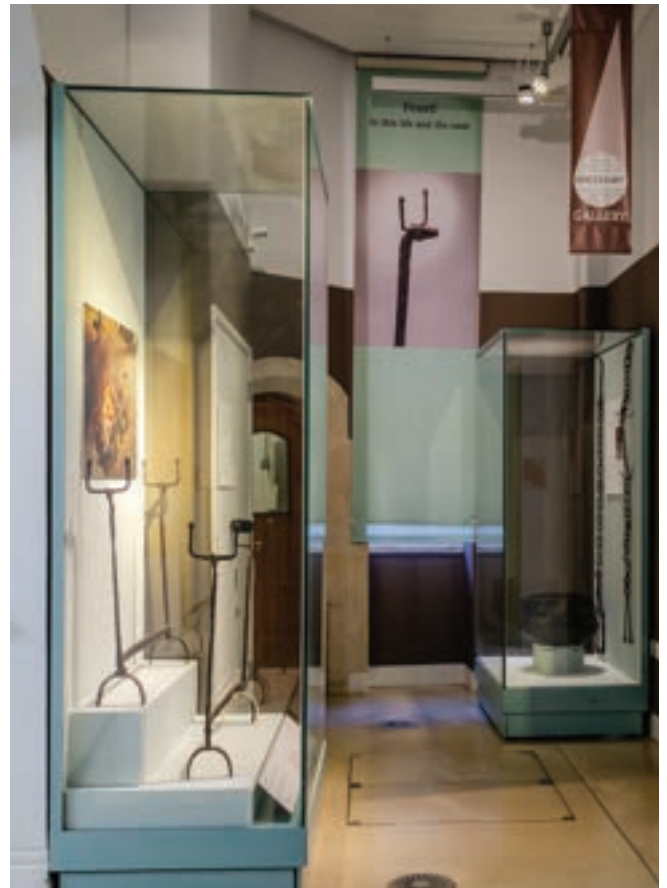
collaborative work with Maori and Aboriginal

colleagues in response to the 250th

anniversary of James Cook's first voyage to

the Pacific.





Above left: 'A Survival Story - Prehistoric Life at Star Carr' explored what life in Britain 11,500 years ago might have been like through the display of the remarkable objects found at Star Carr in Yorkshire. I 953.61 A. Photographer Josh Murfitt.

Above right: 'Feast! In this life and the next' focused on the role of feasting in Iron Age Britain using different interpretation methods, such as a smell box, to support the display of MAA's collections. Photographer Josh Murfitt

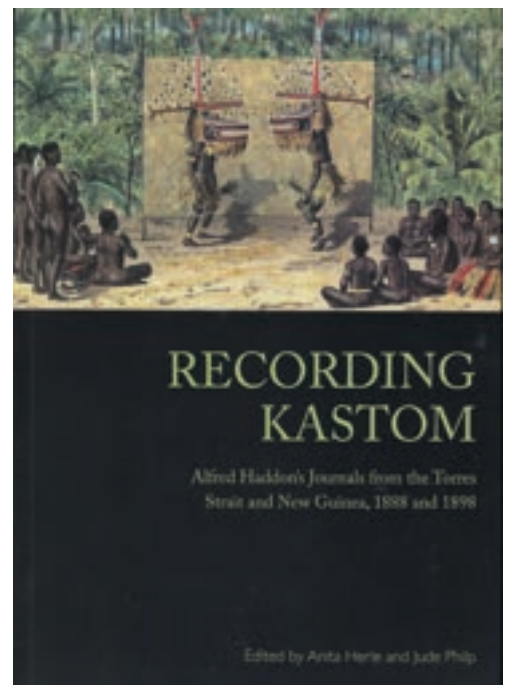
Left: Excavation of Square B at Ne on Waier Island in the Torres Strait, with (l-r) Glenn von der Kolk; James Zaro and Sunny Passi, 2016. Photograph courtesy of Duncan Wright

# RESEARCH

The Museum is an internationally recognised centre for cross-disciplinary research on material culture, art, heritage and museology, ranging geographically from studies in the Cambridge region and elsewhere in the UK to various parts of Oceania, Africa and Asia. Curators, affiliated postdoctoral fellows, students and collections and education staff engage in diverse projects, many of which investigate the Museum's collections and the wider intellectual challenges they raise. Research activities are typically based in collaborations with academics and curators elsewhere in the University, and at other UK and international universities and museums; they are supported by a range of awards from UK and international research funding agencies, including the Arts and Humanities Research Council, the European Research Council and the Australian Research Council.

## **Recording Kastom: Alfred Haddon's Journals from the Torres Strait and New Guinea, 1888 and 1898**

Anita Herle's research was focused on completing the manuscript for a comprehensive and critical edition of Alfred Haddon's journals from his ground-breaking expeditions to the Torres Strait and New Guinea. The work of Haddon



*Above: Alfred Haddon and Sydney Ray with Pasi (left) and family, having a picnic on the beach at Dauar, Torres Strait, 14 May 1898. MAA N.23140*

*Left: Haddon's journal sketch of the wai-tutukap (dance of the sawfish), November 1888, Thursday Island, Torres Strait*



and the Torres Strait Expedition remains foundational for researchers working in the region and continues to be of great interest to cultural descendants. Haddon's intimate and richly illustrated journals contain lively vignettes detailing aspects of Islander life and provide a unique account of the inter-personal relations and the processes through which anthropological knowledge is co-produced. They are also an important record of the political economy of this remarkably cosmopolitan area, with the activities of colonial agents, missionaries, pearlers, fishermen and traders threaded through Haddon's narrative. In addition to Haddon's drawings, the publication will include over 150 field photographs and images of artefacts now in MAA's collections. Assistance with preparation of the publication was supported by the Monash University Indigenous Studies Centre. *Recording Kastom* (left), edited by Anita Herle and Jude Philp, will be published by Sydney University Press on 1 December 2020.

Mark Elliott served on the Vice-Chancellor's Advisory Group on Legacies of Enslavement within the University, and as co-Chair of the UCM Change Makers Action Group.

Over 2019-20, Nicholas Thomas was primarily focused on planning and strategy in response to the Covid-19 pandemic, and had little time for research, but prior to the impact was able to complete a new edition of a major seventeenth century travel narrative by William Dampier (for Penguin Classics) and *Voyagers*, a book on the human settlement of the Pacific (for Head of Zeus and Basic Books); publication scheduled originally for Autumn 2020 was delayed until 2021.

In February 2020, Jody Joy was made a Headley Fellow by the Art Fund. The project, titled 'The Archaeology of the Cambridge Region' will last for a year and it investigates the outstanding archaeological collections from Cambridgeshire at MAA. Many of the objects are wonderful artworks and were found at important archaeological sites, yet the collection has not been systematically studied for nearly 100 years. During the fellowship, Jody Joy will investigate the extent and significance of this collection in the light of recent discoveries and knowledge, generated in part by rapid development in the region, culminating in a major new exhibition at MAA planned to open in the summer of 2023.



Pages from one of the notebooks used by Sir Cyril Fox when writing his landmark 1923 book, *The Archaeology of the Cambridge Region*. They show sketches and descriptions of ancient brooches

# TEACHING

University teaching continues to be a focus for the Museum, with the Keyser Workroom hosting a number of varied practical handling sessions for undergraduate student programmes.

Owing to UCU strikes during the Michaelmas and Lent Terms and the Covid-19 outbreak during Easter Term, teaching time was reduced considerably in the Keyser Workroom during the academic year 2019-2020. Nevertheless, the Museum was still able to facilitate 28 taught practical sessions totalling 210 student visits. This included a new practical class, held in February 2020 by Helen Alderson and Jocelyne Dudding, for A61: Archaeology of Colonialism using MAA's photographic and archaeological teaching collections. In addition, thirteen Open Sessions were held, hosted by Eleanor Wilkinson the Teaching and Collections Assistant, which resulted in 72 student visits. Curators and Sarah-Jane Harknett provided teaching for G24 Special Topics in Heritage.

Outside of the Archaeology Department the Keyser Workroom hosted additional groups such as the Centre for Latin American Studies in January 2020.

In addition, Eleanor Wilkinson facilitated two sessions in February 2020 for Christ's College *Egyptology and Assyriology Study Day* which saw the Keyser Workroom host nearly 20 young adults for practical handling taster-classes.

Jody Joy was the main supervisor for two doctoral students and two MPhil students, all in Archaeology.

Anita Herle was the main supervisor for one doctoral and one MPhil student in Social Anthropology and Advisor for one doctoral student in the History Department. She also gave lectures to undergraduate students in Social Anthropology, History and Art History.

Mark Elliott supervised two doctoral students, in Archaeology and Social Anthropology, and co-supervised four doctoral students in Archaeology. In January 2020 Ms Rhea Tuli began a Collaborative Doctorate with the National Trust, the Department of Archaeology and MAA, under the supervision of Mark Elliott and Elizabeth Green, Senior National Curator for Wales at the National Trust, recontextualising the Clive Collection from South Asia at Powis Castle.

The Social Anthropology MPhil module in Museum Anthropology (MP3b) did not run in 2019-20 owing to staff shortages and commitments including the intensive work on the Stores Move and Centre for Material Culture. Mark Elliott gave a lecture to the Heritage students on "Decolonising: What is a Museum?" in Michaelmas Term.

*Material from across the world, held in the Teaching Collection, continues to be a vital resource for object-engagement by a wide range of students. Photograph by Eleanor Wilkinson*



# PUBLIC ENGAGEMENT & LEARNING

The Museum was closed to the public from 16 March 2020. Over 120 events between March and the end of September were cancelled due to Covid-19, including school and University visits, venue hire, practicals and public events.

## Formal learning

While the Museum was open, school visits continued to be popular, especially primary school sessions on the Americas (including the Ancient Maya) and prehistory. Sarah-Jane Harknett led an online session with a group of ITE students (Initial Teacher Education) from Homerton in June.

## Informal learning

Between 22 and 27 October 2019, MAA again contributed drop-in activities to the University's Festival of Ideas: two days on the theme of writing (with Marie Besnier from the Department of History and Philosophy of Science), two days about the Saxons (including storytelling from postgraduate students from the Department of Anglo Saxon, Norse and Celtic). The final three days of activities were based around the Mexican Day of the Dead celebrations, with the Museum working closely with the Cambridge Mexican Society. Three Society members curated the altar: Erika Teichert (PhD Candidate in Latin American Studies), Diego Azurdia (PhD Candidate in Spanish), and Jessica A. Fernández de Lara Harada (PhD Candidate in Latin American Studies). Over 1500 visitors attended over these three days of activities.



*One of the most popular images posted on MAA's facebook was, "Mary and Kathleen, daughters of Alfred Cort Haddon and Fanny Haddon, sitting with a cat and dog on the doorstep of their family house in Cambridge." Photo probably by Alfred Haddon, circa 1893-94. P.141906.ACH2*



*Drawing from a child at St Matthew's School labelled 'Archaeologists are finding a tomb'*

Twilight at the Museums took place on 19 February. Rob Law created three trails based on masks and headgear. 1274 people visited MAA for this one event.

In November, MAA took part in 'Discover! Creative Careers!', a UCM initiative to inspire young people to look at careers in the cultural sector. Thirty young people took part in a workshop learning about Museum evaluation.

From autumn 2019, the public engagement team supported Dan Vo and Ellie Armstrong in their research and writing of Bridging Binaries tours. These sessions, funded by UCM, highlighted LGBTQ+ stories in the museums. Volunteers were trained to deliver the tours, which began in February 2020.

Sarah-Jane led two Touch Tours for visually impaired visitors on 10 and 11 March 2020. These sessions used the Maya casts in the Andrews Gallery for inspiration; the group were able to explore the casts through touch and audio description.

## Outreach

Jenny Williams delivered an outreach session at Burwell Library on 14 December, focusing on Pacific objects and upcycling crafts. MAA was represented with a craft activity at Mill Road Winter Fair in December.



*Above: Day of the Dead altar, built with Cambridge Mexican Society. Curated by Erika Teichert, Diego Azurdia, and Jessica A. Fernández de Lara Harada*

*Right: Eleanor Wilkinson taking part in an online live Q&A for Museum Remix*

*Below right: Young people on the UCM 'Discover! Creative Careers!' initiative learn how to evaluate museum galleries*

Between November 2019 and February 2020, the team delivered a series of Bronze Arts Awards workshops to 15 students from Cambourne Village College (Years 7 to 10), focusing on the Trumpington Cross. Poet Lucy Sheerman delivered four sessions. All the students passed, receiving their certificates in September.

Rob and Sarah-Jane delivered a community event for families as part of Cambridge Science Festival on Friday 6 March. The event included a talk on the history of Arbury, a touch table of archaeological objects, crafts and activities. It was attended by over 60 people from the local community.

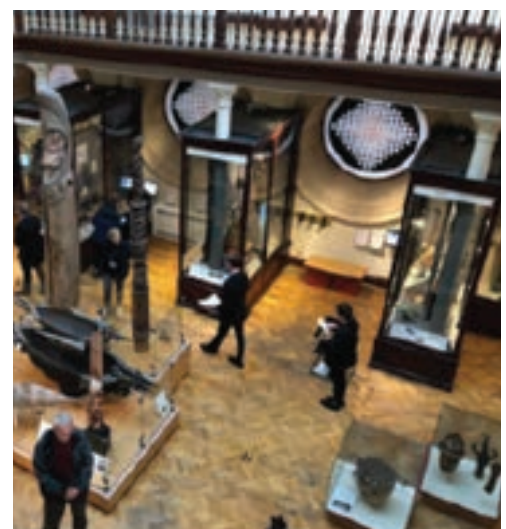
### Online activities

Rob created an activity for the UCM Summer With the Museums programme, exploring Bronze Age Pottery. Sarah-Jane taught two live online sessions in August using the themes from Rob's activity. These sessions were organised in partnership with the City Council's ChYpPS (Children and Young People's Participation Service) team.

As part of a UCM project, the Museum contributed to a series of at home activities for the Arts Pioneers: young people with physical and learning disabilities.

MAA contributed to UCM's Museum Remix: an 'experiment in museum storytelling', which launched in June 2020. Curators and collections staff filmed short videos, each highlighting an object and its unheard stories. Remix participants were invited to creatively reimagine the objects in a new format.

The Museum continued to play a key role in the UCM contribution to Arts and Minds (for people living with anxiety, depression and other mental health challenges). Over the summer, Sarah-Jane and Jacqui Strawbridge from the Fitzwilliam Museum filmed two videos for the Arts on Prescription course. These explored themes that connected both museums: identity and comfort food.



# COLLECTIONS CARE

Following the Covid-19 lockdown measures introduced in March, collections work rapidly adapted to the new conditions, and MAA benefitted enormously from having full, remote access to its database as well as electronic versions of some historic records (the accession registers and annual reports). Essential work could therefore continue remotely on the collection and in responding to research requests. In the Archaeology section, Imogen Gunn and Eleanor Wilkinson updated 2,764 object records with new analyses, dating, descriptions and photographs stemming from researcher visits and publications, which are all available on the online catalogue.

Collections care in Anthropology focused mainly on accessing and packing material for the busy loans programme. Anthropology staff were absent from the Museum for 62 days on install and de-install work, in addition to the preparation of material, which limited research access. Essential support for loans was received from October 2019 from the new Collections Assistant, Katrina Dring as part of a year's contract. She moved to the Stores Move Project in September due to the increased job security offered by the longer contract.

Valuable information was added to the Museum's records from researchers such as He Whai Mātauranga fellows and Laura Peers and Margaret Bruchac of the 'Wampum Trail' project, and the storage conditions of these objects was improved. Thanks to funding from Jessica Sainsbury, Lucie Carreau photographed, updated the records and repacked 250 Maasai objects in preparation for the January 2020 visit by the delegation led by Insight Share and the Pitt Rivers Museum.

As elsewhere in the Museum the lockdown and closure also enabled photo collections staff to make significant progress on updating the database and deal with a historic backlog of images. Over 1,000 Northcote Thomas African records were updated and over 2,200 documentation photographs were uploaded and their records improved. This included over 1,000 images of West Papuan material from the Pacific Presences project and over 200 from the 2009 visit of the Great Lakes Research Alliance for the Study of Aboriginal Arts & Cultures (GRASAC). Hi-res studio images of 146 objects were also received from the summer 2019 Art UK Sculpture project and added to the database. Staff also contributed to guidelines and planning documents (human remains guidelines, keywords and hazards) as part of the preparation for the Stores Move.

Following requests from the Karanga Aotearoa Repatriation Programme at the Museum of New Zealand, Te Papa Tongarewa, records of Māori and Moriori taonga (ancestral treasures) containing *kōiwi tangata* (human remains) were updated and passed on. Images of these taonga were also removed from public display. Records were also updated and forwarded to Cressida Forde as part of a project led by the Australian Institute for Aboriginal and Torres Strait Islander Studies (AIATSIS), funded by the National Indigenous Australians Agency. This seeks to refine their understanding of the numbers of unprovenanced



'Sister' plaitwork fish basket  
Raukkan (Point McLeay),  
Australia. E 1916.149  
Photograph by Jocelyne  
Dudding, 2020



Nuwa Mbaguta, Nganzi of Ankole, and his family. Ankole, Uganda. Photograph by Rev. John Roscoe, 1919-1920. N.18869.ROS

Australian Indigenous Ancestral Remains housed globally and incorporates hair, blood and other biological material as well as casts (cranial, face and death masks, etc.).

In August we were delighted to receive Bhupendra Baghel's *Adivasi Mata* sculpture, 2017.3, from the finder, metal detectorist Richard Stenner, which had been stolen during an earlier break-in at the Shorts store.

During the closure of the Museum several leaks occurred in the Andrews Gallery, with a significant incursion of water over the Inigo Jones Screen, and around the *Uncovering Pacific Pasts* and Benin displays, and also damaging offices and a stairwell. Conservation work on the Screen to draw out the salts will begin in October 2020 by specialist stonemasonry contractor Brown & Ralph. While fortunately no other objects were damaged, the high levels of humidity in the gallery continue to be problematic.

Josh Murfitt continued to excel as MAA's Studio Assistant, photographing over 400 objects, as well as documenting the Museum's exhibitions and events. Josh also assisted with the

creation and management of over 10,000 digital resources of the Photographic Collections. 80% of the Photographic Collections are now digitised, and with these digital assets available via the Museum's online catalogue there has been a substantially increased and improved access for stakeholders and researchers.

Eona Bell received an award from the Evans Fund to continue her research and community engagement with Alan Elliott's photographs of Spirit Temples in Singapore. Eona also received a Crowther-Beynon grant to research Ivor Evans' photographs and archives, including transcribing Evans' autobiography "The Years Behind Me". Andrew Lowry assisted with the digitising and cataloguing of Geoffrey Bushnell's fieldwork photographs and notes from Ecuador. Anthea Mayberry continued to assist with cataloguing the photo collections backlog.

## Conservation

This year in the conservation laboratory, Kirstie French ACR (UCM Organics Conservator) and student placement Lauren Burleson (Durham University, October 2019 – October 2020) conserved 78 objects, supporting loans and exhibitions pre- and post-Covid lockdown. Seventeen objects went to the UCL conservation training programme for the Museum Affordances Exhibition (opening MAA Spring 2021). During lockdown Kirstie digitised 742 historic records from 1972-1983, updated pest management documentation, COSHH and risk assessments, made padded mounts and maintained the monthly pest trap inspection. Since returning full-time to MAA, Kirstie has been focusing on gaining quotes to replace the condemned fume cupboard and restoring the environmental monitoring which went down during lockdown. During lockdown Lauren focused on her research into the object she was conserving, and since returning to site has completed its conservation.



*MAA lent two of the eight hoe (paddles) which were reunited for the first time since they were exchanged from a waka (canoe) alongside the Endeavour, near Gisborne on 12 October 1769. Workshop at the Tairāwhiti Museum, 30 September 2019*

## Centre for Material Culture

Generous funding of £8.7m for the refurbishment, fit-out and move of collections to the new Centre for Material Culture, in the former Cambridge Nuclear Bunker, was approved by the University's Planning and Resources Committee and by Council in July 2019. Construction work at the Bunker began in October 2019, with an expected completion date in autumn 2020. Of the total funding from the University Capital Fund, £2.2m was allocated to MAA to support the hugely ambitious and complex five-year project of packing and moving over 200,000 artefacts from the current store in the old Shorts factory (known as the Atlas Building) to the Bunker, enabling MAA to recruit a Move Manager and Collections Team Coordinator to deliver the project, nine full-time Curatorial Assistants and a Workshop Assistant.

Katherine Szabo was appointed Move Manager and Lucie Carreau appointed Collections Team Coordinator, both taking up their positions at the beginning of January 2020. Recruitment and planning for the move continued throughout the early months of 2020, and nine Collections Assistants were appointed from an incredibly competitive field of over 700 applicants in March 2020, with a

view to starting work on 20 April. However within a week the University had shut down most of its buildings and on-site operations and imposed a hiring freeze, which brought an immediate stop to the process. After a long and difficult spring and summer, we were delighted that all the successful candidates were still in a position to take up their roles. The team of Eleanor Beestin-Sheriff, Samantha Daisley, Katrina Dring, Jazmin Hundal, Jane Pettitt, Louise Puckett, Emily Shorter, Lily Stancliffe and Annie Tomkins formally joined the Museum on 1 September 2020.

Capital works at the Bunker site were somewhat disrupted by the national lock-down, but after a short stoppage continued throughout the summer. Demolition of the internal walls and creation of two new large storage areas (over 1700m<sup>2</sup>), a well-appointed collections workroom (115m<sup>2</sup>) and quarantine facilities, extensive Mechanical, Electrical and Plumbing infrastructure including temperature and humidity control and monitoring, a gas fire suppression system, IT and communications networking and security, as well as a full fit-out of bespoke racking for artefact storage, was completed in August with an anticipated handover date of October. It is anticipated that the first objects will begin moving into the new facility in the first half of 2021, with the migration due to be completed by the end of 2024.



## Archaeology loans

The Archaeology Section continues to support both national and local museums through the administration of a number of loans.

In October 2019 MAA loaned 3 bronze palstaves and 4 gold torcs to Peterborough Museum and Art Gallery for their Hoards: *The Hidden History of Ancient Britain* exhibition which ran from 12 October to 15 December 2019.

Thirteen objects from the Arctic including 9 finely carved ivory and bone figures from the North West Territories, a Sami sledge, and a Siberian model village, were agreed for loan to the British Museum for The Citi Exhibition, *Arctic: Culture and Climate*. Objects were transported to the British Museum in September 2020 to undergo conservation. Due to Covid-19 the start date of the exhibition was delayed until 22 October 2020 and ran until 21 February 2021. (See also under Anthropology loans)

In addition, in November 2019 the Archaeology Section recommended the renewal of 6 objects on long-term loan to Saffron Walden Museum for an additional 3 years. This forms an integral part of their permanent display of the Wendens Ambo Roman Villa

## Anthropology loans

180 objects to 14 venues

Remote digital installations took place at the National Museum of Australia, the Museu de Cultures del Món, Barcelona and the British Museum.

22 Māori *taonga* (ancestral treasures) returned to Aotearoa New Zealand for the first time in 250 years since they were traded and gifted with James Cook and the crew of the *Endeavour* during encounters in the Tūranganui-a-Kiwa (Poverty Bay, Gisborne) area in 1769. MAA was the major lender for the exhibition *Tū te Whaihangā: A Recognition of Creative Genius* at the Tairāwhiti Museum, Gisborne. The project to return the *taonga* has been led in partnership with Tairāwhiti Museum and Hei Kanohi Ora Iwi Governance Group, representing the *iwi* (tribes) of the Tūranganui-a-Kiwa (Poverty Bay area) and Te Aitanga-a-Hauiti. For the first time MAA followed *tikanga* (Māori customary practices and behaviour) as part of a loan transit, and Hei Kanohi Ora chairwoman Huia Pihema and her husband Joe, acted as *kaitiaki* (guardians), offering *karakia* (incantations and prayers) to invoke spiritual guidance and protection on the journey. A key element of the return was a *pōhiri* (welcome ceremony), held at the meeting house on Te Poho o Rāwiri marae, where two *hoe* (paddles) from MAA were paraded and people were able to touch and reconnect with them, evoking intense emotions of joy and grief.

Female spirit medium dancing in front of the Min Kyaw Swar Nat Shrine (May 1983). Yesagyo, Myanmar. Photograph by Utin Win, May 1983. Singer Collection. P.146586.SNG





Openwork, twined bag of unspun fibres, Tasmania, Australia, 1954.121  
Photograph by Jocelyne Dudding, 2020

*Tikigaq / Point Hope*: Scot Polar Research Institute, Cambridge - 29 April – 30 November 2019 (1 object)

Vice-Chancellor's Lodge, University of Cambridge - 30 October 2018 – October 2020 (2 objects)

*Museum Affordances project*, Department of Conservation, UCL, 19 February 2019 – 27 February 2020 (13 objects)

*Museum Affordances project*, Department of Conservation, UCL, 27 February 2020 – 30 January 2021 (20 objects)

*Tū te Whaihanga: A recognition of creative genius*, Tairāwhiti Museum, Gisborne, New Zealand, 5 October 2019 – 11 October 2020, extended to 31 May 2022 (22 taonga)

*What a Genderful World!*, organised by the *Nationaal Museum van Wereldculturen*, Leiden, Amsterdam (3 objects)  
Tropenmuseum, Amsterdam, 10 October 2019 – 24 August 2020, extended to 3 January 2021  
Rotterdam, Wereldmuseum, 4 September 2020 – 31 May 2021, extended until 5 March 2022

*Endeavour Voyage: The Untold Stories of Cook and the First Australians*, National Museum of Australia, Canberra, 7 April – 5 October 2020, extended to 30 April 2021 (4 objects)

*Fiji: Art and Life in the Pacific*, Los Angeles County Museum of Art, Los Angeles, 15 December 2019 – 19 July 2020, extended to 3 January 2021 (68 objects)

*A Sea of Islands: Masterpieces from Oceania*-Museum Volkenkunde, Leiden, 21 February – 13 September 2020, extended to 5 April 2021 (9 objects)

Armllets, 'orkata', travelled to the Pitt Rivers Museum, University of Oxford, for consultation with the sacred gourd by Lemaron Ole Parit, son of the Maasai Laibon (spiritual leader) during the visit of the Maasai delegation, 30 January – 7 February 2020 (6 objects)

Arctic: Culture and Climate, British Museum, London, 28 May – 23 August 2020, extended to 22 October 2020 – 21 February 2021 (3 objects)

## Long-term loans

Saffron Walden Museum, 1982 – 31 May 2021 (2 objects)

*Polynesia, permanent gallery*, Museu de Cultures del Món, Barcelona, 13 January 2014 – 13 January 2021 (15 objects with two bark-cloths exchanged in October 2019 and July 2020, the last by remote condition checking)

## Cancelled loans

*Memories of the Forest: The Orochen, Subarctic Hunter-and-Gatherers of China*, City University of Hong Kong. Originally proposed for 21 January – 25 May 2020 but delayed in November 2019 due to civil rights protests and updated exhibition planned for 30 March – 27 September, but initially delayed and then cancelled due to Covid-19 outbreak

*Fiji: Art and Life in the Pacific*, Peabody Essex Museum, Salem, Massachusetts, 12 September – 3 January 2020

*John Pule retrospective*, Talbot Rice Gallery, The University of Edinburgh, 24 September – 19 December 2020

*Museum Affordances*, Brunei Gallery, School of Oriental and African Studies, London, January – March 2021

## Internal UCM Loans

Material also travelled in advance to receive conservation for inclusion in the following exhibitions:

*Touch: The Power in your hands*, Fitzwilliam, 19 January – 18 April 2021 (14 objects)

*Japan*, Cambridge University Library, 5 April 2020 – TBC (5 objects)

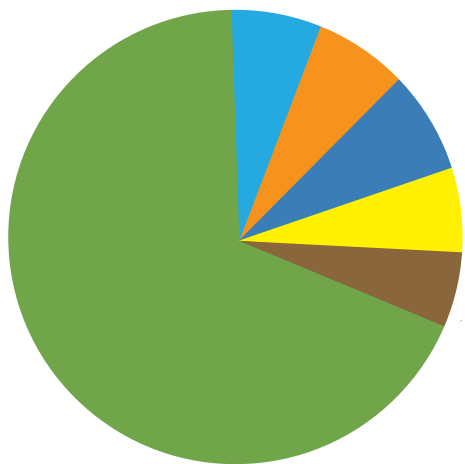


# FINANCE

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 at the level of £175,000 per annum. The Museum also receives support from Arts Council England through the University of Cambridge Museums and Botanic Garden, a Band 3 National Portfolio Organisation in receipt of approximately £1.2 million per annum; within MAA the Outreach Organiser's role and conservation have been supported from this budget. The Museum also benefits from the support of a number of shared UCM posts.

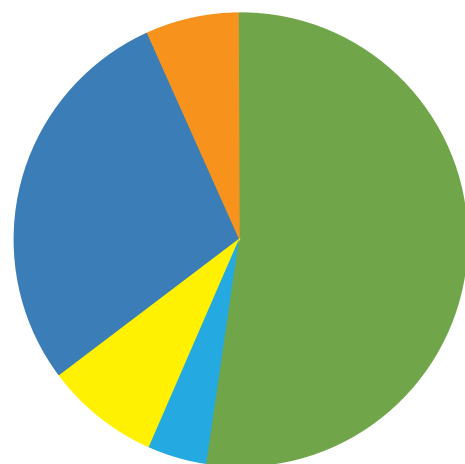
Income (£,000)	£
Arts Council England MPM Funding	140
Research Grants Income	134
Investment Income & Bank Interest	127
Grants/Donations	135
Income from Friend & Member Schemes	4
Earned Income	91
University - Direct, Indirect & Premises Allocation	1,421
<b>Income Total</b>	<b>2,052</b>

Expenditure (£,000)	£
Pay	951
Arts Council England MPM Costs	53
Non Pay	140
Premises & Other Indirect Costs	494
Research Grant Expenditure	134
<b>Expenditure Total</b>	<b>1,771</b>



## INCOME

- Arts Council England MPM Funding
- Research Grants Income
- Investment Income & Bank Interest
- Grants/Donations
- Income from Friend & Member Schemes
- Earned Income
- University - Direct, Indirect & Premises Allocation



## EXPENDITURE

- Pay
- Non pay
- Research Grant Expenditure
- Arts Council England MPM Pay Costs
- Premises and other Indirect Costs

# RESEARCH VISITS & EVENTS

## Potters Group

In December 2019 Eleanor Wilkinson hosted the Potters Group, a group of mature student potters led by Sonia Lewis, to look at Samian wares, barbotine wares and local Medieval ceramics.

## Ashendon Local History Group

On 18 December 2019 a group from Ashendon, Buckinghamshire was hosted by Eleanor to study the Ashendon brooches, a pair of Anglo Saxon gilt brooches decorated with garnets, as well as other Anglo Saxon items from the local Cambridgeshire region.



Anita Herle (far left) and Rachel Hand (second right) with Whai Mātauranga Research Fellows, Talei Si'ilata, Tupunga Nepe, and Awina Tamarapa

## He Whai Matauranga Research Fellows

From 23 – 24 January 2020 MAA hosted 3 He Whai Mātauranga Research Fellows from Aotearoa New Zealand. Talei Si'ilata, Tupunga Nepe, and Awina Tamarapa, conducted research on MAA's Maori and Samoan collections. The Fellows also gave presentations describing their research and methodologies at a workshop for staff and graduate students.

2019 is significant in the shared history of Aotearoa New Zealand and the UK as it marks 250 years since our histories were entwined from those first meetings between Māori and the crew of James Cook's *Endeavour*. MAA has been working in partnership with the British High Commission in New Zealand and Māori representatives as part of the project *He Whai Mātauranga* (In Pursuit of Knowledge), which aims to facilitate access to taonga held in the UK and support research that will reconnect this *mātauranga* Māori with communities in Aotearoa New Zealand. In October MAA hosted a 23 strong delegation composed of *iwi* (tribal) representatives from research organisations, the New Zealand Government, Royal Society Te Apārangi and Te Papa Tongarewa. This built on the initial visit in September.

## Knowing What is Important: Rethinking collections with Maasai cultural leaders

In January 2020 a group of Maasai activists and cultural spiritual leaders from Kenya and Tanzania were hosted in Cambridge by the Museum during a two-week visit to museums in Oxford and London. The encounter between Maasai men and women and their ancestral artefacts was emotional for visitors and Museum staff alike, but from pain and sorrow must come new relationships and a new way of working.



*Ole Maiava photographing an ulimate, a Fijian wig of human hair, as part of the Ulumate Project (Z 2846)*

## Institute of Ethnic History and Culture, Hulunbuir College

In January 2020, MAA also welcomed a delegation from Inner Mongolia, consisting of Professor Meng Songlin, Institute of Ethnic History and Culture, Hulunbuir College, Mr Jinsong Bai, Senior Curator and Director, Hulunbuir Museum for Nationalities, Hada, Inner Mongolia Museum for Mongolian Ethnic Origin, Mr Yu Yao, Producer and Director, Beijing Science and Education Film Studios, and Ms Sihan Meng, Translator. Their visit was the culmination of a three-year research project to digitally share the photographic archive of Ethel Lindgren and Oscar Mamen's fieldwork photographs from Inner Mongolia between 1928-31. During their visit, discussions included future collaborative research.

*Maasai visitors Yannick Ikayo Ndoinyo, James Meipuki Ole Pumbun, Amos Karino Leuka, Evelyn Paraboy Kanei, Lemaron Ole Parit, Samwel Nangiria Taresero and Mashati Juliana Naini. Cambridge, 30 January 2020*



In February MAA welcomed Noelle Kahanu from the University of Hawaii to reconnect with Hawaiian material which may incorporate *iwi kūpuna* (ancestral remains). Her visit was part of the formal repatriation of the *iwi kūpuna* of 21 native Hawaiian individuals, previously in the Duckworth Laboratory Collection, handed over to representatives from the Office of Hawaiian Affairs by the Vice-Chancellor

## Fijian Wigs: The Ulumate Project

As part of a research visit to examine MAA's collection of Fijian wigs, writers and performers Daren Kamali and Ole Maiava, also known as the (Un) Registered Savages of Aotearoa, described their project to revive this ancient art form at a MAA student seminar on 16 October 2020. Daren Kamali and Ole Maiava spent two days in October examining MAA's seven Fijian *ulu cavu* (hair wigs). Their research culminated in a physical and digital exhibition *Mata Makawa – Mata Vou*, Te Tuhi Centre for the Arts, Pakuranga, Auckland, where the artists rendered a contemporary activation of an ancient practice alongside newly created masks and poetry, 23 May — 16 August 2020. All images in the exhibition and accompanying exhibition catalogue were of the *ulu cavu* from MAA's collections. Daren Kumali noted 'It was a memorable and a significant milestone in our research process for the Ulumate Project to be the ones chosen, after 130 years, to unwrap the netting of a stored *ulu cavu* at the Museum of Archaeology and Anthropology'. <https://tetuhi.art/exhibition/daren-kamali-and-ole-maiava-unregistered-savages-of-aotearoa-mata-makawa-mata-vou/>

# ACQUISITIONS

## Donations

Richard Vickery, a Tongan bag and barkcloth (*ngatu*) gifted to the donor in 1972 following his work as a volunteer teacher at St Andrews School, Nukualofa (2019.32-3)

Rev. Herbert Spencer Jackson, a charm, whip, barkcloth beater, comb and skirt of barkcloth, collected by his father, Rev. Herbert Spencer Jackson (1895-1970) while serving with the Church Missionary Society Mission at Ruanda-Urundi (now Rwanda and Burundi), 1936-1946 (2019.27-31)

Professor Norman Hammond, two Tukuna barkcloth paintings, purchased in Leticia Colombia, 1970 (2019.32-3)

Professor Matthew Spriggs, a bow and four arrows covered with finely plaited orchid vine (2019.37.1-6)

Anita Herle, an acrylic painting on canvas by ni-Vanuatu artist Christopher Tevi entitled 'Sik Plastik: When our home is in a plastic bottle'. Purchased from the artist in Port Vila, Vanuatu (2019.39)

Richard Jenner, a coconut husking stool bound from the Takuu atolls [Mortlock Islands] while working at Nonga Base Hospital, Rabaul, New Britain, 1964 (2019.40)

Emeritus Professor William C. McGrew, a Dasenech headrest, purchased in Kenya from its maker in 2010 (2019.41)



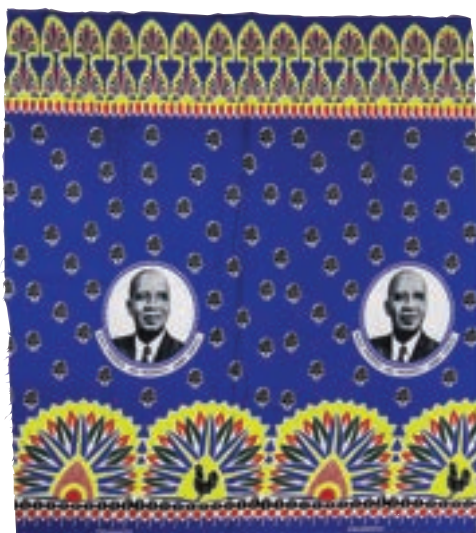
Wendy and Robin Stevenson, diverse material collected on their travels including three African toy cars and a digger, badges from the Golden Jubilee, Pakistan, a Kenyan Kanga cloth and an inherited wooden box made by Boer prisoner of war (2019.43-54)

Unknown donor, possibly the widow of anthropologist James Homell, three medals awarded to James Homell, which had been in the Museum since c. 1949, viz: the Royal Anthropological Institute of Great Britain & Ireland Huxley Memorial Lecturer Medal, 1949; a silver medal from the St. Louis World's Fair, 1904 and the Rivers Memorial Medal, 1924 (2019.55.1-2- 2019.57.1-2)

Unknown donor, but which had long been in the Museum, a medal from the Exposition International Bruxelles, 1897 (2019.58.1-2)

*Right: A wooden digger made by 8-year old Joshu Gidiel in Ntcheu, Malawi. Bought by Wendy and Robin Stevenson in 1993 and donated in 2019 (2019.46)*

*Rectangular kanga cloth featuring portraits of Hastings Kamuzu Banda, first President of newly independent Malawi from 1963-1994*





From above clockwise:  
Fragment of a gold twisted  
torc. Middle Bronze Age  
(1300-1150 BC) Purchased  
through the Treasure Act.  
Courtesy of Buckinghamshire  
County Museum. 2019.38

Part of a silver crucifix  
pendant with an inscription  
on the reverse. Medieval.  
Purchased through the  
Treasure Act. Courtesy of  
the Derby Museums Trust.  
2019.36

A gold-plated penannular ring  
decorated with thin stripes  
of white-coloured metal. Late  
Bronze Age (c 1150-750  
BC). Purchased through the  
Treasure Act. 2019.1

Alison Waru, an acrylic painting of Cambridge College roofscapes, *Maori in Cambridge*, 2008. Painted by the donor who was part of the Toi Hauiti delegation, during the closing of MAA's Pasifika Styles exhibition, February 2008 (2019.59)

Susan Tzotzos, a fibre belt embellished with the island name 'Niutao' from Tuvalu, collected during an aunt's VSO placement in the 1960s (2019.60)

Forty-six photographs collected by Reverend Frederick Orton, Chaplain North India (Bengal Establishment) from 1868 – 1889, were donated by his great-grandchildren. These images are now some of the earliest dated photographs in the collections, and provide an important visual archive of the impact of the Siege of Lucknow during the Indian Rebellion, 1857. (P.144044.ORN – P.144089.ORN)

Patricia Shephard Rogers donated her father's, Ken Shephard, photographic albums of his 'Expedition to Lhasa, Tibet, September - October 1938'. (DG.144824.SHP – DG.145302.SHP)

### Acquired with the assistance of the Crowther Beynon Fund

Callie Vandewiele, a collection of Q'eqchi' textiles, including handwoven and commercially manufactured huipil, and weaving equipment, collected in the Alta Verapaz region, Guatemala, July 2016 during PhD field research. Some of these were exhibited in



'Looms of our Grandmothers: *Picb'il* textiles from Guatemala', 16 May – 6 October 2019. (2019.3-19)

Tom Crowley, a Kalasha woman's costume, collected in 2018 during his PhD field research, and commissioned from Sherbegum and her daughter Gul Sahar of Krakal village in the Chitral District of Pakistan (2019.19-25)

### Purchases

Bronze Age gold-plated penannular ring with stripes of silver-coloured metal. Discovered by a metal detector in October 2016 near Flint Cross, Cambridgeshire. Purchased through the Treasure Act. (2019.1)

Silver Anglo Saxon mount in the form of an animal's head. Discovered by a metal detector in February 2008 in South Cambridgeshire. Purchased through the Treasure Act. (2019.2)

Fragment of a Medieval silver crucifix pendant with inscription on reverse. Discovered by a metal detector near Molesworth, Cambridgeshire. Purchased through the Treasure Act. (2019.36)

Small fragment of a gold Bronze Age twisted torc. Discovered by a metal detector in November 2015 near Meldreth, Cambridgeshire. Purchased through the Treasure Act. (2019.38)



*Men digging at Tom Lethbridge's excavations at Lackford, Suffolk, circa 1940. P.144205.LTH.tif*

*A Solomon Islands man holding a lave lave (woven rattan shield) and a sumbi (club). He is wearing a kapkap (Tridacna shell disc overlaid with openworked turtle shell) on his forehead, a hair comb, shell and tooth neck and ear ornaments, a shell-ring of wealth and woven band on his arm, and a woven belt. Photograph by Dufty Studios, Levuka, circa 1870 – 1875. P.143734.ACH2*



*"Katsopu. 18.12.43. Noi Welang of Khalega, leading elder of upper Delai." Mëlyangmla, Changlögam, Arunachal Pradesh, India. Photograph by Frederick Mainprice, 18 December 1943. P.139402.MPR*

## Transfers from Archives

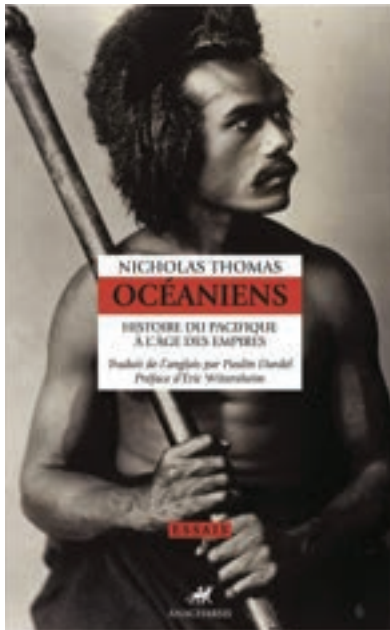
A dedicated approach was made to rationalise photographic material within the MAA Archives, and as a result, a number of photographs were permanently transferred to the Photograph Collections. Notable amongst these transfers were the following:

Thomas Lethbridge's, a British Archaeologist, original negatives and prints were transferred to the Photograph Collection, where they were catalogued and digitised, and are already being made use of by researchers. (N.144253.LTH)

Four photographic albums made by Frederick Mainprice, Assistant Political Officer for the Lohit Valley, 1943-46, were transferred, digitized and researched with thanks to volunteers Beth Darbyshire and Anthea Mayberry. Mainprice credits his ability to do his duties to the assistance of Mishmi guides, translators and porters, and his albums are invaluable in terms of recording the names of individuals, their cultural and geographical affiliations, and their roles. His photographs also record the creeping infiltration of WWII and geopolitical disputes on the lives of local Mishmi groups.



# PUBLICATIONS

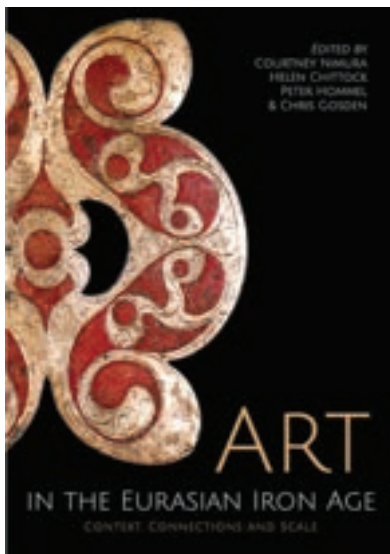


Elliott, Mark. 2019. Decolonial Re-enactments? Facing and Retracing Colonial Histories in Collecting 'Another India', *Third Text*, 33 (4-5), 631-650, DOI: 10.1080/09528822.2019.1655893

Elliott, Mark. 2020. Knowing What is Important: Rethinking collections with Maasai cultural leaders. [*Collections In Action*] UCM Blog, 20 July 2020. <https://www.museums.cam.ac.uk/blog/2020/07/20/knowning-what-is-important-rethinking-collections-with-maasai-cultural-leaders/>

Joy, Jody. 2020. Variations on a theme? Examining the repetition of patterns on British Iron Age art. In T.F. Martin (ed.), *The use of image before and after Rome*, pp. 34-46. Oxford, Archaeopress

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Joy, Jody (with S.-J. Harknett). 2020. 'Isn't there an App for that Yet?' Evaluating the 'Wall of Cambridge' iPad App as a means of Public Engagement. In A. Christophilopoulou (ed.) *Material Cultures in Public Engagement: Re-Inventing Public Archaeology with Museum Collections*, pp. 43-56. Oxford, Oxbow Books

Joy, Jody. 2019. Copper alloy mirror. In M. Russell, M. Smith, P. Cheetham, D. Evans and H. Manley, *The girl with the chariot medallion: a well-furnished, Late Iron Age Durotrigian burial from Langton Herring, Dorset*. *Archaeological Journal* 176 (2): 196-230

Thomas, Nicholas. 2020. *Océaniens: histoire du Pacifique à l'âge des empires*, tr. Paulin Dardel, preface by Eric Wittesheim, 510 pp. Paris: Anarchasis

Thomas, Nicholas (ed.). 2020. *A New Voyage Round the World by William Dampier*. 462 pp. London: Penguin Classics

Thomas, Nicholas. 2019. 'Curating Oceania at the Royal Academy of Arts', *Museum Worlds* 7: 262-272

Thomas, Nicholas. 2019. 'Mission creep?' Online title: 'What are museums really for?' *Apollo*, October 2019, 46-48

Thomas, Nicholas. 2020. 'Cook eclipsed', *Inside Story*, 1 May 2020

# 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):**  
H.A. Alderson BA, BA (hons), MA, PhD  
(from 7 October 2019)

**Senior Curator (Anthropology):**  
A.C. Herle BA, MPhil, PhD, FRAI

**Senior Curator (Anthropology):**  
M.J. Elliott MA, PhD

**Outreach Organiser:**  
S.J. Harknett BSc, MA

**Manager, Photographic Collections:**  
J. Dudding MA, PhD

**Collections Manager (Archaeology):**  
I.L. Gunn BA, MPhil

**Collections Manager (Anthropology):**  
R. Hand BA, MA

**Museum Manager:** W.M. Brown

**Administrative Assistant:** M.S. Hugow

**Head of Workshop:** M.B. Buckley

**Workshop Technician:** M.R. Hazelgrove

**Visitor Services Manager:**  
K. (C.M.) Phizacklea BA, PGDip

**Visitor Services Assistant/Shop Supervisor:** A.R. Denning BA

**Museum Attendant (part-time):**  
P. Birkett Mgr

**Museum Attendant (part-time):**  
J.C. Norman BA

**Museum Attendant (part-time):**  
R.A.F.D.S. Colaço BA (until 3 January 2020)

**Stores Move Manager:** K.A. Szabo FSA, PhD (from 6 January 2020)

**Research Associate:** G.E. Agbo BA, MA, PhD

**Research Associate:** A.J. Clark BA, MA, PhD (until 31 August 2019)

**Research Associate:** Z. Wang BA, MA, MLitt

**Teaching and Collections Assistant (Archaeology) (part-time):**  
E.A. Wilkinson BA, MA

**Collections Assistant (Archaeology) (part-time):** E.A. Wilkinson BA, MA

**Collections Assistant (Asian Anthropology):** A.P. Griffin BA, MA

**Collections Assistant (Research Visitors):** L. Carreau MA, PhD (until 31 October 2019)

**Collections Assistant (Anthropology):**  
K.M. Dring MA (from 14 October 2019 until 31 August 2020)

**Collections Team Coordinator (Stores Move):** L. Carreau MA, PhD (from 6 January 2020)

**Collections Assistant – Stores Move:**  
E.R. Beestin-Sheriff MA (from 1 September 2020)

**Collections Assistant – Stores Move:**  
S.J. Daisley MA (from 1 September 2020)

**Collections Assistant – Stores Move:**  
K.M. Dring MA (from 1 September 2020)

**Collections Assistant – Stores Move:**  
H.K. Hundal MSc (from 1 September 2020)

**Collections Assistant – Stores Move:**  
J.K. Pettitt MSt (from 1 September 2020)

**Collections Assistant – Stores Move:**  
L.H. Puckett BA (from 1 September 2020)

**Collections Assistant – Stores Move:**  
E.R. Shorter MA (from 1 September 2020)

**Collections Assistant – Stores Move:**

L.J. Stancliffe MA (from 1 September 2020)

**Collections Assistant – Stores Move:**  
A.C. Tomkins BA (from 1 September 2020)

**Photo Collections Assistant (part-time):** J.T. Murfitt BA (until 31 December 2019)

**Education and Outreach Assistant (part-time):** J.H. Williams BA

**HLF Project Assistant (Learning) (part-time):** J.H. Williams BA (Until 7 June 2019)

**Education and Outreach Assistant (part-time):** R. Law, BA, MA, PhD, PGCE

**UCM Organics Conservator:**  
K. Williams BA (Shared UCM post assigned to MAA part-time)

**Honorary Assistant Curator (American Archaeology):** M.H. Harris AB, MA

**Von Hügel Fellow:** J.C.H. King MA

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

**Senior Computing Technician:**  
P. Barrow (until 25 October 2019)

**Accounts Clerk:** C. Cole

Additional staff were employed at various times during the year through the University of Cambridge Temporary Employment Service to support activities across the Museum, including front of house, outreach and education, and the Museum Workshop.



