

MUSEUM OF ARCHAEOLOGY & ANTHROPOLOGY

Annual Report 2020 / 2021

## CONTENTS

Page	OUR MISSION
	DIRECTOR'S INTRODUCTION
	FACTS AND FIGURES
	EXHIBITIONS
	RESEARCH
	TEACHING
	PUBLIC ENGAGEMENT
	COLLECTIONS CARE
	FINANCE
	ACQUISITIONS
	PUBLICATIONS
	STAFF LIST

## **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

The academic year 2020-2021 was the second year through which Museum work and activities were impacted by the Covid-19 pandemic. Following the first 2020 lockdown, MAA re-opened on Thursday 24 September, initially for three days a week, on a pre-booked, timed-ticket basis. It was encouraging that public visitors were very appreciative of the opportunity to come back to the Museum; from 27 October, we resumed opening through the week, from Tuesday to Sunday, and for the first time extended daily hours, previously 10.30 am to 4.30 pm, to 10 am to 5 pm (noon to 5 pm on Sundays). We had long hoped to do this; in the Covid context it was important to do so, given that schools were looking towards visiting again, and it was easier for them to arrange visits if our hours coincided with those of the Museum of Zoology and other Cambridge museums.

MAA then however again had to close with the national lockdown from 3 November to 3 December 2020. We were then open for just a few weeks up to the normal closure over Christmas and New Year; the third national lockdown kept museums nationally closed until May. MAA re-opened to the public on the first day we were legally permitted to do so, on Tuesday 18 May, from the start for the full week, and has remained open since, other than for a week in August when several members of Front-of-House staff had to isolate either because they had Covid (but fortunately did not suffer serious illness) or because they were identified as contacts of cases. Over the following months visitor numbers increased; the Museum continued to use the pre-booking system for timed tickets, but moved to scheduling only morning and afternoon slots. Over September, very encouragingly, numbers returned to approximately 70% of 2019 figures; shop revenue figures were close to 2019.

Through November 2020, museum staff continued to work on-site in limited numbers in support of collections care projects. As the public health situation was considerably more concerning in the New Year, on-site activity was limited to environmental and security checks; later in the spring it became possible to resume on-site work and provide access to contractors. The collections move team returned to work on 12 April, and object processing was restarted. Progress was excellent, with object numbers processed above target through the remainder of the academic year. The first artefact arrived at the Centre for Material Culture on 14 April – this was an Arctic sled returning from loan to a British Museum exhibition, and taken directly to the CMC.

Over the period, work continued towards the ingest of large freestanding stone objects, which took place over 12-13 July; some 30 primarily Anglo-Saxon and Roman pieces totalling over three tonnes in weight were successfully relocated without damage. In late July and late September, the first box moves took place, transferring nearly 860 boxes, containing nearly 70,000 artefacts. Environmental conditions at the old storage facility at the Atlas Building (Shorts) continued to be extremely concerning, as water entry associated with heavy rain took place on five separate occasions over August and September. Staff acted swiftly to deal with the emergencies and no artefacts were actually damaged; maintenance work was subsequently undertaken to deal with blocked drains and roof leaks. While the project has therefore been challenging, it is tremendously exciting to anticipate the Centre for Material Culture being open for study visits and collections access from 2022.

Notwithstanding the challenges of the period it was possible to win or confirm funding for several important appointments. The Curatorship of World Archaeology had been filled on a temporary basis by Andrew Turner over 2018-2019 and Helen Alderson over 2019-21. Both made great contributions to a range of museum activities; Andrew moved to a position at the Getty Research Institute and Helen to a Renfrew Fellowship with the McDonald Institute. Funding for the permanent role was approved and the team were delighted to appoint Latin Americanist Dr Jimena Lobo Guerrero Arenas, from October 2021. A Strategic Grant from the Isaac Newton Trust enabled the Museum to advertise a Research Associate in Conservation; this position was filled by Ayesha Fuentes, who had completed her PhD on human remains in Tibetan ritual objects at SOAS, London. The experience of the pandemic highlighted the relative weakness of MAA's digital engagement; funds linked with exhibition tax relief and other sources enabled us to establish a Digital Communications role, to which Caitlin Brooker was appointed. She had previously worked at The Courtauld Institute of Art and other museums.

Helen Alderson led a re-orientation of the MAA website on the University templates. The new site is considerably more functional and accessible; a wide range of staff were involved in updates, including the presentation of past exhibitions online.

The challenges of the period prompted further consideration of the effectiveness of the University of Cambridge Museums consortium and the scope for new arrangements, that would enable more coherent structures and more joint work. A consultant, Nick Gibbs, undertook a review.

Following the success of 'A Survival Story – Prehistoric Life at Star Carr', the team worked intensively to open '[Re:]Entanglements: Colonial Collections in Decolonial Times', which arose from an extended collaboration with Professor Paul Basu of SOAS, particularly through a joint Arts and Humanities Research Council grant for 'Museum Affordances', which addressed potentialities of ethnographic collections, focussed on the rich, complex and distributed archives arising from the West African fieldwork of Northcote W. Thomas, a Cambridge-trained government anthropologist, the first to hold such a role, in Sierra Leone and Nigeria in the years preceding World War I. The exhibition responds to mounting interest in and debate around anthropology, colonialism, museums and the challenges of decolonization, and has been well received by Cambridge students, academics and national and international colleagues.

Nicholas Thomas

## **2020 / 2021 FACTS & FIGURES**

Over 2020 – 21 the Museum of Archaeology and Anthropology

Welcomed 17,281 visitors

Mounted 2 exhibitions

Provided 49 learning and participation sessions, events or visits to 503 children and young people and 461 adults

Ran 8 events for 32 adults and 104 children

Involved 53 volunteers in our work, for 2970 hours

Hosted 20 researchers for 34 visits

Commissioned 22 artworks

Loaned 39 objects to 5 venues

## EXHIBITIONS

### [Re:]Entanglements: Colonial Collections in Decolonial Times

22 June 2021 – 20 April 2022

Over recent years, interest in the colonial histories and legacies of museum collections has mounted; Black Lives Matter and the death of George Floyd gave particular prominence to legacies of racial violence in educational institutions and museums. Notoriously looted artefacts such as the Benin Bronzes became the foci of renewed campaigning. While the repatriation of such material, appropriated in the aftermath of colonial violence, was evidently overdue, the collections of museums such as MAA were not well understood. The bulk of the artefacts that reached the Museum in the late nineteenth and early twentieth centuries were not associated with military expeditions, but rather arose from the field research of anthropologists, archaeologists and in some cases natural scientists who also collected cultural material. In some cases such field collections were vast, consisting of thousands of artefacts as well as associated fieldnotes, photographs, drawings, sound recordings and other records. Such collections typically constitute rich research resources, for their precise contextual information around material culture, and the historic evidence for the collecting process itself - which was sometimes closely associated with colonial administration or activity.

Among collections of this kind at MAA are those of Northcote Thomas (1868-1936), the first anthropologist employed by the British Colonial Office, made during a series of surveys in Sierra Leone and Nigeria shortly before World War I. Over six years, Thomas and his West African assistants travelled widely, photographing and documenting many aspects of customary life, recording songs and stories on wax cylinders, conducting linguistic research, assembling botanical specimens and making extensive collections of artefacts. Little of the research was published - Thomas was brilliant at gathering information but his anthropological theory was dated, and his work eclipsed by the ascendancy of Malinowskian functionalism - and little of the material was displayed. Recently, however, Professor Paul Basu (at the time at SOAS, London) led a four-year research and engagement programme which brought people from the West African diaspora in the UK and from communities Thomas visited in Nigeria and Sierra Leone together with the artefacts and records from his work. '[Re:]Entanglements' was the spectacularly rich and engaging exhibition that showcased and staged various dimensions of the collections and the process of reactivating them today.

Unlike the royal art pillaged from Benin City, Thomas's collections featured many more quotidian items, ranging from baskets and fish traps to cooking utensils and musical instruments. Although the collection includes some remarkable works of art, the aim was to gather a representative sample of local material culture, some of which was acquired at markets, and some commissioned by Thomas from artisans who made pieces specifically for his collection.

The exhibition staged a rich range of dialogues and experiments. A photography and video wall brought modern Africans 'face to face' with people photographed via the conventions of physical anthropology by Thomas - yet whose individuality is often striking. Mirrors, children's toys, and string games provide material metaphors for the entanglement of past

and present. The colonial legacies are emphatically troubling and there are difficult aspects to what was shown. But a plethora of contemporary responses also demonstrate the scope for putting the collection to work in ways appropriate to new times.

Church and the Ancestors: Sacred pir mats from Asmat, Papua, Indonesia  
December 2020 – January 2022

The exhibition opened in the Andrews Gallery in December 2020 and tells the story of how Asmat people have used cycles of ritual feasting to mediate between ancestral spirits and a Catholic God. The material on display was made specially for the Museum by Keenok women of Sawa Erma, commissioned with the support of the Crowther-Beynon Fund by Cambridge-based student Tom Powell Davies as part of his doctoral field research (2017-18). The exhibition was curated by Tom Powell Davis and Sophie Hopmeier with the assistance of Anita Herle.

**Photo Caption:** *Pir natal* (Christmas mat) showing Mary giving birth in a traditional Asmat forest camp. Collected by Tom Powell Davies in 2018. MAA 2020.15

**Photo Caption:** Ravaela Ep directs Virginia Tómbair and Bibiana Kákan in the painting of a *pir* mat for the Museum. Photo by Tom Powell Davies, 2018

A new display case was installed during December 2020 in the Clarke Gallery, focusing on the search for children in the archaeological record of the Cambridge region. Themes include playtime, learning, objects of resistance, and child burial practices. Objects come from both MAA collections and loan material from the Cambridgeshire County Council and span time periods from the Romans to the early 20<sup>th</sup> century. A new case displaying material from the Mesolithic site of Star Carr was also installed in the Andrews Gallery in November 2020. The display draws heavily on information from the hugely successful *Survival Story* exhibition.

The captions for the Asia displays in the Maudslay Hall were entirely updated and rewritten.

## RESEARCH

The Museum is an internationally recognized 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.

Mark Elliott continued to serve as lead curator on the Stores Move project, which finally got underway in earnest in September 2020, with the beginning of collections processing at the main off-site store at Shorts. 50% of Mark's time is allocated to coordinating the project and coordinating catalogue research on ethnographic collections to support the team. Collection briefs were prepared on artefact collections from Nigeria, Ghana, Sierra Leone and West Africa and initial research was begun on East African collections. A successful application to the Cambridge Humanities Research Grant Scheme will fund a Research Assistant to research traces of the provenance and collection histories of artefacts from Africa in the Museum, complementing work with the physical artefacts through the Stores Move.

Projects supporting possible restitution of African collections have demanded increasing attention. Mark Elliott continued to be a member of the **Benin Dialogue Group** and worked with colleagues Rachel Hand, Katrina Dring and Benjamina Dadzie to update catalogue records for artefacts from the Kingdom of Benin. He researched the Ethiopian collections at MAA prior to a visit from the **Ethiopian Embassy** in London in June. Mark is also leading MAA's partnership on the **Devolving Restitution** project, coordinated by the Pitt Rivers Museum in Oxford. The project supports workshops at six UK partner museums over two years and work with local community partners towards informing and advancing conversation and action on restitution and return.

Mark Elliott and Nicholas Thomas contributed to the Creative Europe funded **Taking Care** project, developing plans for Artist Residencies and a workshop in Cambridge in 2022. Mark participated in online workshops hosted by MUCEM in Marseille, the Royal Museum for Central in Tervuren and co-hosted a workshop on Nature/Culture/Empire/Collecting in March 2021.

The **Cambridge Rivers Project**, which has been working to re-catalogue and photograph artefacts from Asia in the anthropology collections, was forced to end prematurely as funding was withdrawn because of the pandemic. During the project, Collections Assistant Ashleigh Griffin updated more than 3000 catalogue records and created more than 8000 images of Asian artefacts in the MAA collections, greatly improving their digital accessibility for communities, audiences, students, researchers and staff.

Mark continued to serve on the Vice-Chancellor's **Advisory Group on Legacies of Enslavement**. With extensive input from the Stores Move team he coordinated collections research on West African and Caribbean collections at MAA for the forthcoming UCM exhibition on Enslavement and Empire at the Fitzwilliam Museum.

Anita Herle's research has focused on developing an interdisciplinary exhibition on COLOUR. Drawing on the outstanding and diverse collections of the University of Cambridge Museums, the exhibition will explore how colours are created, put to different purposes, experienced and given potency. On 15 March Anita led a workshop 'COLOUR: Art, Science & Power', including presentations by five contributors to the exhibition, for the Material Culture Forum. Over the last year, research on UCM's collections has been severely hampered by Covid restrictions.

**Photo Caption.** Royal Hawaiian Feather Cloak, 'ahu 'ula, Attributed to Liholiho, Kamehameha II (c. 1797 – 1824). MAA 1934.1159.

**Photo Caption:** Colour Wheel. 19<sup>th</sup> century. Used to test colour perception. Whipple Museum of the History of Science 4421

*Recording Kastom: Alfred Haddon's Journals from the Torres Strait and New Guinea, 1888 – 1898* by Anita Herle and Jude Philp was published by Sydney University Press in December 2020 and launched at the Royal Anthropological Institute on 20 April 2021. Based on a long-term consultative and collaborative project with Islander communities and direct descendant of the people with whom Haddon worked, the publication brings together historic photographs, artefacts, drawings and sound recordings. Thanks to support from the Torres Strait Regional Authority, the Australian Institute of Aboriginal and Torres Strait Islanders Studies, the Monash Indigenous Studies Centre and the Haddon family, nearly 200 copies of the book are being freely distributed to elders, schools, libraries, Council offices and community organisations throughout the Torres Strait as well as on mainland Australia and Papua New Guinea.

**Photo:** Cover of *Recording Kastom*

Jody Joy continued to work on his Headley Fellowship examining the Archaeology of the Cambridge Region. Although access to some objects was limited because of the pandemic, he was able to undertake a thorough examination of the archives and also set about compiling a history of archaeological research in the region. Much progress was also made in selecting objects and preparing for a forthcoming exhibition on the Archaeology of the Cambridge Region, scheduled to open in the Li Ka Shing gallery at MAA in 2023.

Nicholas Thomas completed an edition of an important seventeenth-century narrative of travel and adventure, William Dampier's *New Voyage round the World*, which was published in Penguin Classics; he held a Visiting Fellowship with the Centre for Advanced Study at LMU Munich, and delivered a keynote address to a conference on 'Materiality, Museology and

Knowledge' there; he also worked towards a second edition of an influential earlier book, *Possessions: Indigenous Art/Colonial Culture*, first published by Thames and Hudson in 1999.

## TEACHING

The pandemic continued to have a restrictive effect on teaching time in the Keyser Workroom during the academic year 2020-2021. In lieu of practicals in the Workroom, Eleanor Wilkinson and Dr Sheila Kohring hosted online practicals for the A1 undergraduates whilst other lecturers took the opportunity to pre-record their practicals during Michaelmas Term. Eleanor photographed and uploaded under-represented teaching collections to the database, to increase the provision for lecturers and students. As further restrictions came into place, practicals were suspended for the remainder of the academic year.

During Michaelmas Term, Helen Alderson and Jody Joy taught eight lectures on museums as part of the Archaeology MPhil Unit G24 Special Topics in Heritage. Jody was primary supervisor for two PhD students and Helen supervised the dissertations of three MPhil students.

The Museum's Senior Curators co-organised and taught a joint MPhil course for the Departments of Social Anthropology and Archaeology on Museum history, theory and practice. Anita Herle lead a seminar for first year research students on ethnographic methods and museum research and taught undergraduate students in Pacific Anthropology. She was the primary supervisor to one PhD student and two MPhil students in Social Anthropology and acted as Advisor to one doctoral student in History. She examined MPhil essays and dissertations and was external examiner for a PhD in Social and Cultural Anthropology at University College London.

Mark Elliott supervised two MPhil students in Social Anthropology and co-coordinated the MPhil museum seminar series for the departments of Social Anthropology and Archaeology. He supervised PhD students in the Social Anthropology and Archaeology Departments and was advisor to Rhea Tuli, UCM doctoral intern researching the Robert Taylor collection from South Asia at MAA and the Fitzwilliam Museum. He also supervised Billie Duch-Gimenez, a Masters Student from Birkbeck, on a project to correct and update obsolete and inaccurate place names and cultural group names for the Ghana collections

## **PUBLIC ENGAGEMENT AND LEARNING**

### **Formal Learning**

Formal learning continued online for most of the reporting period. Rob Law held live Q&As on Zoom for the National Curriculum topics Stone Age to Iron Age and the Maya. He also produced on-line school resources, including PowerPoints, activity sheets and teachers' notes based on our existing schools' provision. A new online ancient Maya session was also developed based on the King Shield Jaguar and Lady K'ab'al Xook cast. This included a PowerPoint, activity sheet and teachers' resources. All the new schools' resources were uploaded to MAA's website and the University of Cambridge Museums website. In July, Sarah-Jane Harknett taught all of Year 7 at Cambourne Village College in a mixture of online and in-school sessions due to the school's isolation protocols.

MAA was among the first of the UCMs to welcome school groups back into the building, with our first taught group in the Museum on 15 June. This group of Year 3 pupils (7-8 year olds) from a local primary school were making their first museum visit ever. School visits continued to prove popular, with many booking in during September 2021. *Stone Age to Iron Age*, *Cambridge Settlements* and *The Ancient Maya* are again the most popular sessions.

As part of a UCM series, Sarah-Jane, Rob and Jenny Williams delivered digital Continuing Professional Development (CPD) sessions for teachers, based on a project at the Fitzwilliam Museum: *Inspired by Nature*. These after-school sessions highlighted objects in MAA's collections and included links to further information and classroom resources. They were well-attended and well-received by the teachers. With Kate Noble (Fitzwilliam Museum), Sarah-Jane spoke on the evaluation for this project at the British Educational Research Association in September.

Sarah-Jane worked on further teacher CPD, delivering a session for a cross-UCM online project for teachers working in a primary school in Romford. She taught a session on representation in archaeology in the primary curriculum.

### **Informal Learning**

#### **Twilight With the Museums**

Twilight moved online in February 2021, with at home activities provided for families. MAA contributed several activities: a prehistoric word search, and a creative response to Bronze Age beakers. The latter was designed for children with special educational needs and disabilities.

### **Outreach**

The Public Engagement team delivered outreach sessions over the summer, including one for the City Council's Children and Young People's Participation Service (ChYpPS) in Eddington, Cambridge, where families created their own cross crop mark. In August, Rob took part in the UCM's Young Carers Project on the lawns of the Fitzwilliam Museum using some of Museum's teaching collection as inspiration for a craft activity.

### **Work with disabled young people**

The Museum hosted a UCM Disability Friendly Opening in August. This event was aimed at children with special educational needs who usually find visiting museums overwhelming due to conditions that affect their sensory processing or who have a developmental disability. Also in August, Rob and a local artist led a session in the Museum based around the Moche ceramics for Arts Pioneers (a monthly club for young people with physical and learning disabilities).

### **RePresent: Voices of Cambridge African Network**

MAA contributed to this project, led by Danika Parikh. Danika successfully applied for funding to various bodies, including the University's Diversity Fund. A series of workshops were delivered in September by Danika and consultants Korantema Anyimadu and Tara Okeke (with contributions and support from Sarah-Jane) to members of the Cambridge African Network. The participants wrote and recorded their own label, reflecting on their experience and encounters with Museum artefacts. The labels were installed in the galleries at the end of October, with a website launched in November.

### **Arts and Minds**

We were able to welcome Arts and Minds back to the Museum in October. Rob delivered teaching for two sessions, one looking at the Mende mask and another focussing on the pouhaki. The Museum continued to deliver Arts and Minds sessions during lockdown, with three online groups in February.

### **Portals to the World**

Sarah-Jane delivered an online session in February for this group for people with a diagnosis of dementia and their care partners. The talk was based on tea in the collections (using the resources created by the Rivers Project). Several participants had brought personal items to show the group. A follow up art session had people painting with a variety of different teas.

### **Other activity**

Staff contributed an activity for the Cambridge Festival zine in March, based on the Kiribati Warrior activity created for the Pacific Currents project. In August, Rob gave a talk for Looked After Children (unaccompanied asylum-seeking young people) in the Museum galleries, before going on to the Fitzwilliam Museum to take part in a mask-making activity.

Rob created new museum trails for the UCM Summer in the Museums programme and for October half term.

### **T series**

A collection of anthropological and archaeological objects was transferred to the Museum's T series from Buxton via an Esmée Fairbairn disposal project for Derbyshire County Council's School Library Service, facilitated by Buxton Museum. These artefacts fill gaps in our teaching collection and will be used by groups inside and outside MAA.

### **Digital Engagement**

Digital Communications Assistant Caitlin Brooker joined the Museum in June 2021, fulfilling a digital marketing role for the first time in the Museum's history. She is responsible for

overseeing content on MAA's website, e-marketing, and social media platforms, alongside other ways of increasing the Museum's presence and audience online.

A digital strategy and digital policy have been created, and were circulated to the Operations Group in September 2021

### **Website and Social Media**

Caitlin has introduced many improvements to the accessibility and reporting functions of MAA websites. She also increased output on our social media channels, with an average of 4-6 posts weekly on Facebook, Twitter and Instagram platforms. October showed a 64% month-on-month rise in social media engagement, and our Instagram following has doubled since July 2021.

As part of a UCM campaign, 'Come On In Cam', Caitlin produced video footage of the Museum, which were used in a series of Instagram reels. Phase 2 of this campaign will be delivered in mid-late Autumn 2021.

### **E-marketing**

The regular MAA newsletter was re-established in September 2021, with monthly 'What's On' style communications going out to around 450 subscribers, with the aim of maintaining a connection with our existing visitors and audience.

## COLLECTIONS CARE

### Stores Move

In July 2019 the University approved funding for the refurbishment of the Cambridge Nuclear Bunker to create a new storage facility, the Centre for Material Culture, and provided generous funding of £2.4m for the physical assessment, inventory, photography, repacking and transport of some 250,000 artefacts from the Shorts store.

In March 2020, Move Manger Katherine (Kat) Szabo, Collections Team Coordinator Lucie Carreau, Collections Manager for Archaeology Imogen Gunn, and Curator in Anthropology Mark Elliott recruited nine Collections Assistants from an impressive field of over 700 applicants. The start of the project was delayed by the Covid pandemic and the national lock-down but in September the team of Eleanor Beestin-Sherriff, Sam Daisley, Katrina Dring, Jazmin Hundal, Jane Pettitt, Louise Puckett, Emily Shorter, Lily Stancliffe and Annie Tomkins started work at Shorts under the supervision of Lucie and Imogen.

The Centre for Material Culture (CMC) was handed over to the Museum in October 2020. It provides 1700m<sup>2</sup> of secure storage, with advanced environmental controls and fire suppression systems, as well as a dedicated 114m<sup>2</sup> collections workroom and research space. Following handover, much work has been done to fit out the building and prepare it for receiving the processed collections. New protocols and processes have been developed to support the care and access of collections in the future.

A poll within the Museum chose names for the main rooms in the CMC that honoured previously unrecognised members of Museum staff who contributed to the building of the institution and the care and development of the collections: the Cowles Workroom, named for Samuel 'Sammy' Cowles, Museum Assistant at the Museum from 1893 to 1932, the O'Reilly Store, after Maureen O'Reilly, first Assistant Curator at MAA (1930-1946), first woman to be appointed to a permanent position in any University of Cambridge Museum and first woman to act as Director of MAA (in 1937), and the Fell Store, after Clare Fell, Assistant Curator from 1946 to 1953 and campaigner for greater access to women's education for women in Cambridge.

This once-in-a-generation project is the most ambitious collections project anyone at MAA has been involved with. The team, and the whole Museum, has already learned a great deal about the collections we hold and the processes by which they have been acquired and cared for in the past. Even allowing for training and induction of the team and a second enforced lockdown in January-April 2020, progress has been extraordinary.

The Stores Move team commenced their work on the project in September 2020, with Imogen and Lucie providing intensive Filemaker Pro training for the Collections Assistants. The Early Medieval collection was the first to be processed, and Imogen and Eleanor Wilkinson gave a day-long induction into the history of the collection and object typologies. From late September 2020 to the end of May 2021 (with a pause during the January-April lockdown), the Collections Assistants documented, photographed and re-packed the entire Early Medieval collection, with Imogen providing on-the-ground support, which resulted in more than 7,100 updated records, all of which are available on the online catalogue. Further

work on the Archaeology collection continued in August 2021, when the team processed Roman collections from Manor Farm and Castle Hill (Comet Place, Gloucester Terrace and Mount Pleasant), with a total of 2,900 updated records. The re-packed Early Medieval and Roman boxes were transported to the CMC and are now housed on the new roller racking, ready for future visitors.

In the first year of the project, up to 1 September 2021, the team at Shorts updated 13,152 catalogue records, repacked and transported 69,977 individual objects to the CMC and uploaded 15,703 new images to our open-access public collections database. The collections of early medieval archaeology from East Anglia, a significant proportion of Roman British material, and ethnographic artefacts from South and Central America, the Caribbean and Mexico have been moved to the CMC.

### **Archaeology**

Despite lockdowns and the partial furloughing of both the Collections Manager and the Teaching and Collections Assistant, collections work continued across the Archaeology section. Imogen Gunn and Eleanor Wilkinson updated 1,444 object records with new analyses, dating, descriptions and photographs stemming from previous researcher visits and publications. This included research by Dr Catherine Frieman on Beaker Age flint daggers in MAA's collection; new descriptions and translations of Near Eastern cylinder seals by Dr Kathryn Kelley, as part of the Oxford University project 'Seals and Their Impressions in the Ancient Near East' (SIANE); and a major effort to improve the records of the Jebel Moya collection (excavated by Sir Henry Wellcome, 1910-1914) and integrate new analysis by Dr Isabelle Vella Gregory. Eleanor researched prominent Egyptian collectors and donors to MAA, which she added to the Biographies database, and continued working on improving the catalogue records for the Joseph Acworth collection of Egyptian amulets. Collection enquiries continued to be fielded from researchers and the general public throughout the year, although physical researcher access was suspended.

Helen Alderson and Eleanor began work on a proposed redisplay of the curated Egyptian case and the addition of text to the three Egyptian visible storage cases in the Andrews Gallery. In support of the Stores Move project, Imogen produced collections briefs for major Early Medieval and Roman sites in MAA's collection, as well as object 'cheat sheets'; Eleanor produced collection briefs for major Iron Age sites to be processed in 2022. Jody Joy continued his research and work on the objects from the Cambridgeshire Archaeology collections as part of his Art Fund-funded Headley Fellowship.

### **Anthropology**

The first half of the year Anthropology staff focused their energies on supporting exhibitions: the relabelling of African and Asian cases and *[Re:]Entanglements*. Latterly collections care concentrated on the processing of 300 Benin and Nigerian items that had been moved to site in March 2020 in anticipation of the delayed Benin Dialogue Group visit, and the separate re-boxing of 200 artefacts looted from Benin City in anticipation of their restitution to Nigeria.

In January the Anthropology section was delighted to welcome Benjamina Efua Dadzie as Collections Assistant on a year's contract. Her work focused on the creation of condition

reports for the 163 loan items for the [Re:]Entanglements exhibition and assisting with the processing of Benin and Nigerian material as part of the move to the Centre for Material Culture. She led tours of the exhibition to staff and visitors and was invaluable in ensuring IT ran smoothly in the absence of on-site University IT support.

As a contribution to the celebrations for the 50<sup>th</sup> anniversary of Fiji's independence in 2020, MAA and the Fiji Museum agreed to establish a Memorandum of Understanding to facilitate the reciprocal exchange of information and expertise.

**Photo Caption: Breastplate, Civavonovono, Composed of whale ivory and black-tipped pearl shell. Passed down from Tonoa Visawaqa to Cakobau, presented to Sir Arthur Gordon, 1975-80, Fiji, Z 2730.**

The welcome installation of movement-activated LED lighting in the stores necessitated several weeks of contractor supervision and the movement of collections to permit safe access. New off-site storage was provided at the Mill Lane social club for exhibition furniture for the duration of the [Re:]Entanglements exhibition.

Lack of ventilation in the Bevan Workroom continued to limit researcher access to Mondays in the Andrews Gallery when the Museum is closed to the public but collections support was facilitated for Cambridge University doctoral student, Ms Adele Wright and two family groups descended from Chief Nnama from Enugu in Nigeria, whose photograph is featured in the [Re:]Entanglements exhibition.

Scientific analysis of MAA's collection included XRF (X-ray fluorescence) by Dr Nicolas Nikis, Marie Sklodowska-Curie Research Fellow, McDonald Institute, who analysed 35 of MAA's copper artefacts from the Congo to determine their elemental composition. [see image + caption] He is part of the Archaeology of Central African Network which aims to reconstruct 19th century copper trade networks in Central Africa.

Collections staff also assisted art historian Dr James Fox (Emmanuel College) and a BBC4 film crew with access to masks in the Maudslay Hall. [see image + caption]

Staff continued to support research access where possible by providing digital images and updating database records, as part of the object selection process for the exhibition, *Magdalene Odundo in Cambridge*.

The various lockdowns meant that install and take-downs for loans to exhibitions continued remotely, and other loans such as *Tū te Whaihanga* at Tairāwhiti Museum, Gisborne, have been extended into 2022. The delayed return of the Northcote Thomas material on loan to UCL for conservation until the 26 March impacted on exhibition timelines. Restrictions on staff numbers in the Bevan Workroom due to ventilation algorithms also increased the time taken to process material returning from large loans such as Leiden and Los Angeles.

In late June the Anthropology Section was delighted to host Mr Beyene Gmeskel Mada, Deputy Head of Mission and Dr Frezer Getachew Haile, Advisor, Public Diplomacy and

Communications, both of the Ethiopian Embassy to engage with textiles belonging to Queen Woyzaro Terunesh, taken during the seige of Maqdala in 1868.

### **Photographic Collections**

The Photo Collections and Studio formed part of the team involved in the [Re:]Entanglements exhibition, including selecting photographs by Northcote Thomas for display, preparing graphics, and carrying out studio photography of Northcote Thomas' objects prior to their inclusion in the exhibition. Former Photo Collections Assistant Josh Murfitt returned to photograph the exhibition, opening night and other events for the Museum's history archive and publicity.

Josh Murfitt was commissioned by the MAA and UEA, Norwich, to photograph the Fijian clubs loaned to the joint exhibition 'Prestige and Power', June 2021.

Dr Eona Bell continued her research on the collecting practices of Ivor Evans, including matching photographs and objects at the MAA to Evans' autobiography 'The Years Behind Me'. Petra Burkitt, Sasha Garrett and Anthea Mayberry assisted this research by helping transcribe Evans' autobiography. Eona's research was supported by the Evans Fund.

In preparation for the digital restitution project with the National Library of Singapore, the Photo Collections team inventoried the photographs and archives relating to Southeast Asia, including creating records for any unaccessioned material.

Through guest lecturing at Anglia Ruskin University, Jocelyne Dudding promoted engagement with the photograph collections by running a programme with the BA Photography students to create new works in response to the MAA's collections.

As a side-effect of MAA's closure to visiting researchers and the wider lockdown due to Covid, the number of image reproduction requests continued to increase and represented a significant proportion of the Photo Studios workload.

### **Loans: Anthropology**

(Including items remaining out on long term loan and loan extensions)

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 a barkcloth remotely exchanged in June 2021)

*Museum Affordances project*, Department of Conservation, UCL, 27 February 2020 – 30 January 2021 extended to 4 April 2021  
(20 objects)

*Endeavour Gallery*, National Maritime Museum, 6 August 2018 – 31 October 2021

(13 objects)

*Tū te Whaihanga: A resurgence of the creative genius*, Tairāwhiti Museum, Gisborne, New Zealand, 5 October 2019 – 11 October 2020, extended to 1 June 2022

(22 taonga)

A Sea of Islands: Masterpieces from Oceania, National Museum of World Cultures (NMvW), Leiden, 21 Feb 2020 – 5 April 2021

(9 objects)

*Arts of Fiji: Los Angeles County Museum of Art*, (15 December 2019 – 2 May 2021)

(68 objects)

*What a Genderful World!*: Organised by the Nationaal Museum van Wereldculturen, Leiden Amsterdam, Tropenmuseum (10 October 2019 – 3 January 2021) -

Rotterdam, Wereldmuseum (11 February 2021 – 5 February 2022)

(3 objects)

Vice Chancellor's Lodge, University of Cambridge. 1 December 2020 – 1 December 2021

(2 objects)

*Kamy spears display*: Chau Chak Wing Museum, Sydney (CCWM) through National Maritime Museum (July – September 2021, extended until 30 March 2022)

(3 objects)

### **UCM Loans**

The Human Touch: Making Art, Leaving Traces 1 May – 12 August 2021

(15 objects)

*Magdalene Odundo*: Fitzwilliam (5 July for 1 Oct 2021 – March 2022)

(16 objects) Arch & Anth

### **Loans in**

La Perouse Gajaga Foundation, (13 May 2021 – 12 May 2026)

(3 Kamay spears and associated raw materials)

### **Loans: Archaeology**

The archaeology section loaned the West Tofts hand axe (1916.82/Record 2), the Acheulean hand axe knapped around a fossil shell, to the Laténium Park and Museum of Archaeology's temporary exhibition *Des Choses* in May 2021

### **Loans: Photographs**

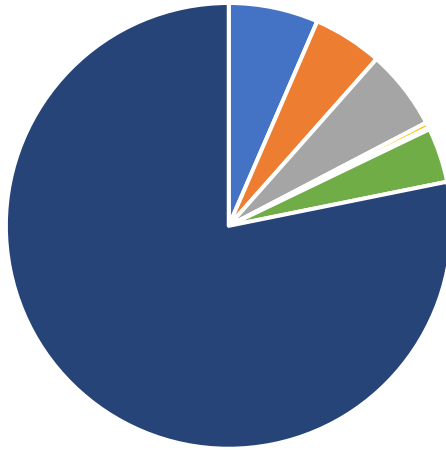
3 objects (digitally) to one venue

## FINANCE

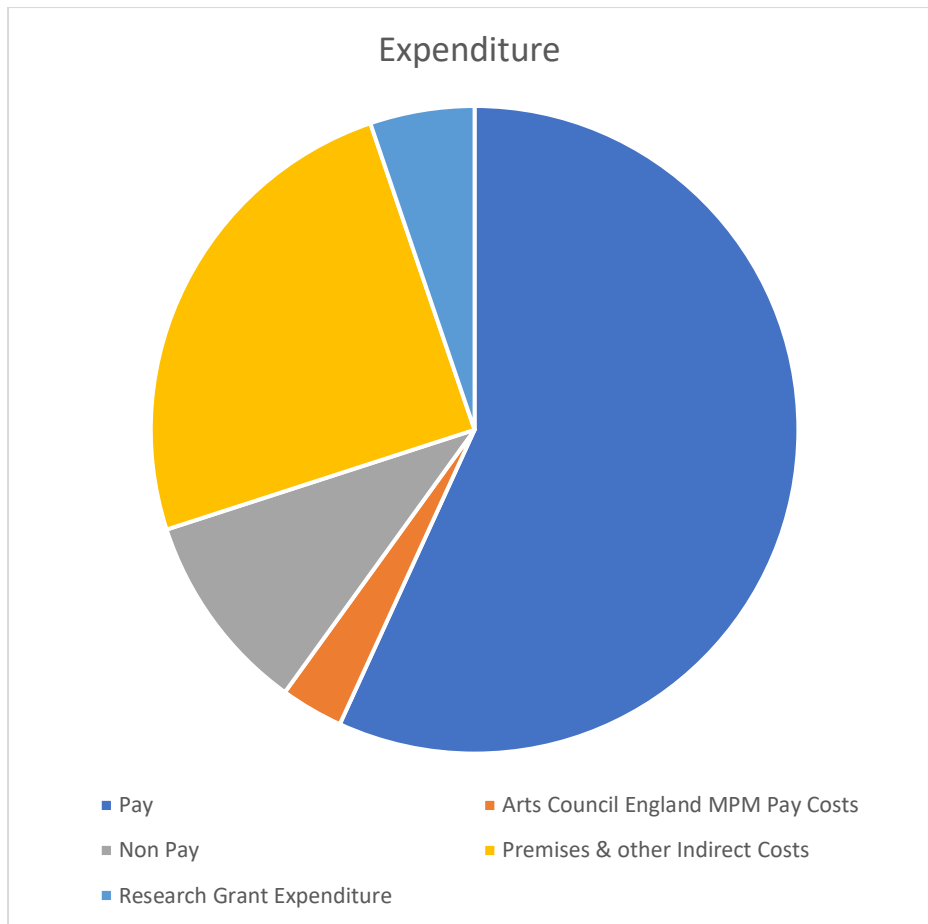
Core funding for the staff, facilities and infrastructure of the Museum is provided by the University of Cambridge. Recurrent support is provided by Research England's Museums and Galleries scheme at the level of £175,000 per annum (WMB to check). The Museum also receives support from Arts Council England 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.

<b>Income (£,000)</b>	
Arts Council England MPM Funding	£ 146
Research Grants Income	£ 113
Investment Income and bank interest	£ 130
Grants/Donations	£ 9
Income from Friend and Member schemes	£ 3
Earned Income	£ 89
University - Direct, Indirect & Premises Allocation	£ 1,751
<b>Income Total</b>	<b>£ 2,239</b>
<b>Expenditure (£,000)</b>	
Pay	£ 1,229
Arts Council England MPM Pay Costs	£ 68
Non Pay	£ 217
Premises & other Indirect Costs	£ 535
Research Grant Expenditure	£ 113
<b>Expenditure Total</b>	<b>£ 2,162</b>

## Income



- Arts Council England MPM Funding
- Research Grants Income
- Investment Income and bank interest
- Grants/Donations
- Income from Friend and Member schemes
- Earned Income
- University - Direct, Indirect & Premises Allocation



## ACQUISITIONS

### New donations

Rachel Hand, Collections manager for Anthropology, contemporary material including a Tongan kupesi; T-shirt from the Tū te Whaihanga exhibition, Tairāwhiti Museum, Gisborne; a T-shirt 'Original Homeland Security Kamehameha's fighting terrorism since the 1800's' and three shell and nut necklaces from Hawaii; British and Aotearoa New Zealand stamps commemorating the 250<sup>th</sup> anniversary of James Cook's voyages (currently on display in Encounters); a silkscreen portrait of Lakota activist Helen Red Feather by Ernesto Yerena, at the Standing Rock reservation; and three prints from the "Indigenous Flag" series by Pyramid Lake Paiute artist & activist Gregg Deal. (2020.1-10)

Alison Clark, Research Associate Pacific Presences Project, a T-Shirt from the 2017 Union Jack festival in Taratai village, Kiribati, commemorating the arrival of HMS Royalist and a necklace of emu feathers and gum by Elisa Jane Carmichael given to participants of the 9th Asia Pacific Triennial as part of the blessing and welcome to country, 22 November 2018. (2020.11-12)

965 postcards relating to Missionary organisations and their overseas missions do nated by Richard Davies, June 2020. (2020.29)

### **Purchases**

Miniature Iron Age silver bow brooch, possibly a votive model. Discovered by a metal detector in 2015 in Pampisford, Cambridgeshire. Purchased through the Treasure Act. (2020.14)

In 2017 from the artist, Tony Philips, a suite of twelve etchings, 'The History of the Benin Bronzes', by 1984. (2020.13.1-12)

### **Crowther Beynon Grant**

Tom Powell-Davies, a commissioned collection of 10 Asmat praise mats (*pir*), 0.2 four bags and two rice sacks. Used in the *jimi pir* feast and decorated with symbols of Christian iconography. Asmat people of West Papua recognise the word of God in the journeys of their ancestors, and have used ancestral forms of ritual and making to forge their own form of Catholic liturgy. Three mats and two bags were exhibited in the current exhibition, 'Church and the ancestors: Sacred *pir* mats from Asmat, Papua, Indonesia'. (2020.15-29)

## PUBLICATIONS

Herle, Anita and Phip, Jude. 2020. *Recording Kastom: Alfred Haddon's Journals from the Torres Strait and New Guinea, 1888 – 1898*. Sydney: Sydney University Press.

Herle, Anita and Philp, Jude. 2020. Activating Anthropology's Archive: Alfred Haddon's Journals from the Torres Strait and Island Kastom. *University Museums and Collections Journal*, 12 (1), 12-19.

Philp, Jude and Herle, Anita. 2021. Maritime kastoms: A vivid maritime life of the Torres Strait region. *Signals*. Sydney: Australian National Maritime Museum. 136: 30-36

Joy, Jody (with J. Farley). 2020. The curation and display of Lindow Man. *Journal of Wetland Archaeology*. <https://doi.org/10.1080/14732971.2020.1791449>

Thomas, Nicholas. 2021. *Voyagers: the settlement of the Pacific*. London: Head of Zeus / New York: Basic Books

Thomas, Nicholas. 2021. 'Stay, or go', catalogue essay, *John Pule: Still not close enough*, Auckland: Gow Langsford Gallery

Thomas, Nicholas. 2021. 'Materiality, gifts, histories and collections: reflections on *Entangled Objects*', *West 86th* 28 (1): 3-18

Thomas, Nicholas. 2021. 'Inhabited'. In Alexei Glass-Kantor and Michelle Newton (eds.) *Taloi Havini: Reclamation*. Sydney: Artspace / Fomist Editions

Thomas, Nicholas. 2021. 'Mix it up: five observations on collections and museums', in Peter N. Miller (ed.) *The Museum in the Human Sciences: Collecting, Displaying, and Interpreting Material Culture*, New York: Bard Graduate Center

Thomas, Nicholas. 2021. (with Conal McCarthy and Philipp Schorch) 'Museum-archive-infrastructure', *Roadsides* 5, 1-9

Thomas, Nicholas. 2021. Foreword, in Gaye Sculthorpe, Maria Nugent and Howard Morphy (eds.) *Ancestors, Artefacts, Empire: Indigenous Australia in British and Irish Museums*, London: British Museum Press

## 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 (until 30 September 2021)  
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 (until 29 August 2021)  
Visitor Services Assistant/Shop Supervisor: G.C. Davis BA (from 22 September 2021)  
Museum Attendant (part-time): P. Birkett Mgr  
Museum Attendant: S.Y. Burr BA (Hons) (from 1 January 2021)  
Museum Attendant (part-time): J.C. Norman BA  
Stores Move Manager: K.A. Szabo FSA, PhD  
Research Associate: G.E. Agbo BA, MA, PhD (until 14 April 2021)  
Research Associate: Z. Wang BA, MA, MLitt (until 7 August 2021)  
Research Associate (Conservation): A.C.V. Fuentes BA, MA, MA, PhD (from 20 September 2021)  
Research Assistant: E.M. Mills-Amissah BA, MSc (from 6 September 2021)  
Research Assistant: T.W.F. Crowley BA, MA, PhD (from 1 September 2021)  
Teaching and Collections Assistant (Archaeology) (part-time): E.A. Wilkinson BA, MA  
Collections Assistant (Archaeology) (part-time): E.A. Wilkinson BA, MA  
Collections Assistant (Anthropology): B.E. Dadzie MA (from 18 January 2021)  
Collections Assistant (Asian Anthropology): A.P. Griffin BA, MA (until 7 August 2021)  
Collections Team Coordinator (Stores Move): L. Carreau MA, PhD  
Collections Assistant – Stores Move: E.R. Beestin-Sheriff MA  
Collections Assistant – Stores Move: S.J. Daisley MA  
Collections Assistant – Stores Move: K.M. Dring MA  
Collections Assistant – Stores Move: H.K. Hundal MSc  
Collections Assistant – Stores Move: J.K. Pettitt MSt  
Collections Assistant – Stores Move: L.H. Puckett BA  
Collections Assistant – Stores Move: E.R. Shorter MA  
Collections Assistant – Stores Move: L.J. Stancliffe MA  
Collections Assistant – Stores Move: A.C. Tomkins BA  
Education and Outreach Assistant (part-time): J.H. Williams BA (until 12 September 2021)  
Education and Outreach Assistant (part-time): R. Law, BA, MA, PhD, PGCE  
Education and Outreach Assistant: D. Parikh BA, MPhil (from 1 October until 30 November)  
Digital Communications Assistant: C. Brooker BA, MA (from 21 June 2021)

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:

Accounts Clerk: C. Cole (until 12 September 2021)  
Faculty 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.