

MUSEUM OF ARCHAEOLOGY & ANTHROPOLOGY

Annual Report 2021 / 2022

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OUR MISSION

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

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

The primary purpose of the Museum of Archaeology and Anthropology is to care for, interpret, and enhance access to the outstanding collections of material culture, works of art, photographs and documents.

The Museum aims to:

- Make the collections accessible to audiences locally, regionally, nationally and internationally
- Exhibit the collections, in the Museum itself and through collaborations with other museums
- Lead innovative and ambitious research programmes related to the collections, and the intellectual, social and environmental issues that they raise
- Provide and support teaching, across all levels, using the collections
- Present engaging public programmes and increase participation in our diverse cultural offer
- Work toward the decolonization of the Museum, through transparency regarding collections' histories and through support for greater inclusion and representation
- Maintain a respectful and engaging environment for our staff, volunteers and audiences

DIRECTOR'S INTRODUCTION

The academic year 2021-2022 was one of a gradual recovery following the impact of the Covid-19 pandemic. Visitor numbers gradually recovered; revenue from the Museum shop began again to grow; collections staff were delighted to host research visitors again. It was especially wonderful, at the start of the academic year, to host a researcher from as far away as Hawai'i - Kana'e Keawe, an expert on historic drums and a drummer spent a day examining the early examples cared for at MAA. While the Covid wave associated with the Omicron variant compelled us to cancel some public engagement events near the end of 2021 and in early 2022, and work was periodically disrupted as many staff members were off with Covid at different times of the year, we were able to host a symposium for a group of international colleagues for the first time since early 2020, when colleagues from twelve museums, participants in the Creative Europe-funded network Taking Care joined us in late April for several intense days focussed on environmental questions and the connected histories of natural history and ethnography collections.

The Museum's engagement with the Benin Dialogue Group and with the National Commission of Museums and Monuments accelerated through the course of the year. Following the University's public statement of March 2021, which signalled our in-principle willingness to work towards the return of Benin artefacts with an 1897 provenance in Cambridge collections, MAA hosted Nigerian and European delegates to Dialogue Group in October, 2021, who visited Cambridge to view the '[Re:]Entanglements' exhibition and meet with senior staff, following a BDG meeting at the British Museum; a ceremony to hand back the *okpa* (Benin cockerel) at Jesus College took place the following day. As a consequence of the meeting, the National Commission sent the Museum a formal letter requesting the return of Benin artefacts in January, 2022. Staff led by Dr Mark Elliott then extended the provenance research already undertaken on the Nigerian collections and identified 113 artefacts that had either a confirmed, or very probable, 1897 provenance. A special meeting of the Museum's Management Committee was held in March to review a report listing the artefacts; the Committee recommended support for the request from the NCMM; the paper was subsequently considered by Faculty Board, the Council of the School of the Humanities and Social Sciences and the University's General Board and Council. Council approved the proposal in July 2022. Further work then needed to be done to secure the approval of the external regulator, the Charity Commission.

The complex process of progressing this request was notably facilitated by close work with the Pitt Rivers Museum, Oxford, and the Horniman Museum, London, both of which were working similarly on NCMM requests which they had received at the same time. The partnership between the three institutions was invaluable in sharing understandings of many aspects of a legally and curatorially complex exercise, yet one that stakeholders from students, academics, communities and international colleagues felt was timely and of historic importance.

Staff were busy on many other fronts and the work across learning, public engagement, collections management and conservation is discussed elsewhere in this report, as is the

progress of the Stores Move, which has continued to make significant progress in processing artefacts on the Shorts site and transferring them to the Centre for Material Culture.

The Museum continued to receive valuable donations. Two of particular importance were received during the year. An alumnus in Social Anthropology, Thorold Masefield, had gone on to a distinguished career as a diplomat, including periods as High Commissioner in Nigeria and Tanzania. Mr Masefield's family history is moreover significantly related to areas of the Museum's work, as his mother-in-law was Margaret Trowell (1904-1985), a founding figure in modern art education in East Africa, in particular as the first head of art teaching at Makerere in Uganda. Thorold's gift to MAA includes a number of sculptural pieces from Tanzania and Nigeria which were presented to him, and important works of modern art by major figures such as Gregory Maloba and Sam Joseph Ntiro.

MAA also received a spectacular contemporary piece, a bronze figure by Lyonel Grant, among the most internationally renowned Maori sculptors. *Displaced Mihi* was made especially for the Museum of Archaeology and Anthropology. The work adapts the traditional carved *tekoteko*, the figure that stood at the top of a customary meeting house to challenge and welcome visitors. On the surface of this bronze, customary design has been replaced by writing and imagery, referring to history and empire. *Displaced Mihi*, placed outside the Museum beside our courtyard entrance, offers a Polynesian welcome to visitors to this northern hemisphere museum, and acts as *kaitiaki*, as guardian, of the ancestral treasures from many cultures that are here. The piece was generously presented to the Museum by John Gow and his family. John Gow is a leading Auckland art dealer and patron of contemporary Maori and Pacific artists; the gift is in recognition of the work of MAA in support of Pacific art.

Finally, the team were delighted to welcome Dr Jimena Lobo Guerrero Arenas who took up the position of Senior Curator (World Archaeology) in October 2022.

Nicholas Thomas

2021 / 2022 FACTS & FIGURES

Over 2021 – 22 the Museum of Archaeology and Anthropology

Welcomed 70,119 visitors

Mounted 4 exhibitions

Provided 163 learning and participation sessions, events or visits to 1640 children and young people and 870 adults

Ran 20 events for 1088 adults and 600 children

Involved 62 volunteers in our work, for 2895 hours

Hosted 127 researchers for 82 visits

Loaned 56 objects to 12 venues

EXHIBITIONS

COLOUR: Art, Science & Power

26 July 2022 - April 2023

This innovative exhibition brings together extraordinary objects and artworks from the arts, humanities and sciences, showcasing remarkable and diverse collections from across the University of Cambridge Museums, libraries and colleges. It aims to engage diverse audiences and encourage people to explore different ways that colours are perceived, experienced and given meaning. The displays harness the allure and power of colour to inspire reflection and creativity.

Material on display includes paintings, artists materials, medieval manuscripts, ancient Egyptian figures, African sculpture, Amazonian feather headdress, textiles, a royal Hawaiian cape made of hundreds of thousands of shimmering feathers, birds, scientific instruments, rainbow flags, iridescent shells, mineral specimens and much more!

Kaleidoscope, an explosion of colour in crochet, was designed and created especially for the entrance to the exhibition by the Cambridge Yarn Collective, a local grassroots artists group.

The development of the exhibition and associated programming aims to extend and diversify MAA's audiences. The feedback wall 'What does colour mean to you' continues to elicit hundreds of responses, including drawings and comments related to perception, personal identity and well-being.

Preparations were developed in consultation with numerous specialists, including local community and student groups as well as Indigenous colleagues from the Pacific, North America and Africa. In Cambridge community consultation for *COLOUR* included the Cambridge Forum (UCM), QTI Coalition of Colour, the University of Cambridge African and Caribbean Society, and the University of Cambridge Hindu society.

The exhibition was curated and designed by Anita Herle with Research Assistant Tom Crowley. Further information about *COLOUR: Art, Science & Power* is available at https://maa.cam.ac.uk/whats_on/exhibitions/colour-art-science-and-power, which includes a full list of acknowledgements to the many people who contributed to the exhibition. The on-line exhibition is available at <https://www.museums.cam.ac.uk/story/colour-art-science-and-power/>

Spotlight on Stores Move: the exhibition

26 July 2022 - April 2023

The team currently working on the assessment, photography, redocumentation, packing and transport of more than 250,000 artefacts to the new Centre for Material Culture curated a small exhibition in MAA's Spotlight Gallery of artefacts that they have worked

with over the first two years of the project. Each member of the team chose objects to represent the different ways they interacted with and cared for the collections, with some intensely individual and insightful narratives. Spotlight on Stores Move opened on 26 January and will run until 23 April 2023.

The exhibition was curated by Eleanor Beestin-Sheriff, Lucie Carreau, Sam Daisley, Katrina Dring, Mark Elliott, Ayesha Fuentes, Imogen Gunn, Veronika Lorensen, Milenko Noguera-Basic, Lizzy Peneycad, Jane Pettitt, Louise Puckett, Emily Shorter, Lily Stancliffe and Annie Tomkins.

Tony Phillips: Civilisation

(4 October 2021- present) A series of contemporary responses to MAA's collections were produced by artist in residence, Tony Phillips, as part of the project Taking Care - Ethnographic and World Cultures Museums as Spaces of Care, and installed in the galleries in stages from 4 October 2021 to February 2022, and will remain on display for a year.

Tony Phillips has long been fascinated by museum displays and through drawings, prints and interventions around the Museum's galleries, brings together historic treasures with consumer culture and objects such as smartphones, asking about the connections between collections and contemporary life.

As part of the Taking Care project Tony Phillips is the first of three artists in residence each of whom will engage with MAA and the Museum's collections through a series of visits, leading to interventions and exhibitions featuring in the Museum's galleries over a period of approximately a year in each case.

To and From Country

On 28 April 1770, Captain Cook's landing at Kamay (Botany Bay, Sydney area) was resisted by Gweagal, the Indigenous Australian people of the area. The British took away a large number of spears from a local camp, four of which were given to Trinity College and later transferred to MAA. The display *To and From Country*, opened at MAA as part of a dialogue with the loan and display of three of these historic Kamay spears at the National Museum of Australia and the Chau Chak Wing Museum, University of Sydney (2021 – 2022). The MAA display features three contemporary fishing spears, made by an elder of the Gweagal Clan, Dharawal Nation, Rod Mason. The Gweagal people continue to use multi-pronged spears to fish Kamay waters.

Images/Captions:

Rod Mason, senior Dharawal man and clan leader of the Gweagal with boys from the La Perouse Aboriginal community. Photograph by Kayla Borman, National Museum of Australia, 2020.

Detail of the three spears made by Rod Mason. Photograph by Jos Dudding, 2022.

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 led a cluster of research and documentation projects addressing the ethnographic collections from Africa cared for at MAA, their histories, routes to Cambridge and their contemporary significance.

In parallel to the Stores Move work on African collections, the project Contested African Heritage at MAA, funded by a Cambridge Humanities Research Grant and led by Mark Elliott, began tracing the provenances of African artefacts now in the MAA collections. Focusing on the histories of objects from West and East Africa, Research Assistant Meghan Mills-Amisshah made digital images of 2,279 letters and other documents in MAA's archive and supported the curatorial team and Stores Move team by providing documentation on objects whose history and indeed identity was ambiguous. Dossiers on provenances of objects looted from Benin City by British forces in 1897 and collected in Uganda between 1891 and 1909 were produced to support repatriation initiatives. 400 biographical sketches were created of men and women who contributed objects from Africa to the MAA collections. From January to April Dr Zoe Cormack joined MAA as a visiting scholar supported by the Research & Collections Programme. She researched the histories of collections from Sudan and South Sudan, working closely with the Contests African Histories and Stores Move projects, and updated catalogue records with correct places names and information about cultural groups. A blog post was published in March and a web resource is being developed under the auspices of the MAA Digital Lab for 2022-2023.

One of the key outputs was researching MAA's response to the claim for the repatriation of Benin Bronzes – artefacts looted by British forces from Benin City in February 1897 – to Nigeria by the National Commission on Museums and Monuments. Mark Elliott carried out detailed research on the provenances of the Benin collections at MAA, tracing the collectors, donors, dealers and others through whom artefacts reached Cambridge. A total of 116 artefacts were identified as having been taken during the so-called Benin Expedition or Benin Punitive Expedition. Many artefacts whose provenance was uncertain were connected to historical documentation and correspondence at MAA and elsewhere, in some cases resulting in firm association with the violent assault of 1897, but in others pointing to very different contexts of acquisition, and indeed disproving a previously assumed link to Benin City altogether. The results of this research were submitted to the MAA Management Committee in March 2022 and subsequently to University Council, and the 116 artefacts are expected to be transferred to the ownership of NCMM in May 2023. Further research in

collaboration with researchers and institutions in Europe and Africa is required to address the intriguing questions which this exploration has raised.



Image: *Uhumnwun Elao*. Commemorative head of an Oba, from Benin City, Southern Nigeria. Taken by British forces in February 1897, acquired by MAA in 1900 and to be transferred to the NCMM in 2023. 1900.98.2

MAA was a partner in the Devolving Restitution project, run by Dan Hicks at the Pitt Rivers Museum, University of Oxford, with the African Foundation for Development and funded by the Open Society Foundation and Art Fund. The project supported MAA to work with five students from the Cambridge African and Caribbean Society to critically engage with practice around African collections at MAA. Undergraduate students Zarah Ali, Renae Dale, Amel Elleily and Sarah Scheyerle and doctoral student Stanley Onyemechalu worked with Mark Elliott and Meghan Mills-Amisah, Mary-Ann Middelkoop and Zoe Cormack, producing a piece of research and interpretation on an object from the MAA collections. After several workshops at MAA the resulting research was presented at the 4th Devolving Restitution webinar on Objects of Sovereignty, hosted by MAA on 23 February 2022. The webinar was attended by 150 participants from across the world and received excellent feedback.

Image: [screenshot of Objects of Sovereignty webinar – student-led session on challenging curatorship]

With funding from the Andrew W. Mellon Foundation, MAA is collaborating with colleagues from the Uganda Museum in Kampala on a project entitled *Repositioning the Uganda*

Museum, led by Professor Derek Petersen of the University of Michigan, to research the Ugandan collections toward the return of artefacts to their country of origin for exhibition and study. The Stores Move team has photographed the Uganda collections and shared these as part of the project. As part of the Contested African Heritage project, all archives relating to the Reverend John Roscoe have also been digitised, transcribed and shared with colleagues in Kampala.

Mark Elliott was Co-Investigator on the AHRC-funded Mongolian Cosmopolitical Heritage Project, in collaboration with the Mongolia and Inner Asia Studies Unit, and with Nicholas Thomas was curatorial lead for MAA on the Creative Europe-funded project Taking Care: Ethnographic and World Cultures Museums as Spaces of Care. After many months of disruption to the Taking Care programme, MAA hosted an in-person workshop for colleagues from the 11 other partner museums across Europe in Cambridge from 20 to 21 April 2022 'Museums of World Cultures, Natural History Museums and their shared heritage and histories.' A highlight of the workshop was a hands-on session with collections co-organised by the Stores Move team and Ayesha Fuentes.



Image: Emily Shorter and Jane Pettitt lead a handling session on Ugandan Barkcloth at the Centre for Material Culture for the Taking Care Workshop, April 2022, with colleagues from Slovenia, Sweden, Germany, Austria and the UK.

Anita Herle's research focused on preparations for the *COLOUR* exhibition. Work with collections across the University of Cambridge Museums was greatly facilitated by insights and support from museum colleagues. Anita was invited to give a keynote presentation on the key themes and theoretical perspectives underlying the exhibition at a seminar and workshop 'Thinking through exhibition making' at the Museum of Cultural History in Oslo.

Jody Joy continued his research and work on the objects from the Cambridgeshire Archaeology collections as part of his Art Fund funded Headley Fellowship, working towards a major new exhibition that will open in 2023. This has established and strengthened MAA's networks with local and national museums as well as with projects based within university departments.

During her first year with the Museum Jimena Lobo Guerrero Arenas continued work on two research projects based in Colombia. Firstly, a project entitled "Sacred Art in Santa Cruz de Mompo", on metalwork from the 18th and 19th centuries with the ecclesiastical art collection of the Museum of Cultural and Religious Art of Santa Cruz de Mompo, and secondly a cultural heritage project "TRAMA, Tejedoras, apropiación y calidad de vida en Aguadas", aiming at safeguarding the "aguadeño hat" weaving tradition. Jimena also participated in the Taking Care project.

Nicholas Thomas took a sabbatical term for the first time in many years in Easter Term 2022, and was able to take research and writing forward towards his forthcoming art history and anthropology book, *Gauguin and Polynesia*. With the support of a Cambridge Humanities Research Grant, he travelled to Tahiti and the Marquesas Islands in July, attending a cultural festival on Fatu Hiva, and researching aspects of Gauguin's encounters in the islands. The trip also enabled him to spend time with staff at the Musée de Tahiti et des îles, in the context of an important collaboration around the loan of early Polynesian artefacts to the Musée which reopens following a major redevelopment and expansion in March 2023. A second edition his influential postcolonial art history, *Possessions*, which originally appeared in 1999, was published by Thames and Hudson in July; it was marked by online symposia hosted by the University of Sydney and the Research Centre for Material Culture in Leiden.

Research Visits

MAA hosted archaeologist Dr Shadia Abdrabo, Senior Curator at the National Corporation for Antiquities and Museum, Sudan from 20 until 30 June 2022. Dr Abdrabo came as fellow of The MuseumLab 2022 scholarship for international researchers, an initiative developed by the German Academic Exchange Service (DAAD), the Museum für Naturkunde Berlin and the Master's Programme in Museum Management and Communication at the University of Applied Sciences (HTW) Berlin.

After an 18-month hiatus on researcher access, due to Covid restrictions, Archaeology saw an influx of requests on the re-opening of the archaeology collections in October 2021. As travel became easier, researchers came from across the UK as well as internationally from Portugal, Czech Republic, the Netherlands, Switzerland, United States, Denmark, and Austria, amongst others.

Researchers were affiliated with a variety of organisations from research institutes and organisations, English Heritage, other universities, and as independent researchers and interested parties. Their areas of research spanned many topics, themes, technologies, methodologies and included, but were not limited to, use wear analysis on Star Carr beads, Audley End archives, Egyptian tomb models, the Lachish scarab collection, Roman metal work, Early Medieval Period stonework, El Tabun lithic industry, Neolithic polished stone

knives, jewelry manufacture, Paleolithic Houmian, local Medieval tiles, South American textiles, Egyptian New Kingdom textiles, and Bronze Age Danish razors.

Conservator Adele Wright from the Hamilton Kerr Institute continued to utilise the anthropology collections as part of her PhD research into pigments in Vanuatu. The Anthropology Section welcomed a growing number of in-person researchers during the year, starting in October with Hawaiian pau (drum) maker Dennis Kana'e Keawe, with Dr Alice Christophe from the British Museum. Musical instruments from PNG and the Torres Strait were explored and filmed in November 2021 and January 2022 by our partners, the British Library's True Echoes project. This reconnects Indigenous communities with historic audio records of the sung and spoken cultures of Australia and Oceania. Images of MAA's Whiffen collection were shared with Bora communities, of the middle Igaraparaná River, Providencia Vieja and Petani, in the Colombian Amazon by Maria Luísa Lucas, Professora do Museu de Arqueologia e Etnologia, Universidade de São Paulo, Brazil, eliciting valuable information on their usage.

In March 2022 the Museum also reactivated South-east Asian bronze drums, analysing their stability and sound production with artist and composer Victoria Pham. She is part of the research project, RE:SOUNDING that seeks to re-activate and make music out of the Dong Son Drums. Jake Richards also engaged with recently processed South American collections at the CMC as part of the University's research into UCM museums' connections to Atlantic enslavement. The increased visibility of material as a result of the Stores Move project was also highlighted by the visit to the CMC of Professor Itohan Osayimwese of Brown University in September 2022 to examine previously poorly documented Nigerian architectural elements.

TEACHING

In October 2021 the Keyser welcomed back students for in person practical handling classes – the first time since March 2020 – a much welcomed addition to the timetable by staff and students alike. During this academic year Eleanor Wilkinson facilitated 41 taught classes which totalled 193 student visits and ran 14 Open Sessions totalling 30 student visits.

Jimena Lobo Guerrero Arenas contributed to the MPhil in Archaeological Heritage and Museums which continues to be the most popular graduate course offered by Archaeology. Jody Joy supervised one MPhil and two doctoral students whilst Jimena supervised one MPhil student.

Mark Elliott continued to supervise PhD students in Archaeology and Anthropology, and gave lectures to undergraduates in History of Art. The regular Museums module of the MPhil in Social Anthropology did not run this year. However, Anita Herle and Mark delivered the first Museum module for the MPhil in Social Anthropological Research.

PUBLIC ENGAGEMENT AND LEARNING

Formal Learning

Having been among the first of the UCMs to welcome back school groups following Covid lockdowns, facilitated visit numbers continued to increase and MAA was one of the few UCM venues open to schools for all taught sessions. Numerous enquiries and actual bookings were received from schools, with demand outstripping supply, though schools groups frequently cancelled for Covid reasons, often at very short notice. School sessions continued to be popular with both primary and secondary schools with almost all topics regularly taught. *Stone Age to Iron Age*, *The Romans* and *The Saxons* are frequently requested and were refreshed to highlight collections from Cambridge and the region. Responding to teacher requests Rob Law worked towards a primary session about the Iron Age and Boudicca. The primary school session on the Maya remained very popular and there was also a resurgence of interest in West Africa and Benin. By the end of the year visits from University of Cambridge students had returned to the same level as in 2019.

At secondary level, the Museum's Widening Participation sessions on Benin received much positive feedback. Students enjoyed the accessible teaching method, which helps them to understand different lived experiences and the complex relationships between the past and present. *Museum of Me* sessions included information on how British and diaspora identities are displayed and represented which works very well at showing students how multi-layered identities can be and are, as well as the work that museums do to respectfully display identities and the limitations faced. This has encouraged deep engagement, with students thinking about their personal identities and families, alongside creating an appreciation for the work of museums. MAA's *Archaeology, Anthropology and identity* sessions help make the museum world more accessible to students, facilitating their understanding of the complexities around exhibitions and encouraging them to engage with critical thinking and ethics. Discussions are also included around British and diaspora communities within the collections, curation and displays. Sessions have been complimented by teachers for their depth of information and balance of both archaeology and anthropology. Students interested in a wider range of subjects are now requesting a visit to the museum.

Shereese Peters-Valton delivered a session for Year 11 students from Newham Sixth Form discussing the Museum collections and looking at museum ethics. Shereese made excellent progress developing online resources to go with the new A-Levels 'African Kingdoms c.1400-1700' and 'The British Empire c.1857-1967'. She also taught both secondary and primary PGCE students in the Museum in June, encouraging them to think about the British Empire using objects and displays. In July Sarah-Jane and Shereese took part in a Teacher Late at the Fitzwilliam Museum, where they spoke to local primary and secondary school teachers about curriculum links to the British Empire.

Informal Learning

Rob Law taught a session for Arts and Minds in the Museum. Sarah-Jane Harknett led training for front of house volunteers looking at aspects of the Pacific Currents displays. The session (which included object handling) used materials prepared in 2019 by Jenny Williams,

funded by the National Lottery Heritage Fund. The team also delivered craft activities for the Front of House volunteer gathering in December.

The Museum's first drop-in event for families since Covid was held at the end of November. The team provided craft activities and object handling for members of the public, inspired by the Trumpington Cross and Pacific Currents. The event was well-supported by a team of excellent volunteers, including some MPhil students.

Jimena Lobo Guerrero Arenas and Sarah-Jane led two touch tours for visually impaired people in March, examining the Moche pots. Thanks to some recent acquisitions to the handline collection the group were also able to handle original Peruvian artefacts.

Also in March Rob led a visit for an adult with learning disabilities who was doing a Bronze Arts Award. The student had significant communication difficulties and visited with two assistants from arts organisation Bedazzle, who emailed after the visit to say how well it had gone.

In July Rob led a well-received session with Winter Comfort, an organisation for people who are homeless or vulnerably housed in Cambridge.

Four drop-in sessions took place in the Museum over the summer as part of the UCM Summer at the Museums programme. Activities were themed around the COLOUR exhibition. Rob went to one of the recreation grounds in Cambridge as part of the UCM and City Council Children and Young People's Participation Service (ChYpPS) summer programme. The team created a new colour trail for the summer, beautifully illustrated by Rob. A further trail and set of new colouring resources for use in the gallery was made for Black History Month in October.

Cambridge University Mexican Society designed and built a Day of the Dead altar in the Museum with public activities taking place at the end of October. This was the first altar hosted by the Museum since 2019 and both staff and visitors were very excited to have it return. The Mexican Society dedicated the altar to two key figures who worked towards nuclear peace.

Other activity

Rob and Shereese travelled over to Storey's Field Centre in March to take part in a Cambridge Festival community event which had over 70 families participate. Onsite activities for the Festival included two drop-in days of object handling, identifying pottery marks, guessing the weights of objects and beading. Shereese and Rob created and illustrated a trail for children to spot the "small wonders" in the Museum.

Caitlin Brooker, Shereese and the Stores Move team hosted two well-received livestreamed tours.

The Archaeology team continued to engage with different audiences through talks, digital platforms, and loans.

Jimena Lobo Guerrero was invited to give a talk on 4 November, at the Garrod Research Seminar Series where she delivered “Do you know who knows what you don’t: Construction of negotiated archaeological narratives”. She also participated in the Archaeology of the Americas Seminars Series run by The Americas Archaeology Group at the Department of Archaeology with the talk “Indigenous Resistance: Making Strategies Visible”. On 5 August she presented at the Red Iberoamericana de Historiadoras (Ibero-America Network of Historians) "History and Archaeology a lasting alloy: Reflections on metalworking in the recent past in Colombia".

On 30 April Jody Joy presented a paper titled, “Trumpington and its environs: A personal exploration of landscape” to the “Two Worlds: Research Innovation and Commercial Success: Celebrating and Reflecting on 30 years of the Cambridge Archaeological Unit” conference. On 14 May he gave a paper “The hoards of Snettisham (Norfolk, UK) in their European context” at the international conference “Celtic Gold: Society, Technology and Archaeometry” held in Mainz, Germany.

At the 2022 SMA Conference, held in September at the University of Nottingham Museum, Imogen Gunn and Lily Stancliffe presented a paper on ‘32,000 Records and Counting: MAA’s Stores Move Project’.

Eleanor Wilkinson supported the Sutton Trust Summer School for Archaeology and Biological Anthropology in August. She ran two handling classes for the students, looking at local archaeology and materialities. In addition, Eleanor worked with the Whipple Museum to provide an introduction to the work carried out in the Keyser and a tour of the stores to post graduate students from external universities.

Jimena Lobo Guerrero became a member of a newly created Museums Association network, *Decolonisation Leaders Network* and Eleanor became Accreditation Mentor for Ramsey Rural Museum.

Digital Engagement

MAA’s digital channels continued to grow and by the summer had grown to 21300, meeting goals set in the October 2021 Digital Marketing Plan. As well as day to day activity, a range of digital content was produced to support and promote the work of the Museum. This included digitally supporting the Devolving Restitution workshop which was edited and added to MAA’s YouTube channel, livestreaming two tours of the Stores Move project as part of the Cambridge Festival, and beginning a series of social media reels looking at materials and the Museum’s collections. The final weeks of the Church and the Ancestors display, the ongoing [Re:]Entanglements exhibition, and other external loans and exhibitions were promoted online, and a local email campaign for Church and the Ancestors had a 71.7% open rate. The Taking Care conference and the first event for the MAA Friends since the pandemic were also supported and the MAA Friends was updated and a digital payment platform added. In February, analytics were set up for the collections website, allowing greater insight into how this valuable resource is used.

A welcome campaign was instigated for new email subscribers, and the monthly

e-newsletter mailing list was extended to include relevant academic contacts. Reciprocal email promotions were organised with museums across Cambridge, including Kettle's Yard, the Fitzwilliam Museum, and David Parr House. On MAA's website, the accessibility pages were completely rewritten, with the help of the Access Working Group.

Access Working Group

Having been set up in December 2019 with the aim of reducing barriers to access in all its forms, including physical, intellectual, financial and social, the Access Working Group meets monthly to monitor progress against plans and policies. The Access Action Plan was devised in response to revised changes to the 2019 Accreditation submission and despite Covid challenges 70% of the Plan had been completed by early 2022. The Working Group also created draft guidelines for the Museum's digital and print outputs, discussed access and conservation, worked on terminology in the collections' portal, and guidance for visitor-facing staff.

COLLECTIONS CARE

Stores Move

Since the beginning of the Stores Move project in 2020, the project team has been working to inventory, carry out condition and hazard assessments, re-catalogue, photograph, repack and move an estimated 300,000 objects from off-site storage locations dispersed around the city to a new facility at the Centre for Material Culture (CMC), housed in the refurbished Cambridge Nuclear Bunker.

Located close to the city centre, University and rail station, the CMC not only offers 1,750m² of vastly improved storage conditions for objects, but provides new opportunities for collections work, research visits, University teaching and engagement for schools and community groups in the 115m² Cowles Workroom. Every week hundreds of new images and improved catalogue information for archaeological and anthropological collections from 162 countries are uploaded to MAA's online catalogue, dramatically improving digital access.

Between October 2021 and September 2022 the project team processed and moved 83,700 artefacts, updating 18,500 catalogue records and adding new 23,730 images to the collections database. This brings the total number of objects processed since the start of the project to 154,595 objects, or 34,167 individual catalogue records.

The majority of ethnographic artefacts from West Africa, North Africa, East Africa, South America, the Caribbean and Mexico have now been moved to the CMC, as have archaeology collections from East Anglia (Iron Age, Roman and Early Medieval), Jericho and Iraq. A key outcome for the project was the documentation of the ethnographic artefacts from Uganda, including the large collection made by the Reverend John Roscoe between 1890 and 1909. The work of the team to digitise the collections and carefully correct and update catalogue information has been critical to advancing the work of the Repositioning the Uganda Museum project.

Mark Elliott continued as Lead Curator for the Project. Katharine (Kat) Szabo, who had been Move Manager since the project began in January 2020, left the Museum to return to archaeological practice and was succeeded by Veronika Lorensen in January 2022. Lucie Carreau as Collections Team Coordinator has led a team of nine collections assistants on the ground, based largely at the Atlas Building, or the old Shorts factory. Collections Assistants Eleanor Beestin-Sheriff, Sam Daisley, Katrina Dring, Jane Pettitt, Louise Puckett, Emily Shorter, Lily Stancliffe and Annie Tomkins remained on the project. Jazmin Hundal resigned in February and Dr Lizzy Peneycad replaced her as Collections Assistant in May. Milenko Noguera Basic joined the project as Workshop Technician in 2021.

Throughout the year the Stores Move team delivered talks and tours online and in person, contributed blog posts and social media stories to UCM and MAA feeds, and spoke about the project at conferences including the Taking Care workshop in Cambridge and the Annual Conference of the Museum Ethnographers Group in Edinburgh.



Rivermaid. Doc Williams. Kingston, Jamaica, 1992-1993. Collected by Dr Huon Wardle with support from a Crowther-Beynon Grant. 1994.172.



Chiwara. Wooden carving of an antelope. Senufo or Bambara People. Ivory Coast. Purchased from the Benet Gallery. 1964.145.



Throwing knife. Chad. Donated by Charles John Philip Cave. E 1903.285.



Flint blade fragments. Early Bronze Age. Jericho. Excavated by Kathleen Kenyon, 1952-1958. Donated by British School of Archaeology in Jerusalem.1987.440.14



Mould-made clay figurine of a four-winged genie. Assyrian. Nimrud, Iraq. Excavated by Max Edgar Lucien Mallowan. Donated by the British School of Archaeology in Iraq. 1956.9

Collections Care: Archaeology

After 18 months, Archaeology staff returned to full-time, on-site working. The Teaching and Collections Assistant, Eleanor Wilkinson, took up the role of Acting Collections Manager whilst the Collections Manager, Imogen Gunn, was on sick leave. The Archaeology Team also welcomed a new member of staff, Jimena Lobo Guerrero Arenas as Senior Curator for World Archaeology.

Work continued in researching the collections, updating the database with improved information, and responding to enquiries from researchers and the general public. Eleanor uploaded nearly 1100 new documentation images and created over 900 new database records.

All the British Iron Age collections have been documented, photographed, repacked, and safely moved to the new Centre for Material Culture (CMC), along with material from Iraq, Lesotho and the site of Jericho. The meticulous and dedicated work of transferring the Maya casts from the Maudslay Collection successfully carried out is noteworthy. To date, more than 20,000 archaeology object records have been updated and almost 800 boxes have been rehoused by the project's nine Collections Assistants. The updated records are available via our online collections' portal, where the photographs can be downloaded.

In support of the Stores Move project, Imogen produced collection briefs for major Early Medieval and Roman as well as for Iraq, Lesotho and Jericho, and Eleanor produced collection briefs for major Iron Age collection.

The Archaeology team facilitated a number of loans both for exhibitions and research projects. Archaeology contributed material to the *World of Stonehenge* held at the British Museum, *Brought to Light: The Remarkable Bateman Collection* at Weston Park, West Stow *Unearthed* at West Stow Anglo Saxon Village and Museum, and *The Lindisfarne Gospels* at the Laing Art Gallery which saw the Trumpington Cross on display alongside the *Lindisfarne Gospels*. In September a loan of material from Lake Guatavita was taken to the Paul Scherrer Institute, Switzerland, to be analysed as part of the Dark Materials: Carbonaceous pre-Colonial carvings from the Circum-Caribbean Project. Continued support and advice is offered to smaller, volunteer-run museums. During the return of the Buckingham Old Gaol loan, Eleanor Wilkinson and Imogen Gunn helped them redisplay their case on local archaeology, identified objects, and put them in touch with an expert regarding a new acquisition – a lead tank that had been mis-identified.

Eleanor and Imogen are now Radiation Protection Supervisors for the Keyser Workroom, allowing pXRF analysis to be undertaken in that space. This past year has seen the facilitation of the analysis of a Roman hoard from Burwell, a select collection of copper alloy objects from Egypt, and the bead work from Star Carr all being examined under pXRF.

Collections Care: Anthropology

A creative storage space over the Bevan Store stairs was designed and built to store the oversized West Papuan mats commissioned in 2018 by Tom Powell Davis. Improved low-energy, motion-sensitive lighting was installed by the University in workrooms and stores during April 2021 which required some reorganisation of stores.

Rachel Hand continued to support the Stores Move Project and improving the documentation of the African collections. The two anthropology exhibitions, '[Re:]Entanglements: Colonial Collections in Decolonial Times' and 'Colour: Art, Science and Power', meant this was less than the planned 50% allocation.

Collections Assistant Benjamina Efua Dadzie joined the Anthropology section in January 2021 but left the following January to pursue PhD studies at the University of East Anglia. She had assisted greatly in the processing of Benin material and gave gallery tours of the [Re:]Entanglements exhibition, including private visits with object sessions to descendants of Northcote Thomas' interlocutors. Florence Sutton joined the Museum in February 2022 from the British Museum. Along with Rachel, much of Florence's time was occupied with de-installing [Re:]Entanglements and the dispersal of the 150 [Re:]Entanglements project loans, and the installation of Colour. She also supported access to material and greatly improved the documentation of 200 Borneo objects collected by Ivor Evans as part of Eona Bell's Evans' autobiography 'The Years Behind Me' project. Florence is partially funded by the MIASU Mongolian Politico-Heritage Project, and has photographed and improved the documentation of nearly 100 items in preparation for visiting Fellows from Mongolia in 2023. Anita Herle, Rachel and Benjamina also supported the Volunteer Recognition event in December with African and Oceanic material from the T-series handling collections.

In December 2021 Nicholas Thomas was filmed discussing an 'ahu'ula', a sacred Hawaiian feathered cloak (Z 6140) as part of a programme by the NHK Japan Broadcasting Corporation to be shown in Spring 2022.

Mirrored opening of Gweagal spear installations in Sydney and Cambridge showcased the partnership between MAA, the University of Sydney with La Perouse Local Aboriginal Land Council, the Gujaga Foundation, and the National Museum of Australia. Three contemporary spears made by Dharawal elder, Rod Mason, of the Gweagal people, Australia, and their raw materials were installed in the Maudslay Gallery. This coincided with the opening of 'Shared Histories', at the Chau Chak Wing Museum, Sydney, and the loan of three Kamay spears taken from Gweagal men in Kamay, (Botany Bay), 1770.

Anthropology loans to Tū te Whaihanga, (New Zealand) which had been extended over lockdown returned. The closing events included three wānanga (hands-on community workshops). Again, this enabled carvers and weavers to physically reconnect with the taonga before they returned to the UK. New loans across the University of Cambridge included 'Human Touch: Making Art, Leaving Traces' at the Fitzwilliam Museum, 'Samurai: History and Legend' at the University Library and a contemporary Australian print to the Vice-Chancellor's Lodge. New international loans included contemporary Australian works on paper to 'Australian Aboriginal Painting: Tradition & Contemporaneity' (Barcelona) and Oceanic clubs to 'Power & Prestige' (Venice and Paris). An early Tasmanian basket lent to 'Taypani milaythina-tu (Returning to Country)', at the Tasmanian Museum and Art Gallery, (TMAG) will remain in TMAG for a year after the exhibition and be available to the Indigenous Tasmanian Aboriginal community. This builds on the partnerships and community-led workshops which were a key element in Tū te Whaihanga and 'Shared Histories'.

A Kiribati cuirass and trident decorated with human hair were also lent to 'Hair and Untold Stories' at the Horniman Museum, London and will be couriered and installed by the Horniman's conservators. This built on hair-focused workshops from diverse south London communities. The show will travel later to Tullie House, Carlisle, in 2022 and Sheffield Museum, in 2023. In March 2022 the University College Birmingham Hair and Media make-up team filmed MAA material in the exhibition using VR technology. The resulting 3D film was also requested to be used in two schools in Alberta, Canada, as part of their Apprenticeship on Cosmetology and Hairstyling. Through the assistance of the Paleolab, Department of Archaeology, photogrammetry was used to produce a 3D image of the Society Islands lintel (D 1914.34) in anticipation of its long-term loan in 2023 to the Musée de Tahiti et des Îles des Îles.

Collections Care: Photography

During the year Jocelyne Dudding managed three research and community projects which funded four new Collections Assistants, two internships and the recruitment of six new volunteers. With a focus on legacies and restitution Jocelyne also obtained funding for digital sharing projects such as the collaborative project with the National Library of Singapore for the digital restitution of 8,500+ photographs and archives to local and research communities in Southeast Asia. This project brought £29,663 funding to the Museum, enabled the employment of two new Collections Assistants and will enable the research and digitisation of Southeast Asian photographs and archives that are of great cultural and historical importance but which up to now were poorly accessible.

Jocelyne also facilitated a further six digital restitution projects during the year: 64 photographs shared with the Colombian Academy of History, 26 photographs with the Namgyal Institute of Tibetology, 22 photographs with Lyonel Grant for Matangireia, the Parliamentary Maori select committee room, 31 photographs exchanged with the Nenets Museum, Russia, 28 photographs for the University of East Anglia, British Museum and National Museum in Botswana collaboration, and 330 photographs restituted to the Uganda Museum.

As an additional outcome of the National Library of Singapore project, Eona Bell successfully applied for funding for new studio photography of related Southeast Asian object collections to illustrate the proposed publication of Ivor Evans' autobiography 'The Years Behind Me' - an unpublished manuscript in MAA's Archives. The £2,400 awarded facilitated the production of 100+ publication quality images.

MAA was bequeathed Axel and Roslyn Poignant's 18,000+ photographic archive which is now being digitised, catalogued and promoted. The bequest included funding for a Collections Assistant for one year which has been supplemented through the supervision of an AHRC-funded Career Enhancement Activity internship in 2021. A Cambridge-Leibniz Museum & Collection Fellow will be joining the Photo Collections team in January 2023.

Out-dated language and information and the associated layering of knowledge within catalogues, colonial and early 19th century pseudo-scientific anthropological legacies, frequently unwittingly continue within cultural heritage institutions. Reviewing the intertwining of cultural and historical legacies and museum knowledge through the development of the Photographic Collections management systems is ongoing and the system regularly receives positive commendation by visiting community groups and museum professionals. Jocelyne has regularly presented her research into photographs as cultural property in conference papers at professional organisations, public talks and as a guest lecturer to University of Cambridge Social Anthropology, History, and African Studies students, as well as to Anglia Ruskin University Photography and Fine Arts students.

During the year the Photographic Section achieved its target of digitising 85% of the Photo collections, thereby improving the visibility of, and access to, the collections for all audiences.

In June 2021 Jocelyne had taken on co-Chair responsibilities for the Collections Care Working Group and in November 2021, this responsibility increased to include management of the Eltek Monitoring system. Jocelyne is also an administrator for the MAA's Filemaker catalogue and calendar, and during Covid she took on the additional role of on-site IT support person working with HSPS IT to provide basic IT support to MAA staff, particularly in the Anthropology Department. This latter role is ongoing.

During Covid there was a substantial increase in demand for Image Reproduction requests as academics and students were unable to visit the Museum in person. Working in partnership with Melanie Hugow, MAA's Administrative Assistant, the image request and licencing system was streamlined. As a result the number of image requests fulfilled has jumped from approximately 130 images a year, generating £1760 of income for the 2020-21

financial year, to 470 images sent out in the 2021-22 generating £5300 for the Museum. This demand does not appear to be abating.

Conservation

Having started work as Isaac Newton Trust-funded Conservation Research Associate in September 2021 Ayesha Fuentes focused on access, risk management and hazards in the collection. As part of her research, Ayesha worked with the Stores Move project to document materials, techniques and condition as well as carrying out remedial treatment on over 500 objects and contributing to packing, transport and handling recommendations.

Hana Bristow, UCM Conservator (maternity cover), worked in the conservation laboratory from November 2021 – August 2022. Hana conserved objects for the Colour exhibition and objects for loan. Kirstie French returned from Maternity leave in April and carried out remedial treatment on objects for the Colour Exhibition and on conserving objects for loan.

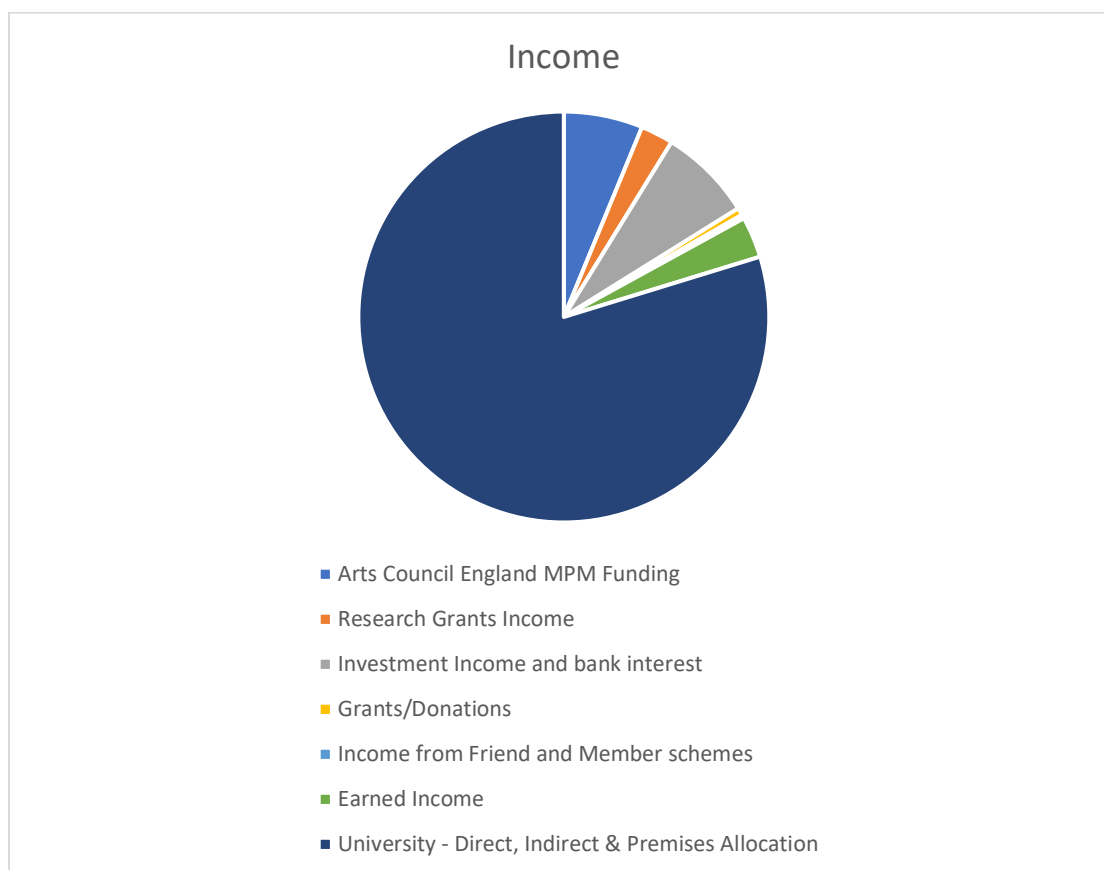
Heat-treatment of the Nunavut kayak (1946.482), on display in the Anthropology Gallery, in February 2020 for a pest infestation had unfortunately been unsuccessful. It was subsequently wrapped and sealed in plastic and during summer 2022 the Department of Archaeology generously permitted the use of the South Lecture Room for a 14-day successful anoxic treatment undertaken by Anoxart.

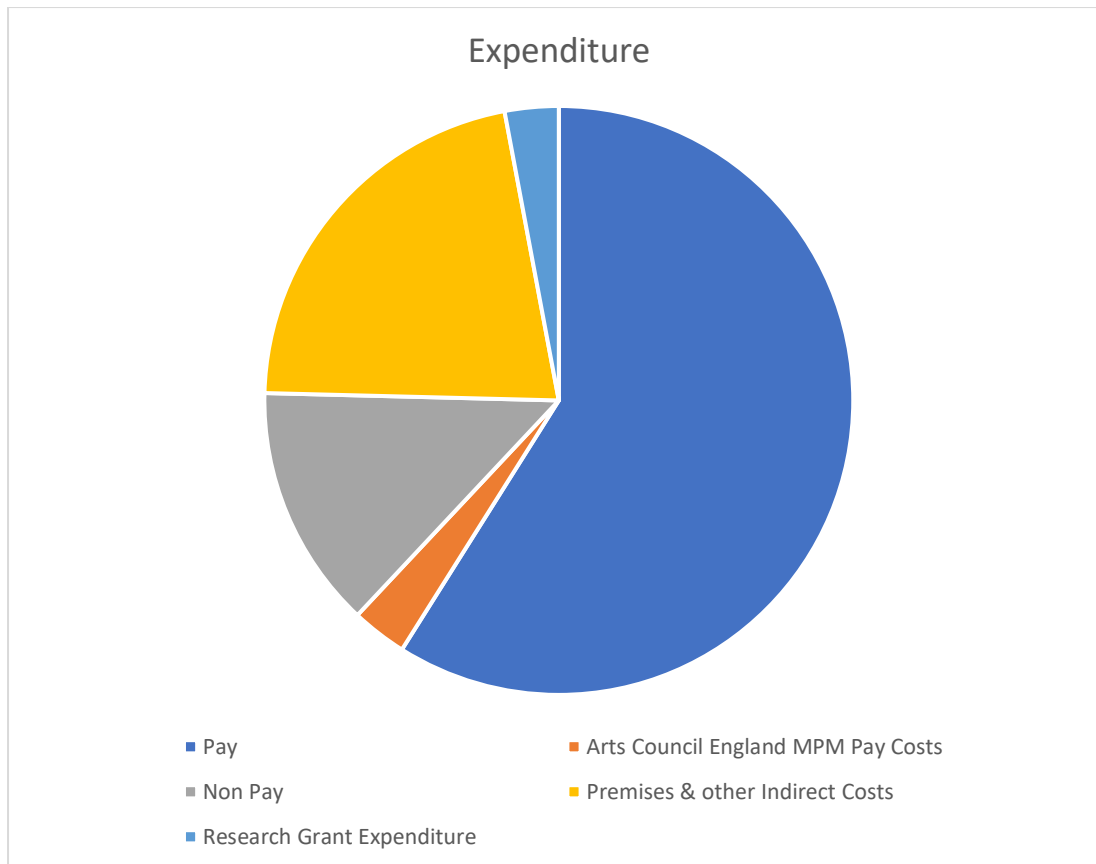
FINANCE

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	£ 175
Research Grants Income	£ 72
Investment Income and bank interest	£ 207
Grants/Donations	£ 16
Income from Friend and Member schemes	£ 9
Earned Income	£ 91
University - Direct, Indirect & Premises Allocation	£ 2,243
Income Total	£ 2,813
Expenditure (£,000)	

Pay	£	1,441
Arts Council England MPM Pay Costs	£	74
Non Pay	£	328
Premises & other Indirect Costs	£	529
Research Grant Expenditure	£	72
Expenditure Total	£	2,445





ACQUISITIONS

Palaeolithic handaxe from Lakenheath, Suffolk. (2021.1)

Early Medieval silver strap end with boxing hares. Discovered by a metal detectorist in 20119 in Shudy Camps, Cambridgeshire. Purchased through the Treasure Act (2021.2)

Two Roman snake-headed terminals, possibly from the same silver bracelet, found 6 years apart by a metal detectorist in 2013 and 2019 in Wood Walton, Cambridgeshire (2021.3 A-B)

17,678 colour transparencies, prints and negatives made by Axel and Roslyn Pognant in Oceania, Italy and Mexico in the 1950s and 1960s, bequeathed by Roslyn Pognant (2021.5)

Due to limitations during the pandemic no new anthropology acquisitions were accessioned during the period although 467 anthropology objects were given temporary numbers by the Stores Move team. The Acquisitions and Disposal Committee recommended the acceptance of five works but those by Kelani Abbas and Ozioma Onuzulike works were subject to external funding. These will be included in the 2022-23 Annual Report.

PUBLICATIONS

- Doğan, E., Thys-Şenocak, L., & Joy, Jody, 2022. Who Owns the Dead? Legal and Professional Challenges Facing Human Remains Management in Turkey, *Public Archaeology*, DOI: 10.1080/14655187.2022.2070209
- Herle, Anita. 2022. Displaying, creating and mobilizing value in a museum exhibition: *Pacific Currents* in Cambridge. In Howard Morphy and Robyn McKenzie (eds) *Museums, Societies and the Creation of Value*. Routledge. (pp.138 – 151)
- Herle, Anita and Philp, Jude. 2022. Decolonizing Anthropology's Archive: Alfred Haddon's Journals from the Torres Strait and New Guinea, 1888 and 1898. *Journal of Museum Ethnography*, no 35:22-44.
- Herle, Anita and Wright, Duncan. 2022. Alfred Haddon: A 'palaeontologist' in the Torres Strait. In Hilary Howes, Tristen Jones and Matthew Spriggs (eds) *Uncovering Pacific Pasts, Histories of Archaeology in Oceania*. Australian National University Press (pp.171-184)
- Herle, Anita. 2022. REVIEW Howard Morphy. 2020. *Museums, Infinity and the Culture of Protocols: Ethnographic Collections and Source Communities*, Oxford and New York: Routledge. *Journal of the Royal Anthropological Institute*. Vol 28 (2) (pp 701-702)
- Herle, Anita. BLOG: Cambridge Anthropology and Torres Strait Island Kastom. 2021. <https://www.museums.cam.ac.uk/blog/2021/10/20/decolonising-the-archive-cambridge-anthropology-and-torres-strait-island-kastom/#entry-content>
- Lobo Guerrero Arenas, Jimena & Zuluaga Medina, M.F. 2021. Re-imagining Museums in a Pandemic: New Governance For a Living, Open and Sustainable Museum, *Museum International*, 73:3-4, 108-119, DOI: 10.1080/13500775.2021.2016282
- Lobo Guerrero Arenas, Jimena. 2021. Unos son de oro y otros son de hierro: reflexiones en torno a la materialidad del encuentro en un contexto funerario del periodo de contacto en Colombia. In R. Lleras and L. Vetter-Parodi (eds) *Los Metales en Nuestra Historia*. Institut Français D'études Andines IFEA and Colombian Academy of History.
- Thomas, Nicholas. 2022. 'Museum collections in transit: Towards a history of the artefacts of the Endeavour voyage', in Zainabu Jallo (ed.), *Material Culture in Transit*, New York: Bloomsbury.
- Wilkinson, Eleanor. 2021. *The Chemical Experimenter*
<https://www.museums.cam.ac.uk/blog/2021/03/03/the-chemical-experimenter/>

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 (Archaeology): J. Lobo Guerrerro Arenas BA, MA, PhD (from 18 October)
Senior Curator (Anthropology): A.C. Herle BA, MPhil, PhD, FRAI
Senior Curator (Anthropology): M.J. Elliott MA, PhD
Head of Public Engagement and Learning: 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 (until 19 August)
Visitor Services Manager: K. (C.M.) Phizacklea BA, PGDip
Visitor Services Assistant/Shop Supervisor: G.C. Davis BA
Museum Attendant (part-time): P. Birkett Mgr
Museum Attendant: S.Y. Burr BA (Hons) (until 14 May)
Museum Attendant (part-time): J.C. Norman BA
Museum Attendant (part-time): E.C. Swettenham BA (from 7 June until 21 July)
Stores Move Manager: K.A. Szabo FSA, PhD (until 10 December)
Stores Move Manager: V. Lorensen MA (from 24 January)
Research Associate (Conservation): A.C.V. Fuentes BA, MA, MA, PhD
Research Assistant: E.M. Mills-Amisshah BA, MSc (until 6 April)
Research Assistant: T.W.F. Crowley BA, MA, PhD (until 31 August)
Research Assistant: D.A. Simpson BA, MPhil, PhD (from 4 February)
Research Assistant: A. Gupta BA (Hons), MPhil (from 12 September)
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 (until 18 January)
Collections Assistant (Anthropology): F.B. Sutton BA, MA (from 2 March)
Photo Collections Assistant: K.E. Kernohan MA (Hons), MRes, PhD (from 7 June)
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 (until 10 March)
Collections Assistant – Stores Move: E.A. Peneycad BSc, MSc, PhD (from 23 May)
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
Workshop Technician – Stores Move: M.A. Basic Noguera (from 6 December)
Education and Outreach Assistant (part-time): R. Law, BA, MA, PhD, PGCE
Education and Outreach Assistant (part-time): S.D. Peters-Valton BA (from 22 February)
Digital Communications Assistant: C. Brooker BA, MA
UCM Organics Conservator: K. Williams BA (Shared UCM post assigned to MAA part-time)
UCM Organics Conservator: H. Bristow (Shared UCM post assigned to MAA part-time.
Maternity cover)
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:

HSPS FinanceTeam
HSPS HR Team
HSPS IT Team

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