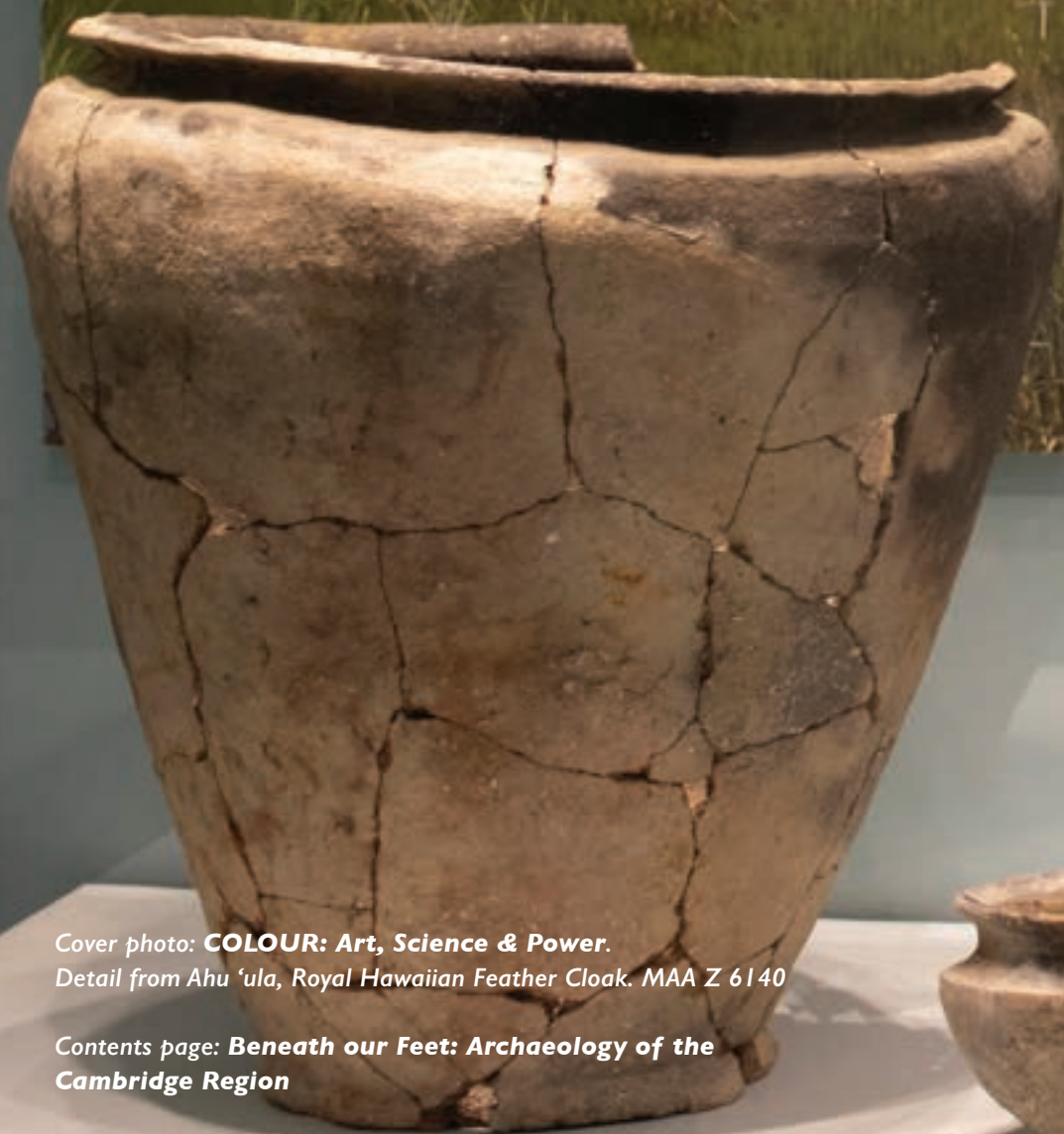


ANNUAL REPORT 2022 / 2023



# MUSEUM OF ARCHAEOLOGY & ANTHROPOLOGY





Cover photo: **COLOUR: Art, Science & Power.**  
Detail from Ahu 'ula, Royal Hawaiian Feather Cloak. MAA Z 6140

Contents page: **Beneath our Feet: Archaeology of the  
Cambridge Region**



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of Cambridge Archaeological Unit, Vicki Herring, lead illustrator, with



# 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

## **FACTS & FIGURES**

**Over 2022 – 2023 the Museum of  
Archaeology and Anthropology :**

**Welcomed 95,000 visitors**

**Mounted 1 major new exhibition**

**Provided 446 learning and participation  
sessions, events or visits to 6,590 children  
and young people and 3,302 adults**

**Ran 13 events for 593 adults and  
186 children**

**Involved 67 volunteers in our work, for  
3,000 hours**

**Hosted 178 researchers for 124 visits,  
which equates to 244 researcher days  
and they viewed in total 5,671 objects**

# DIRECTOR'S INTRODUCTION

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The academic year 2022-2023 was an eventful one for the Museum of Archaeology and Anthropology, in many positive ways -- and one marked by financial challenges. The COLOUR exhibition which had opened early in the summer of 2022 stimulated many visitors. With the support of the MAA Friends, a new annual event was initiated in the form of a lecture given by curator Anita Herle, which talked an absorbed audience through the project's questions and the issues raised by some of the key works in the display, which included major loans from other University of Cambridge collections. Following COLOUR, 'Beneath our Feet: Archaeology of the Cambridge region' opened in the Li Ka Shing Gallery in June and received extensive media coverage.

In the context of heightened debate, nationally and internationally, regarding heritage and heritage justice, it was immensely positive that the University's Council moved, following the recommendations of the Museum's Committee of Management, to agree that the Benin artefacts provenance to the British punitive expedition of 1897 should be returned to the ownership of the National Commission for Museums and Monuments, Nigeria. The decision was subsequently approved by the external regulator, the Charity Commission. Work continues towards implementation. The year was also notable for Trinity College's decision to return the four spears taken by Captain James Cook at the time of first contact with Indigenous Australians at Botany Bay to the community, a step that was widely reported and acclaimed within Australia and internationally. Again, work continues to deal with regulatory and legal aspects towards the return of the artefacts.

The Museum's commitment to make collections accessible to communities in places of origin was also reflected in one of the most significant loans in the Museum's history, to Te Fare Iamanaha, Musée de Tahiti et des Îles, which has been extended and renovated. The new museum features an impressive state-of-the-art gallery,



which now displays important Polynesian works from the institution's own collections, as well as exceptionally significant early pieces on loan from the British Museum, the Musée du quai Branly-Jacques Chirac and MAA. I was honoured to represent Cambridge as a guest of the President of French Polynesia for the opening programme at the beginning of March. A Mellon Foundation-funded partnership with the Uganda Museum and University of Michigan is enabling work towards a long-term loan of similarly important historic artefacts, for research and community engagement purposes as well as exhibition.

The Museum's longstanding commitment to work with contemporary artists was reflected in two residencies supported through our participation in the Creative Europe network, 'Taking Care'. British artist Tony Phillips had collaborated with MAA following the acquisition of his 1984 series of etchings, 'History of the Benin Bronzes'; work arising from his sustained study of museum collections and environments was exhibited over 2022-23, interspersed around the galleries. Benin City artist Enotie Ogbemor, who has been prominently involved in work towards the return of the looted artefacts to



Artist Enotie Ogbebor during his residency at MAA. The residency was part of *Taking Care: Ethnographic and World Cultures Museums as Spaces of Care*

Nigeria, also joined us in April-May 2023 and painted a powerful triptych acquired by the Museum and now on display, on the second floor.

What was in many ways a vibrant year, marked by rewarding activity locally, nationally and internationally also brought difficult news. In the 2022 funding round, the Arts Council of England decided to reduce by 50% the allocation to the University of Cambridge Museums, in effect removing the funds that have supported learning and public engagement programmes for a number of years. Both MAA and the UCM are grateful to the University for putting in place arrangements that sustain staffing in these areas for a three-year period.

The year was also marked by other notable staff changes. Dr Anita Herle made outstanding contributions to the work of the Museum for over 30 years and almost single-handedly launched collaborations, in particular with Torres Strait Islander communities from the 1990s on, that underpin the Museum's distinguished record of close and sustained work with Indigenous peoples, that the wider team has built upon since. She will remain associated with the Museum as Senior Visiting Fellow. Dr Eve Haddow, of the University of Queensland, has been appointed Senior Curator and joins the team from 1 January 2024.

To conclude in relation to the Museum as a place for visitors, we are delighted that visitor numbers for the year increased by some 40%, to over 95,000. This, our highest figure to date, reflects the outstanding work and commitment of museum staff, across collections, education, public programming and visitor services.

### **Nicholas Thomas**

October 2023

*Among European museums, MAA stands out for its sustained commitment to acknowledging Indigenous perspectives and its commitment to collaboration across the global South. The Director, Professor Nicholas Thomas, is highly regarded internationally and is committed to recognising the living relationships that exist with taonga (treasures) and their source communities. The recent loan of Maori treasures back to New Zealand in support of New Zealand's Tuia Encounters 250 commemoration in 2019 highlights Cambridge's commitment to reconnect ancestral treasures back to their peoples and lands.*

Dr Arapata Hakiwai (Kaihautū, Māori co-leader, Museum of New Zealand Te Papa Tongarewa)

*...the collections and archives in the custodianship of MAA are of immense significance, not least in informing international debates concerning decolonisation and inclusivity. The Museum's commitment to innovative exhibition-making and programming meant that it was uniquely placed to host the critically acclaimed Re-Entanglements exhibition in 2021-22. This influential research and public engagement initiative, involving multiple collaborations with African artists and institutions, would not have been possible without MAA.*

Paul Basu (University of Bonn)

# EXHIBITIONS

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Kantharos cup, c. 470 BCE. Athens. 20cm x 20cm. Fitzwilliam Museum GR.2.1999



## COLOUR: Art, Science and Power (27 July 2022 – 23 April 2023)

This exhibition attracted a large and diverse audience with nearly 67,000 visitors over nine months. Dr Herle gave numerous gallery tours for general and specialist audiences and teaching sessions for student groups from various departments including Social Anthropology, Archaeology, History of Science and History. Various on-line resources were produced including a virtual tour of the exhibition, a short film 'Making Kaleidoscope – the Cambridge Yarn collective', and a downloadable pdf of the catalogue. These resources continue to be available at <https://maa.cam.ac.uk/colour-art-science-and-power>. The question 'What does colour mean to you?' in the final section of the exhibition elicited hundreds of slips of paper with drawings and written comments.

Audience evaluations in the gallery conducted by Research Assistant Tom Crowley indicated that some visitors deeply engaged with the critical dialogue about the use of black and white to categorise and discriminate against particular groups of people. Numerous events were associated with the exhibition, including a university public lecture by Dr Herle 'The Allure of Colour' at Emmanuel College on 6 December, which attracted approximately 100 people, and a Colour Mixing workshop led by artist Briget Marzo on 5 March for community members who had assisted with the exhibition, students and Learning and Outreach staff within the University.

Right: *Study for A Sunday on the Island of La Grande Jatte: A Couple Walking*, 1884-86, Paris, France. Georges-Pierre Seurat (1859-1890). Oil on canvas with conté crayon, 81 cm x 65cm. On loan to the Fitzwilliam Museum from the Provost and Fellows of King's College (Keynes Collection) PCF24



Below: On the far wall Edward Wilson, 1903, *Antarctica*. Graphite sketch and watercolour, 26cm x 18cm. Polar Museum, SPRI N: 1803/80 & N: 1245



Below: Colour Mixing workshop 5 March 2023







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

(20 June 2023 – 14 April 2024)



Dr Jody Joy led the archaeology team's most recent major temporary exhibition to open in the Li Ka Shing Gallery, *Beneath our Feet: Archaeology of the Cambridge Region*, opening on 21 June 2023 and running until April 2024. Based on his work on local collections from East Anglia, supported through Art Fund funding, the exhibition features objects with the most up-to-date research and scientific investigation. For the first time, a digital reconstruction of the face of the young woman found at Trumpington has been displayed alongside her grave goods, including the Trumpington Cross. The exhibition highlights voices from archaeologists, detectorists and scientists and includes loans from local museums, archaeological units, the County Council and University colleges.

*Above: Reconstruction of the face of the girl buried with the Trumpington Cross.*

*Image credit: Hew Morrison*

*Right: Entrance to the 'Beneath our Feet' exhibition*



# EXHIBITIONS

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## **Tony Phillips: Civilisation**

(October 2021 - April 2023)

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 two 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.

*MAA has played a significant role in advancing efforts to facilitate the repatriation of looted Benin artefacts, as well as supporting initiatives aimed at establishing new museums and an enhanced cultural infrastructure in Benin City. The implementation of cultural programs, including artist residencies, has proven to be of immense value. It is with great honour that I have had the opportunity to create paintings that will become part of the permanent exhibitions at the Museum.*

Enotie Ogbebor (Nosona Studios, Benin City)

*MAA's work around the return of cultural objects is inspiring; the public statement of the Museum's approach is powerful, clear and accessible.*

Léontine Meijer-van Mensch (Director, Grassi Museum)

# TEACHING



Anita Herle supervised MPhil and PhD students in Social Anthropology and History and gave a lecture on anthropology and photography to undergraduates in Social Anthropology. She coordinated and taught a seminar series on Museum Anthropology for students taking the taught MPhil course (SAA) and co-organised a Museum seminar series with Mark Elliott for Research Option (SAR) MPhil students taking the Museum option. This course in particular draws on current work at the Museum. Interest in learning about and participating in the life of the Museum remains high among undergraduate and graduate students, often exceeding institutional capacity to meet demand. Mark Elliott supervised a doctoral student in Social Anthropology and a collaborative doctorate in Heritage, in the Department of Archaeology, with the National Trust.

Dr Lobo Guerrero contributed to teaching the MPhil in Heritage from the Archaeology Department. For this MPhil Dr Jody Joy took on the role of supervising 1 MPhil and 2 doctoral candidates. Dr Lobo Guerrero oversaw the progress of 2 MPhil students and 1 undergraduate student under their guidance. Dr Lobo Guerrero also contributed to the Indigeneity module for the MPhil in Latin American Studies.

During this academic year Eleanor Wilkinson facilitated 36 taught classes which totalled 193 student visits and ran 15 Open Sessions totalling 45 student visits.

*MAA's exceptional collections and archives have been and continue to be key resources for students on the Sainsbury Research Unit's Masters and doctoral programmes. Our annual class visits have always been immensely rewarding, and a series of our students' MA dissertation and doctoral projects have had as primary foci the well-documented Cambridge collections. MAA is exceptional in its efforts to provide student access to HE students beyond Cambridge University, which has a lasting legacy and facilitates effective source community engagement by our students, especially in the Pacific. These forms of knowledge exchange would not be possible without the commitment and generous time provided by MAA's staff.*

Dr Karen Jacobs and Professor Steven Hooper, Sainsbury Research Unit for the Arts of Africa, Oceania & the Americas, UEA

*Images of a Roman altar currently on loan to the newly opened Faith Museum, Bishop Auckland. D 1970.5.1-2. Faith Museum, Bishop Auckland and the photographer The House of Hues.*



# RESEARCH

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## Taking Care

Funded by Creative Europe, the project *Taking Care: Ethnographic and World Cultures Museums as Spaces of Care*, began in November 2019 and ends in September 2023. The project links together museum partners in Austria, Belgium, Germany, Denmark, Spain, France, Italy, the Netherlands, Slovenia, Sweden and the UK, continuing a vital network of museum professionals that has been sustained on three previous Creative Europe projects since 2008. *Taking Care* set out to address the climate crisis and the Anthropocene as a context in which to address the afterlives of colonialism. MAA held a successful workshop in April

2022, on World Cultures and Natural History Collections, and hosted two artist residencies, with Tony Phillips and Enotie Ogbemor. Tony Phillips was affiliated to MAA throughout the project, regularly visiting to work with artefacts and staff in the galleries and reserve collections, and complete works for exhibition. *Tony Phillips: Civilisation*, a series of interventions throughout MAA's galleries, was on display from October 2021 to March 2023. Enotie Ogbemor spent six weeks at MAA in April and May 2023. His resulting artwork, *From Eden to Ecocide: A Tale of Human Impact*, is a triptych that draws on artefacts, specimens and imagery in MAA, the Museum of Zoology and the Sedgwick Museum of Earth Sciences to reflect on the changing relationship between humans and their environment, and the impact of colonialism, extractive economies and urbanisation on the flora and fauna of Southern Nigeria. Intended to hang opposite the Benin displays in the Andrews Gallery of World Archaeology, the triptych has been acquired by the Museum.



takingcare



Enotie Ogbemor with his finished artwork 'From Eden to Ecocide: A Tale of Human Impact'



## Mongolian Cosmopolitical Heritage

Right: Detail of a *samashi*, the outfit worn by an unnamed female shaman from the Orochen people of Inner Mongolia. Collected by Ethel J. Lindgren

The AHRC-funded project hosted by the Mongolia and Inner Asia Studies Unit, led by Professor David Sneath and with Mark Elliott as Co-Investigator, supported work to document collections from Mongolia and Inner Mongolia, China, during the year under report. MAA and MIASU hosted visiting fellows Naranchimeg Jukov from the National



Above: Project researcher Uranchimeg Ujeed and delegates of the *Source Literatures conference at the School of Mongolian Studies, Inner Mongolia University*, discussing the *samashi* headdress in the exhibition *Material Heritage of Intangible Culture*, July 2023

Museum of Mongolia and Daruhan Peng from Inner Mongolia University from February to April. The visitors joined Project researchers Elizabeth Turk and Uranchimeg Ujeed and Flo Sutton and Mark Elliott from MAA for an online seminar from the Centre for Material Culture to explore diverse perspectives on the *samashi*, or shaman's outfit, collected by Ethel J. Lindgren from the Orochen people in Inner Mongolia in 1931. A film drawing on the research undertaken was made by MIASU and included as part of an exhibition in the National Museum of Mongolia, *Mongolian Shamanism, Healing and Traditional Medicine*, which opened on 1 August 2023 and also included an interactive 3-D scan of the shaman's coat. A second exhibition from the project, *Material Heritage of Intangible Culture*, was curated by Daruhan Peng and Uranchimeg Ujeed at the School of Mongolian Studies, Inner Mongolia University, from July.



Visit to the Centre for Material Culture during MEG conference

## Museum Ethnographers Group Conference

From 18 – 20 April MAA hosted the annual meeting of Museum Ethnographers Group, which attracted over 90 participants. Coinciding with the interdisciplinary COLOUR exhibition, the programme 'Un-Disciplining the Museum? Changing Practices of Care, Knowledge and Display', was organised by Anita Herle and Mark Elliott. The final workshop focused on the Stores Move Project held at the Centre for Material Culture.

# RESEARCH

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## Repositioning the Uganda Museum

This project, led by Professor Derek Peterson of the University of Michigan with funding from the Andrew W. Mellon Foundation, is supporting the return of artefacts from Uganda in MAA to the Uganda Museum in Kampala, for a programme of community consultation, research and exhibition. In November Rose Mwanja Nkaale, Uganda's Commissioner for Museums and Monuments, and Nelson Adebo Abiti, Curator of Ethnography at the Uganda Museum,

visited the Centre for Material Culture with Professor Peterson and worked with MAA staff to select objects for future research.

Haa'yuups visited MAA to view material and share his knowledge about Nuu-chah-nulth objects from the Northwest Coast of Canada. His discussions with Jonathan King (see right) and Curator Anita Herle were filmed and will be edited for the Digital lab. *Photo Aayushi Gupta 24 March 2023.*

*Rose Mwanja Nkaale, Derek Peterson and Nelson Adebo Abiti examining mayembe (power objects) from the Baganda Kingdom, at the CMC in November 2022*





**Archaeology** has seen a continued and varied interest in its collections from researchers, students and visiting groups. Researchers came from across the UK from institutions such as other universities, museums, independent companies, and craftspeople as well as internationally from Egypt, Germany, the Netherlands, Switzerland, Denmark, United States, Czechia, and Austria, amongst others.

Their areas of research spanned many topics, themes, technologies, methodologies and included: fingerprints on Egyptian predynastic

pottery, Peruvian and Colombian textile production, use wear analysis of lithics from Libya, Middle and Late Stone Age blade production at Lesotho, dispersal of the Acheulean tradition in India, rood screens of East Anglia, Early Medieval bead making techniques, Bronze Age swords from the UK, iconography of animals in South American ceramics, pXRF analysis of Egyptian bronzes, and understanding historic conservation practices on basketry.

MAA continues to support University and Departmental research projects. Projects include use wear analysis on the West Tofts hand axe using 3D microscope technology at the Pitt Rivers Laboratory and the creation of virtual 3D models of Egyptian cippi sculptures by the Digital Content Unit (University Library) with the Archaeology Department.

During the academic year 2022/23 Archaeology facilitated 43 researchers, over 63 days. Collectively they studied over 1,000 objects from the Archaeology collections and their associated archives.

*MAA has long played a key role in building relationships between UK museums and Indigenous Australian communities. This includes exhibitions and publications relating to Torres Strait Islander people, based on the extraordinarily significant collections made by anthropologist A.C. Haddon in the Torres Strait as well as through acquisition of contemporary Indigenous art and hosting visits of community members...The Museum's program of sustained research and external engagement is highly significant for Australian Indigenous communities, experienced researchers, and emerging scholars.*

Gaye Sculthorpe (Deakin University)

# PUBLIC ENGAGEMENT

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## Formal Learning

During the year demand for our school teaching sessions returned to pre-pandemic levels. Popular sessions remain those on British Prehistory (Stone Age to Iron Age) and the Ancient Maya. A new session for Key Stage 1 was launched, focussing on the Iron Age and local history.

There have been ongoing efforts to increase teacher awareness of MAA's taught sessions. Shereese initiated an on-site teacher's CPD session, to increase the visibility of museums, and show how we use objects in our sessions. Rob designed and illustrated a leaflet specifically targeting local primary school teachers. In March Rob gave a tour of the museum to four senior leaders from Soham-based Staploe Trust Primary Schools explaining how we use the collections for our teaching sessions. In June, 18 students from the Faculty of Education, who were completing their Post Graduate Certificate in Education, visited us to find out about museum-based education and teaching from the collections. In July, Shereese and Sarah-Jane met representatives from archaeological organisations from across Cambridge and the History curriculum lead from Arbury Primary School to discuss future collaborative work.



Family holiday activities at MAA

## Informal Learning: Family drop-in events

A 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, and public activities took place on 27, 28, 29 and 30 October. It was the first altar we have hosted since 2019, and both staff and visitors were pleased at its return. The Mexican Society dedicated the altar to two key figures who worked towards nuclear peace.

The Museum hosted a special Twilight event, based on the Colour exhibition, on Monday 13 February for a small group of families, parents, and carers (in partnership with former ChYpPS). A drop-in family event was organised for the morning of Thursday 16th February, which included a range of colour-related challenges on each floor of the museum along with a new Twilight Trail. 84 adults and children took part.

Verity Marshall, undergraduate archaeology student, was awarded funding from Trinity College for an internship with MAA. She spent six weeks with the education team, primarily creating and delivering family events. This included our four drop-in events in the museum galleries in August, which were all based on the Beneath Our Feet exhibition. Thanks to funding from UCM, two additional interns (Nate Cox and August Punter), both recent A level students, were hosted by MAA for six weeks in August and September. They helped deliver summer activities and created new museum trails.

## Informal Learning: community work and partnerships

Shereese hosted the UCM Young Parents' group for a session in February, when she spoke about female / parent empowerment in relation to empire and gender roles, focussing on the lyoba head or Uhunmwu elao oqhe ly'qba on the second floor; the Totem Pole on the first floor and the Agere lfa in Colour. In May we hosted a session for UCM's Arts Pioneers: a monthly club for young people with physical and learning disabilities. The MAA session involved investigating the displays and making clay totem poles. We also hosted 11 adults in June from the charity Winter Comfort, for people who are homeless or vulnerably housed. The group were given a tour of the museum and refreshments in the Babington room. In July we hosted a Portals session in collaboration





with the Fitzwilliam Museum and Dementia Compass, for people with a diagnosis of dementia and their care partners. For this tour we focussed on the Beneath Our Feet exhibition, with 29 adults in attendance. MAA were involved with a UCM project with Cambridge University Hospital Arts. These patient-led groups visited sites, including MAA, to co-produce an arts strategy for a new cancer hospital. In the Museum, Sarah-Jane taught in the galleries and led a handling session. The group thought about global human creativity across time and planning is ongoing for future collaborations.

Shereese has had productive preliminary discussions with staff from the University's Mastercard Foundation Scholarship, to create opportunities for their scholarship postgraduate students (recruited by Cambridge Africa and Cambridge Trust). Shereese has also been in discussion with Fiona Compton, founder of Know Your Caribbean. Fiona came on a research visit to the Downing Site and the CMC, where she looked at a variety of objects from the Caribbean. Shereese and Fiona continue to work together on an educational and engagement framework.

A Saturday drop-in event was held at the gates of the CMC in August, to help get to know the neighbours. Shereese planned simple activities, and copies of Gifts and Discoveries were given out. People living in the direct area around the CMC were excited to meet Museum staff and find out more about the new use of the building.

### **Offsite learning**

On Saturday 29 October, Shereese and two volunteers attended Cambridge African Network's Black History Month Bazaar at Storey's Field Centre, Eddington. The group collected feedback from the public inspired by recent acquisitions to the handling

collection from various parts of Africa and Jamaica. The group also led a paper bead-making craft activity.

From the autumn, Shereese worked with African storyteller Femi. Initially this relationship was based around the Museum's use of objects for teaching and telling stories with objects. This collaboration continued in January for the UCM Museum Remix. Shereese facilitated one group of participants, as well as delivering a session for all about the Ancient Maya.

Rob delivered an off-site session at an Arbury community centre for mental wellbeing charity Arts and Minds in November.

As in previous years, the team continued to support off-site events in the summer holidays, taking craft activities to a community picnic at Brown's Field community centre and St James' Church in south-west Cambridge.

### **Power and Memory**

In the autumn, the UCM programme Power and Memory launched, linked to the cross-consortium investigations into the legacies of enslavement and empire.

A pilot for the programme took place on 10 September, with the first Power Walk at MAA and the Museum of Zoology. This tour was designed for participants to share and exchange stories and ideas on objects linked to the power and memory theme. Shereese led the MAA portion, with 12 participants representing different local community groups. These walks focussed on 4 objects on display in the museum, and we told stories of power linked to colonialism. Feedback from the walks was overwhelmingly positive, especially the way staff spoke about and engaged with objects and their stories. Power walks continued throughout the year.

# PUBLIC ENGAGEMENT

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*Clay beaker decorated with two broad bands of incised decoration, consisting of lozenges. Fordham, Cambridgeshire. Bronze Age. Purchased by Ronald Livett at the Bland Sale in 1903 for Anatole von Hügel. MAA 1903.204.] 13. 1903.204\_001*



Previous staff member Benjamina Efua Dadzie gave an online talk on 19 October, entitled Black Presences in Cambridge: William Assah-Kisseadoo and Akan Goldweights. Jimena chaired the discussions; this event kicked off the main portion of the cross-UCM Power and Memory programme.

A Museum Late on the themes of Power and Memory took place on the evening of 2 November, featuring curator conversations with Anita Herle in the COLOUR exhibition, Cambridge Yarn Collective, the Mexican Society and craft activities. The event was very well attended, particularly by students. In November Shereese undertook a consultation with Kettle's Yard and their external artists to discuss the ways in which we engage with diasporic communities, including through our object interpretation. Shereese was also able to share some case studies of our work on African Kingdoms and more specifically the British Empire, identity and anthropology.

In January, Shereese hosted the second session of The Black Cultural Archives' Archival Training. This series was aimed at young adults who are people of colour. Shereese gave the group a tour of the museum. 10 people attended, among them were artists, activists, students and leaders of charities/ not-for-profits organisations.

Educators from across UCM have been receiving ongoing training on the Power and Memory themes. Shereese has created a series of three workshops, drawing heavily on themes taught at MAA and using the African Kingdoms research and resources as a case study. She also taught a Bitesize Lunchtime session for staff across UCM, based on her work at MAA.

*Dr Nan Ma, Mrs Zilan Wang, Professor Alan Macfarlane, Mrs Xiao Rong, Dr Mark Elliott and Dr Jimena Lobo Guerrero Arenas at the inauguration of the MAA Digital Lab in July 2022*





*Figure of Guan Yu. China. Collected by Isaac Bernard, 1842. Donated by the Fitzwilliam Museum. 1890.9 M 11. 1890.9 M*

## Digital Engagement

### Digital Lab

A generous donation from Mrs Xiao Rong and Qinghai Spring Medicinal Resources Technology Co. supported the establishment of the MAA Digital Lab: an online portal aimed at increasing access to and engagement with MAA collections and research. The Lab's key objective is to diversify the stories that are told about the global collections at MAA, and diversify the voices that tell them. Digital exhibitions and weekly blog posts provide opportunities for authors inside the Museum and beyond to explore the collections, and open up conversations.

Research strands are intended to provoke new and distinctive interpretations: Substances of Wellbeing and Intoxication connects artefacts with drinks as diverse as tea, beer and gin, drawing out stories of production, circulation and consumption; Object Diasporas traces the physical and

conceptual journeys and transformations experienced by objects as they entered the Museum collections; Making and Mending highlights the materiality and manufacture of things, their intricacy and their vulnerability, from production, through repair and conservation; Work and Play reflects on labour, creativity, entertainment and innovation, in spheres as diverse as leisure, artistic practice or museum work.

The Digital Lab project began in earnest in September 2022 with the appointment of Aayushi Gupta as Research Assistant. The website launched in December 2022 with the first digital exhibition and initial posts. A new website designed with Chameleon Studios was launched in February 2023. Since its launch the website has hosted 32 blog posts by 23 authors from diverse backgrounds including undergraduate and graduate students as well as research, curatorial, and teaching staff from Cambridge University; students from other UK Universities

*Jonathan Truitt, Director of the Center for Learning through Games and Learning, Central Michigan University, and Anita Herle researching Mexican board games from the Frederick Starr Collection at MAA*



# PUBLIC ENGAGEMENT

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and researchers from across the UK and internationally (China, India, Spain and USA). Three digital exhibitions have been hosted on the website, including digital iterations of *Colour: Art, Science & Power* and *Hide and Seek: Looking for Children in the Past*, and



*Statue of Guanyin and a child in a leather carriage clock case. China. Donated by Reverend Dr Alan Coates Bouquet. 1976.1583.1-2 12. 1976.1583.1*

*Te Koroneihana: Celebrating Atairangikaahu, Māori Queen*, drawing on the work on the Axel and Roslyn Poignant Collection.

In addition to online activity, the Lab hosted its first in-person workshop, *Cheers! Beer and Brewing in the Past*, on the archaeology of alcohol production and consumption.

## Photographic collections - Poignant Facebook engagement

The administrator of the “PNG, Photo History, Taim Bipo” Facebook page posted around 120 Poignant photographs, drawn from the MAA database between February and July 2023. With consent, 26 MAA records were updated with information and quotes from the group.

The photographs received 21,217 reactions and 729 comments.

“I would like to thank you people for having kept this country’s history in pictures and posting them on social media. It means a lot to people like myself who have lived through all changes that have happened regarding our culture from what it was back then, to what it is now. I would appreciate you involving me in any way that allows the continuation of such presentations, and thank you for taking the time out inform me. From PNG, good morning to you all...” (Simon Peter Kawa, 16/08/2023)

## Other Activity

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

In the spring of 2023 Dr Jimena Lobo Guerrero Arenas and Eleanor Wilkinson redisplayed the Egyptian corner in the Andrews Gallery. For the first time some of MAA’s most significant Egyptian collections have been put on display. After careful conservation and remounting one of MAA’s finest mummy nets has been presented to the public, alongside one of the largest items in the Egyptian collections, a Protodynastic ceramic coffin.

In April Dr Jimena Lobo Guerrero Arenas hosted more than a dozen children from Escuelita, a Cambridge Spanish language school initiative. Children aged 4 to 11 participated in the first ever targeted music, art, and craft of the Americas playshop, sponsored by the CRASSH Multidimensional Dialogues Research Network, the Americas Archaeology Group and MAA. This was kindly supported by funding from the CRASSH Workshop grant and Centre for Language Sciences Impact Fund.

Imogen Gunn hosted early career pottery specialists in the Keyser in February 2023,



*Distinguished Professor Lynette Russell AM, from the Monash Indigenous Studies Centre and a close friend and colleague of Roslyn Poignant visited Cambridge on 16th June 2023 to see the work being done on the Poignant Collection bequeathed to MAA. The bequest and subsequent cataloguing of the Poignant Collection was Anita's final project with the Photographic Collections. (l-r) Kirsty Kernohan, Anita Herle, Lynette Russell and Glenn Adams. Photo by Jos Dudding*

*'Square Face' Gin bottle made for J.J.W. Peters. Hamburg, Germany. Collected in Nigeria by Reverend Sidney Richard Smith. MAA 1928.714.] 14. 1928.714*



*Tumpoh (Wooden weaving loom) from Borneo collected by Ivor H.N. Evans for MAA in 1911. As part of Dr Eona Bell's Evans Fund project, Gemma Ovens and Florence Sutton were commissioned to photograph 195 objects collected by Ivor H.N. Evans*

# PUBLIC ENGAGEMENT

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where they had the opportunity to study a wide variety of local pottery. Participants came from several archaeological units, including Cambridge Archaeological Unit, Pre-Construct Archaeology and Headland Archaeology, and were led by Alice Lyons and Sarah Percival.

Imogen Gunn and Lily Stancliffe hosted the Arts Society of Ely at the Centre of Material Culture in April 2023. They presented a select group of objects from MAA's Early Medieval collections offering a handling session linked with a discussion on metalwork and the intricacies of animal designs found on objects from this period.

The Musée du Panthéon National Haïtien MUPANAH and M Supplice, Historian, who travelled from Port-au-Prince to Cambridge as part of the Fitzwilliam's Black Atlantic exhibition.

## Events

Cheers: Beer and Brewing in the Past Conference - May 23rd

Dr. Lobo Guerrero and Dr. Guerra, a Visiting Fellow from the McDonald Institute of Archaeological Research, jointly planned and executed this half-day conference. Within the framework of the Cambridge Beer Festival, the event was attended by archaeologists and

*Right: Trinity Summer Intern, Ladan Sheikh worked with Nalimaakono Odeng Lomujalamoi, Didinga Heritage & Cultural Preservation (The Didinga Mountains Facebook Page) and Researcher and Historian of Didinga Peoples Stories and History to research and share Jack Driberg's photographs of Lango and Didanga Peoples, circa 1916 – 1930s*



On 4 June Dr Jody Joy hosted members of the Prehistoric Society giving them a tour of the Museum as a part of the events for the prestigious annual Europa Conference.

Eleanor Wilkinson and Sarah-Jane Harknett supported this year's Sutton Trust Summer School for Archaeology and Biological Anthropology in August 2023. They ran two handling classes for the students in the Keyser Workroom, looking at local archaeology and materialities, alongside a gallery tour of Beneath Our Feet highlighting new research and discoveries and how museums and objects can tell these stories.

On 26 May Dr Jimena Lobo Guerrero hosted M. Jean-Claude Legagneur director of



*Above: One of the 7,5000 photographs from Southeast Asia researched, digitised and shared with the National Library of Singapore. Malay potter, Kuala Kangsar, Perak. Photo by Ivor H.N. Evans, 1912-32 N.12439. EVN*



Above: As part of the ERC Project - Indigeneities in the 21st Century, Gemma Ovens was commissioned to photograph the 32 objects relating to Rapa Nui (Easter Island) in the care of MAA. Wooden carved male figure. Rapa Nui (Easter Island) Z 6123

historians specialized in the study of beer in the past. The event was organized through a collaboration between the McDonald Institute for Archaeological Research and MAA's Digital Lab. The attendance was hybrid, and those who attended in person enjoyed a beer-tasting session following the conclusion of the talks.

As convenor of the CRASSH research network Multidimensional Dialogues (MD) of the Americas: Entangling the Americas' Pasts, Presents and Futures / Americas Archaeology Group from the Department of Archaeology Senior Curator Dr Jimena Lobo Guerrero developed three academic series, each exploring a particular theme relating to archaeological research in the Americas. A total of 20 scholars participated in shared dialoguing sessions (7 in Michaelmas, 7 in Lent, and 6 in Easter) exploring the themes of eco-relationships and human-environmental concerns, Sensory Studies and phenomenological considerations in archaeological and art historical research and past and present-day technologies and long-term sustainable modes of production.



MAA Workshop Technicians working on the redisplay of the Egyptian case in the MAA Andrews Gallery



Axel and Roslyn's photographs were shared via community Facebook groups, including this image that was captioned "This was my childhood playground, remember it very well. Our family home is in the opposite location up the hill which bordered with white neighbours pre colonisation. Hanuabada Village - Little Sisters home on the left and start of Hohodae towards the village entrance. The foreground was the bus stop where everyone got off. There was a bus depot at Kavari. Everyone walked home from here". The image received 1060 Likes and 172 comments making it the most engaged MAA photograph on Facebook to date.

# COLLECTIONS CARE

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## Stores Move

Work continued on the most ambitious collections project undertaken in the Museum's history: the inventory, condition- and hazard-assessment, photography, recataloguing, and packing of approximately 300,000 artefacts from 162 countries and across the archaeology and anthropology collections currently stored in a number of off-site locations, and bringing them together in the new Centre for Material Culture (CMC). Since the handover of the CMC to MAA in November 2020, the long and delicate process of individually processing and moving collections has been underway. The improvements made to policies and procedures in collections management and care, digital and physical accessibility of collections, and training and capacity-building throughout the project team and across the organisation have been transformative, and the new resources that will be provided at the CMC when the Move project is completed at the beginning of 2025 will be of great benefit to staff, students, researchers, community groups and audiences locally and globally.

From the beginning of the project in September 2020 until the end of July 2023, 169,114 objects had been processed, 43,796 catalogue records had been updated, and 57,882 new images added to MAA's collections database. 64% of the off-site collections had been moved to the CMC, with 31% of the collections at the Shorts store remaining to be processed and moved. As of July 2023, 44% of the object collections at MAA now have images accessible through the online catalogue.

Anthropological collections from Africa, Europe and West Asia were the focus for much of this year: 89% of African collections, 87% of collections from Latin America and the Caribbean, and 86% of collections from Europe are now photographed and accessible

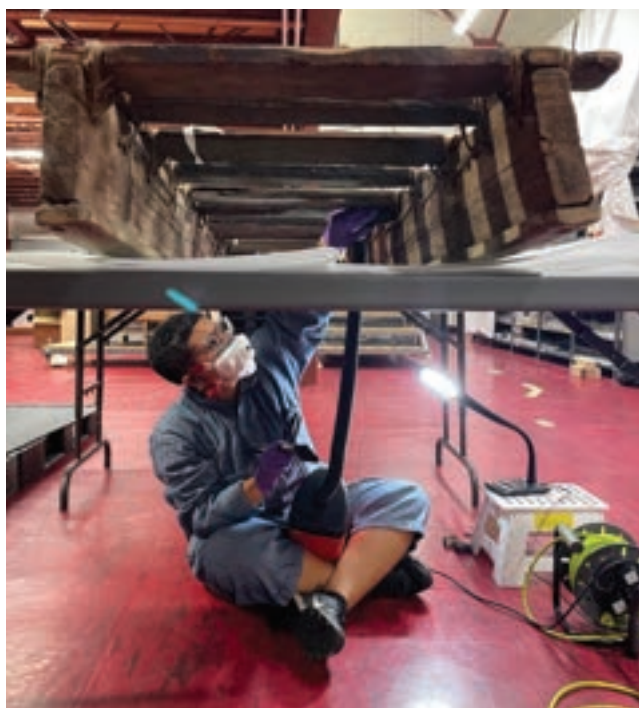
online. While the pace of work has been intensive throughout, MAA has diverged from sector norms in continuing to facilitate access, though limited, to collections throughout the Move project. The Stores Move team contributed to the Repositioning the Uganda Museum project and facilitated the first visits to the anthropological collections at the CMC, by staff from the Uganda Museum and members of the Sudanese and South Sudanese communities in Cambridge, in November. As noted elsewhere, a programme to develop relationships and access for local communities has been led by Shereese Peters-Valton.

During the year under report the project was overseen by Mark Elliott (Curatorial Lead), Veronika Lorensen (Move Manager) and Lucie Carreau (Collections Team Coordinator), with invaluable support from staff across MAA and the Faculty and School. Much of the coordination team's activity was focused on reorganisation of the project to address time lost due to the COVID-19 pandemic and changing plans for the future of Atlas Building. A review of progress in September 2022 confirmed that the disruption due to COVID-19 and national lockdowns in 2020 and 2021, leading to the loss of 12 months of project time, left the project 6 months behind schedule. A proposal to extend the project end date from December 2024 to June 2025 was prepared but prior to submission MAA was informed that the Atlas Building is to be handed over to the Greater Cambridge Partnership in January 2025 under plans for the expansion of the Guided Busway network. In addition, a revised assessment of project targets based on work carried out since 2020 increased the estimated total number of artefacts in off-site storage from 250,000 objects to 300,000. A revised proposal was prepared to expand the project team within the current timetable, through the appointment of a second workshop assistant, five additional collections assistants

*Beaded boar's tusk amulet.  
Chios, Greece. Collected  
by Frederick W. Hasluck.  
Bequeathed by Professor Sir  
William Ridgeway. 1927.967.  
19 1927.967.jpg*







*Ayesha Fuentes carrying out conservation on an Arctic sledge at Shorts, prior to move to the CMC*

and a restructured coordination team as well as adaptation of the Atlas Building to accommodate the larger team. This proposal was approved by the Planning and Resource Committee in March.

As we neared the end of the third year of the project, which had been characterised by an impressive degree of staff retention, project staff began to leave the project to pursue new opportunities. Collections Assistants Louise Puckett, Jane Pettitt, Annie Tomkins, Sam Daisley and Eleanor Beestin-Sherrif, who had been with the project since the start, left the Museum to take up positions in the Parliament Collections, Heritage England, Kettle's Yard, Stevenage Museums and Durham Museums. While we were sad to lose these valuable members of MAA's team, we are delighted that the unique training and experience gained on the Stores Move has enabled them to develop their careers in exciting new positions. Veronika Lorensen, who had joined the project in February 2022, resigned in May, and Lucie Carreau, Collections Team Coordinator, took on the role of project management

until the restructured coordination team could be put in place in August. Three new Collections Assistants, Stephanie Chinneck, Alana Edgeworth and Esther Laver, joined the project in April. Heather Donoghue, who had been volunteering with the project since December 2022, took up a part-time role as Collections Assistant in June. Aran Lomas joined as Workshop Technician in June. Recruitment for seven new Collections Assistants and two new project coordination roles was completed in July. Anne Doering was appointed to the role of Project Administrator, and Kirsty Kernohan as Assistant Coordinator, and will take up their roles in August. Collections Assistants Zahni Blumenthal, Ikram Ghabriel, Jan-Henrik Hartung, Aedan Jones, Sophie Wardle, Jodi Zhang and Danlei Zhou will join the project in September.



*Coiled basket. Lozi people. Mosi-o-Tunya (Victoria Falls), Zimbabwe. Collected by Alfred C. Haddon. E 1905.470 A-B. 21 E 1905.470 A-B*

A key priority for the Museum in the coming year is to secure staffing dedicated to making the collections at the CMC accessible, capitalising on the vastly improved digital and physical access to collections that the project has achieved. The accessibility of collections through the online catalogue has already resulted in increased demand for research visits as well as the sharing of collections data with researchers and communities internationally. The CMC's potential to extend and deepen collaborative research and engagement with the collections is tremendous.



*Harvest corn knot. Larne, Northern Ireland. Collected by W.J. Johnston. Z 46311 20 Z 46311*

# COLLECTIONS CARE

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## Collections Care: Archaeology

In July 2023 Eleanor Wilkinson was seconded into the post of Acting Collections Manager for Archaeology, a role that will continue until the completion of the Stores Move Project. Eleanor brings extensive experience to the role having worked across a variety of projects at MAA since 2010. Her two previous roles, Teaching and Collections Assistant and Collections Assistant for Archaeology, have been taken up by Lily Stancliffe who will join the archaeology team in September 2023 having been based within the Stores Move Project since its inception as well as working

As the remainder of the collections to be processed and moved to the Centre for Material Culture (CMC) are archaeological, Imogen Gunn has been seconded full-time onto the Stores Move Project as Collections Manager for Archaeology (Stores Move). She will be on the ground, supporting the team and preparing Collection Briefs, until the end of the project in January 2025. The Project transitioned back to working on the Archaeology collections in July 2023, where they resumed work on the West Asia collection. At the time of writing the Collections Assistants have documented, photographed and repacked material from

*A 22nd faience bead net from Egypt, probably about 900 B.C. The name of the mummy was worked in bead work on a long strip. I 947.2604*



previously with MAA's Education Team. Work has continued in researching the collections, updating the database with improved information, responding to enquiries from researchers and the general public, and conserving and redisplaying archaeological material. On-site collections care continues with 540 new database records being created alongside nearly 500 new documentation images being uploaded to the database. Working closely with UCM's conservator Kirstie French and Student Work Placement Katerina Theodoraki, one of MAA's most intricate beaded mummy net housed in the archaeology collections, from 22nd Dynasty Egypt, has been re-mounted, beads and original thread secured and rehoused in a custom-made box. This secures the life of the object for many years to come.

Iran, Syria, Turkey, Jordan, Afghanistan and Yemen amounting to more than 2,000 records and more than 2,200 new documentation images. The updated records are available via our online collections' portal, where the photographs can be downloaded.

## Archaeology Loans

The Archaeology Section has facilitated a number of loans both for long and short term exhibitions. A group of objects have gone on long term loan to the Faith Museum, part of the Auckland Project based in Bishop Auckland. This includes material from the Bronze Age to the Early Medieval Period that demonstrates aspects of faith or religion across Britain. The Archaeology section has supported a loan of five remarkable hand axes



to the Benaki Museum for their upcoming major exhibition *The Origins of Sculpture* opening in September 2023.

Continued support and advice is offered to smaller or volunteer-run museums across the region. From providing details on how to complete facilities paperwork, how to create loan-out documentation, providing information on object mounting styles and limitations, to directing new and developing museums and collections to useful resources and networks, the archaeology section is always on hand to help other museums and organisations.

*Islanders: The Making of the Mediterranean*, Fitzwilliam Museum, Cambridge, 24 February – 4 June 2023. (16 objects)

Semi-permanent display, Faith Museum, Bishop Auckland, opening September 2023 (8 objects)

*Origins of Sculpture*, Benaki Museum, Athens, 26 September 2023 – 7 January 2024 (5 objects)

### **Collections Care: Anthropology**

In the Anthropology section, c. 2,000 documentation images were produced and the information in c. 3,700 records was edited and improved alongside standards of packing for long-term storage. Some of this was part of object facilitation for visiting researchers and preparation for loans and exhibition but was also a key element of research projects such as the Mongolian Cosmopolitical Heritage project, facilitating access to collections for visiting fellows, updated historic and contemporary terminology and details of use. Ms Sutton also facilitated studio photography of 70 Marquesan items in anticipation of a forthcoming loan to Hiva Oa. Nearly 200 Asian items were also updated with improved packing while facilitating research by Dr Eona

Bell on Ivor Evan's biography and collecting practices. Ms Hand supported the Stores Move project with the African and European collections and started to collate information in preparation for policies on controlled drugs, firearms and explosives. Ghanaian collections data was shared with the ANO Institute of Arts and Knowledge, Accra, as part of The Ghana Restitution Inventory Project (GRIP). The Kui pakam rope used by elephant doctors in Thailand, was displayed the Maudslay Hall following community recommendations and protocols on gendered handling and display/storage height with offerings for the rope to feed upon, as it would when living in a shrine.

Material on open display in the Maudslay was covered in plastic sheeting during March and early April pending repair work to the glass lantern. As a result of problems with moths, boxes with vulnerable material were checked across all stores, the contents of the Sami case were frozen, furred items in store were also frozen as a pre-emptive measure,



*Seun Ajagunna of the Legacy Restoration Trust, digitising Benin material for EMOAA, January 2023*

# COLLECTIONS CARE

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and pheromone traps were deployed. Scientific analysis of Benin material included 3D digitisation of Benin bronzes for the new Museum of West African Art in Benin City (MOWAA) and XRF scanning of Benin material by Dr Agnese Benzonelli and Prof Marcos Martín-Torres in the Department of Archaeology. Wood analysis was undertaken by Dr Caroline Cartwright of the British Museum as part of the loan to Wadgayawa nhay dhadjan wari.



*Members of the Entangled Knowledges project reconnected with Menang / Nyungar Nation material and updated terminology. L-R: Tiffany Shellam (Deakin University), elder Lester Coyne (Albany Reference Group and Aboriginal Corporation), Shona Coyne (National Museum of Australia), Ross Chadwick (Western Australian Museum Boola Bardip) and Larry Blight (Kurrah Mia), April 2023*

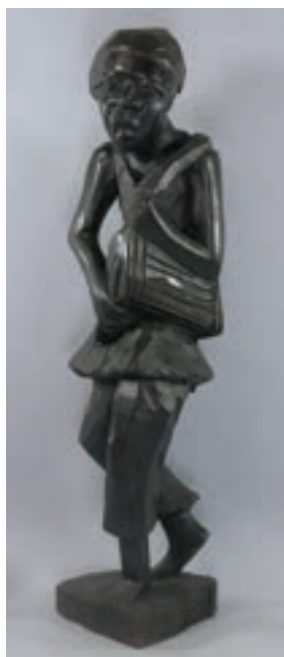
## Researchers

Fifty-two researchers were supported during 64 research days. The increased visibility of collections as part of the Store Move led to visits by Dr Itohan Osayimwese of Brown University (West African architecture) and Dr Jonathan Tuitt, Central Michigan University (Mexican board games). University of Cambridge colleagues included Dr Danika Parikh, UCM Research and Engagement Fellow (increasing the visibility of the Indian caste system), MA student Eleanor Foster (South-eastern Australian material from Frederik Bonney) and Phd student Adele

Wright (Vanuatu pigments). Other visitors included Ms Jane Gaffa, a University of Cambridge colleague and lineal descendant of Omukama John Chwa II Kabaleega, 23rd king of Bunyoro-Kitara, Uganda. Jonathan King, the von Hugel Fellow continued to offer valuable assistance to visitors from the Northwest Coast such as Huupachesath elder, Haa'yuups (Ron Hamilton) and Dr Emily Moore, Curator at the Gregory Allicar Museum, Colorado State University. A gallery tour was also given to Her Royal Highness Ocheze B Ezeh, wife of the late HRH Igwe, Dr. Barr Martin N. Ezeh (Idu II of Igbo-ukwu), and architect Okey Eze representing the community of Igbo-Ukwu, with Dr Pamela Jane Smith (Shaw).

## Loans

The Anthropology Section continues to support national and international loans. Material remained on long term-loan to Museu Etnològic i de Cultures del Món, Barcelona. A new long-term loan of eight items travelled to Musée de Tahiti et de ses îles, including the Museum's emblem, the iconic lintel of two men and a dog (23 January 2023- 20 January 2025). As part of the touring exhibition Hair and Untold Stories, a Kiribati cuirass and trident decorated with human hair travelled from the Horniman Museum, London to Tullie House Museum, Carlisle (7 September 2022- 14 January 2023) and to Weston Park Museum, Sheffield (26 June- 30 September 2023), supported by conservation staff from the Horniman. Thirteen items from the Northwest Coast of America were lent to Empowering Art: Indigenous Creativity and Activism from North America's Northwest Coast (12 March -30 July 2023). The exhibition was visited by 14,500 visitors, in addition to 2,728 students on self-led visits or workshops.



## New Accessions

Ash, Caroline: Two pottery lip plugs collected by the donor's father, John Ash, Ethiopia (2022.1-2) Masefield, Thorold: a significant collection of carvings and metal sculptures, including lost wax castings from Benin City and two Makonde trees of life acquired while High Commissioner in Tanzania and Nigeria (2022.93-99)

Elliott, Mark: carved figure of a drummer (left) and metal pin, gifted to the curator during his visit to Benin City as part of the Benin Dialogue Group Meeting, July 2019 (2022.90-91) Goldthorpe, John, E: spear from Uganda gifted in 1988 but not formally registered (2022.92.1-3)

## Collections Care: Photography

National Library of Singapore  
As part of MAA's focus on legacies and restitution, the Photo Team completed a collaborative project with the National Library of Singapore for the digital restitution of 7,493 photographs (14,183 digital files), 16 Archives (1005 folios), plus excel and pdf documents of the related records. The photographs will be freely available to a global audience via roots.sg, the Singapore government portal for cultural and heritage to bring benefit local and research communities in Southeast Asia. Employed on the project were Dr Eona Bell and Gemma Ovens.

The photographic team have supported other digital restitution projects this year:  
352 x lanternslides were shared with the Uganda Museum to create a shared community resource  
373 x Photographs of Benin, primarily by Northcote Thomas, shared with the Benin project, <https://digitalbenin.org>  
27 x Personal Family Photographs were requested by and returned to the Royal

Grandmother of Bhutan. These photos were subsequently published in 'Portrait of a Varja Siddhi'

93 x Studio Photographs were created for the Indigeneity Project portal

## Evans Project

Furthering the research on Ivor H.N. Evans as part of the National Library of Singapore project, Dr Jocelyne Dudding co-managed a project with Dr Eona Bell and supported by the Evans Fund to studio photograph 195 objects collected by Evans for MAA. Studio photographer Gemma Ovens was commissioned for the work.

## Poignant Collection

The project to accession and digitise Axel and Roslyn Poignant's bequest of 18,000+ photographs continued with 80% of the images digitised and catalogued due to the work of Dr Kirsty Kernohan, Glenn Adams and a team of volunteers and interns.

With thanks to the six volunteers who contributed to the project. Les Andrews, Paul Beedle, Juno Buchan, Isabella Jakobsen, Tegan Jepson, Julie Wakefield, as well as Trinity Summer Intern Leah McLaine.

597 volunteer hours

Total number of records transcribed by volunteers: 3230

Total number of records catalogued by volunteers: 2142

A second Trinity Summer Intern, Ladan Sheikh worked with Nalimaakono Odeng Lomujalamoi, Didinga Heritage & Cultural Preservation (The Didinga Mountains Facebook Page) and Researcher and Historian of Didinga Peoples Stories and History to research and share Jack Driberg's photographs of Lango and Didanga.

# COLLECTIONS CARE

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## Image Reproductions

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

Image Reproductions Licences issued: 105  
Number of images in above IRL: 339  
Number of images requests handled by Photo Team January-July 2023 (figures includes Singapore digital sharing project)  
Number of requests: 63  
Number of accessioned items: 9614  
Number of digital assets delivered : 25997

The old air-conditioning units in the photographic store needed urgent work as temperatures soared in the summer. This was to keep the conditions for nitrate negatives within a temperature range, especially as hotter weather conditions become more normal. The Museum executive committee are considering storage as a whole, as part of their forward planning.

## Conservation

Following the changes to ACE National Portfolio Organisation funding, MAA has joined a new UCM initiative for sharing conservator time. The funds to support this work need to be found in the future and we are grateful to the support of the Hedley Trust with the Crowther-Beynon Fund in establishing this activity. In summer 2023, after over 10 years at UCM, supporting the work of MAA in particular, Kirstie French moved on to join the IWM Duxford.

Dr Ayesha Fuentes has continued to support the work of the Stores Move team during the past year as an Isaac Newton Trust-funded Conservation Research Associate. She has documented conservation materials, techniques and condition as well as carrying out remedial treatment on objects. She works alongside the team of Collections Assistants to answer queries, as well as contributing to packing, transportation and handling recommendations.

# ACQUISITIONS

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## Donations

Buxton Museum and Art Gallery, a Peruvian textile and a pottery vessel from Colombia, transferred from the museum to MAA (2022.23-24).

Andrew David, a series of lithic assemblages from the Neolithic and Bronze Age, from Tippacott, Devon and Swaffham Prior, Cambridgeshire (2022.21-22).

Jonathan Shaw, a collection of beads, amulets and objects collected by Horace Beck, the donor's great uncle (2022.4-20).

Alasdair Whittle, a series of lithic assemblages from the Mesolithic and Neolithic, from Letter F Farm and Peacock's Farm, Cambridge (2022.25-89), associated archives (Doc.505-506) and images (2022.89).

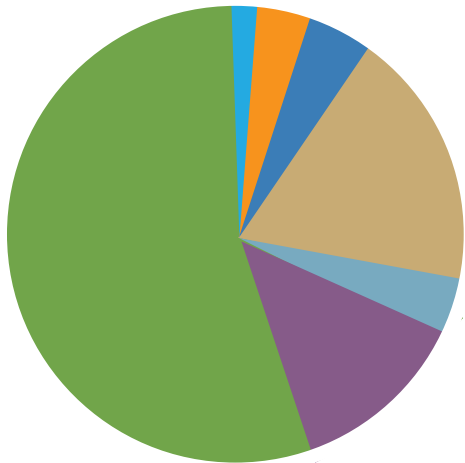
# FINANCE



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

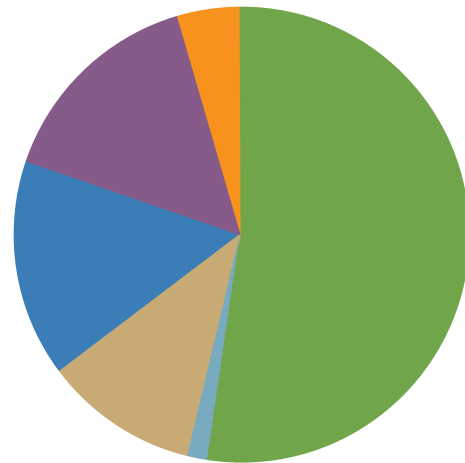
Income (£,000)	£
Arts Council England NPO Funding	50
Research Grants Income	134
Investment Income & Bank Interest	154
Grants/Donations	690
Income from MAA Friends/Directors Circle	3
Earned Income	149
University - Direct, Indirect & Premises Allocation	2,021
<b>Income Total</b>	<b>3,737</b>

Expenditure (£,000)	£
Pay	1,739
Arts Council England NPO Pay Costs	53
Non Pay	386
Stores Move Expenditure	507
Premises & Other Indirect Costs	551
Research Grant Expenditure	134
<b>Expenditure Total</b>	<b>3,367</b>



## INCOME

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

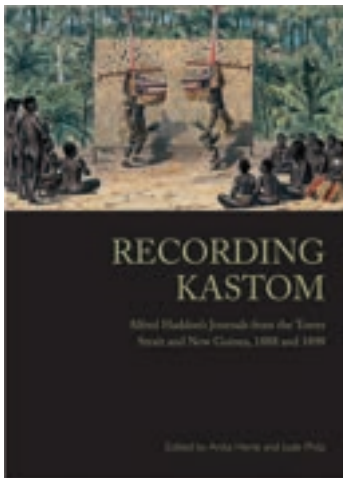


## EXPENDITURE

- Pay
- Non pay
- Premises and other Indirect Costs
- Arts Council England NPO Pay Costs
- Stores Move expenditure
- Research Grant Expenditure

# PUBLICATIONS

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In November 2022 Dr Herle was awarded the Frank Broeze Memorial Maritime History Book Prize with co-author Jude Philp for their publication *Recording Kastom: Alfred Haddon's Journals from the Torres Strait and New Guinea, 1888 and 1898*. The biennial prize is awarded by the Australian Association for Maritime History and the Australian National Maritime Museum.

Fuentes, Ayesha. 2022. Documenting time, damage and the legacies of colonial knowledge production at the University of Cambridge Museum of Archaeology and Anthropology. *Journal of the Institute for Conservation*, 18 May

Herle, Anita. 2022. *Colour: Art, Science and Power*. Cambridge: MAA

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)



Joy, J. 2023. More (or Less) Than Meets the Eye? Torcs of the European Iron Age, in M. Bol and E. C. Spray (eds), *The Matter of Mimesis: Studies of Mimesis and Materials in Nature, Art and Science*, pp. 117-134. Leiden, Brill.

Lobo Guerrero Arenas, J. 2023. Tangible legacies: the material culture of Caribbean Indigenous peoples, in Avery, V. (ed). *Black Atlantic: Power, People, Resistance*, pp. 46-49. Cambridge/London: Fitzwilliam Museum/Phillip Wilson Publishers.

Thomas, Nicholas. 2022. *Possessions: Indigenous art / colonial culture / decolonization*. Second edition. London: Thames and Hudson

Thomas, Nicholas, and Mark Adams. 2022. *Photo-museology: the presence of absence and the absence of presence*. Leiden: Sidestone (Pacific Presences 7)

Thomas, Nicholas. 2022. Light and water: George Nuku's voyages. In Reinhard Blumauer, George Nuku and Jonathan Fine (eds.) *George Nuku: Oceans. Collections. Reflections*, pp. 9-19. Vienna: Weltmuseum Wien

Thomas, Nicholas. 2023. Museum collections in transit: towards a history of the artefacts of the Endeavour voyage. In Zainabu Jallo (ed.) *Material Culture in Transit*, pp. 98-116. London: Routledge



# STAFF LIST



## **Director & Curator**

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

## **Senior Curator (Archaeology)**

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

## **Senior Curator (Archaeology)**

J. Lobo Guerrerro Arenas BA, MA, PhD

## **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 (until 31 October 2022)

## **Museum Manager**

L. Hockley BA, MA (from 7 November 2022)

## **Administrative Assistant**

M. S. Hugow

## **Head of Workshop**

M. B. Buckley

## **Workshop Technician**

F. Galarza Rubiano BA, MA (from 31 October 2022)

## **Visitor Services Manager**

K. (C.M.) Phizacklea BA, PGDip

## **Front of House Assistant/Shop Supervisor**

G. C. Davis BA

## **Museum Attendant (part-time)**

J. C. Norman BA

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

P. Birkett Mgr

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

F. Case MA (from 26 September 2022)

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

S. Sivyer

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

I. Jakobsen BA (from 14 June 2023)

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

A. Pryer (from 14 June 2023)

## **Stores Move Manager**

V. Lorensen MA (until 12 May 2023)

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

A. Doering (from 14 August 2023)

## **Research Associate (Conservation)**

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

## **Research Assistant**

D. A. Simpson BA, MPhil, PhD

## **Research Assistant**

A. Gupta BA (Hons), MPhil

## **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)**

F.B. Sutton BA, MA (until 2 June 2023)

## **Photo Collections Assistant**

K. E. Kemohan MA (Hons), MRes, PhD

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

L. Carreau MA, PhD

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

E. R. Beestin-Sheriff MA (until 7 July 2023)

# STAFF LIST

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

S. J. Daisley MA (until 28 April 2023)

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

K. M. Dring MA

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

E. A. Penycad BSc, MSc, PhD

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

J. K. Pettitt MSt (until 11 March 2023)

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

L. H. Puckett BA (until 13 January 2023)

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

E. R. Shorter MA

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

L. J. Stancliffe MA

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

A. C. Tomkins BA (until 23 March 2023)

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

A. Edgeworth (from 24 April 2023)

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

S. Chinneck MA, MSc (from 24 April 2023)

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

E. Laver (from 24 April 2023)

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

M. A. Basic Noguera

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

A Lomas (from 31 May 2023)

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

R. Law, BA, MA, PhD, PGCE

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

S. D. Peters-Valton BA

## **Digital Communications Assistant**

C. Brooker BA, MA (until 10 February 2023)

## **Digital Communications Assistant**

R. Rees MA (from 2 May 2023)

## **UCM Organics Conservator**

K. French BA (Shared UCM post assigned to MAA part-time. Until 5 July 2023)

## **UCM Organics Conservator**

D. Walton (Shared UCM post assigned to MAA part-time. From 6 July 2023)

## **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 Finance Team

HSPS HR Team

HSPS IT Team

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

**We also acknowledge the support of over 70 volunteers in the Front of House team, who form part of the team who welcome visitors to the Museum throughout the year. Their roles include gallery stewarding, audience research and activity support.**

**COLOUR: Art, Science & Power.** Ceremonial wooden rattle carved in the form of a bird, late 19th century. Vancouver Island, Canada, probably Nuu-Chah-Nulth or Coast Salish people. The head, wings and dots of plumage are painted with ultramarine, 22cm x 8cm. E 1910.16





