

MUSEUM OF
ARCHAEOLOGY &
ANTHROPOLOGY

Annual Report 2016 - 2017



Front Cover: Tangkhul Naga Headdress
(ya-khat or lahupa). Possibly Ukhrul, Manipur,
India. Collected by John Butler, circa 1870. Total
Height 80 cm. 1919.103.17 & 1919.103.18.
Brass disc Z 40121



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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 Museum of Archaeology and Anthropology's core purposes are to:

- care for and enhance the outstanding collections of art, material culture, photographs and documents
- make the collections accessible to audiences locally, regionally, nationally and internationally, including especially to members of originating communities
- exhibit the collections, in the Museum itself, via the web, and through collaborations with other museums, within the UK and internationally
- research, interpret and publish the collections; lead innovative and ambitious research programmes related to the intellectual challenges that they raise
- present engaging public programmes and increase participation in our diverse cultural offer, in particular by individuals who do not currently engage with museums or have limited opportunities to do so
- provide and support teaching and research using the collections

Artist Taloi Havini, from Bougainville, working with collections in July 2017



DIRECTOR'S INTRODUCTION

Since its foundation 134 years ago, the Museum of Archaeology and Anthropology has had both a strong local identity and global reach. Its founding collections incorporate those of the Cambridge Antiquarian Society, which emphasised the archaeology of the region, and those donated by Sir Arthur Hamilton Gordon and his associates, from Fiji and elsewhere in the South Pacific. Under the curatorship of Baron Anatole von Hügel, collections of archaeological finds from Cambridge and the region, and ethnography from around the world were dramatically enlarged. While the Museum has changed in many ways since the 1880s, this doubly local and international identity has been a constant.

The Museum's collections are international in an obvious sense: they originate from many cultures and regions, and reflect the creativity of people around the world. But in many cases the collections the Museum holds, assembled by particular researchers and travellers, were divided among museums in several countries. The artefacts we care for are thus often closely linked with objects in collections elsewhere, and we investigate and understand them through work with colleagues at those other institutions as well as with experts, artists and communities in their regions of origin.

These historic connections with places of origin and collections in museums elsewhere in Britain, elsewhere in Europe and elsewhere in the world generate much day-to-day work. Staff liaise constantly with colleagues and community members, often online, but also through fieldwork, through seminars and workshops, and above all through study visits, enabling people to examine actual artefacts and ask new questions of the physical objects. MAA welcomes over 200 research visitors every year, including many with ancestral associations with artefacts of exceptional historic significance in our collections. Over 2016-17, we hosted a particularly wide range of researchers: from Australia, Canada, Fiji, Kiribati, Mongolia, New Zealand, Nigeria, South Africa and the Solomon Islands, among other countries. A programme of engagement with Adivasi artists and communities, supported by Mark Elliott's New Collecting Award from Art Fund, culminated in our major exhibition for 2017-18, 'Another India' (see page 10).

Alongside these ambitious international programmes, the Museum continues to be a museum of and for Cambridge. Opened in the previous academic year, 'Hide and Seek' was groundbreaking for its focus on the archaeology of childhood; it explored finds and collections from Cambridgeshire. We welcomed more school groups than ever before, and continued to engage with our local audience, and particularly with people other than traditional museum visitors.

The year was important also for bringing to a conclusion a long process of departmental and faculty restructuring. The Museum of Archaeology and Anthropology is now formally a sub-Department of the reconstituted Department of Social Anthropology. It remains also an institution within the Faculty of Human, Social and Political Sciences, and works closely with the Department of Archaeology. The sub-Departmental structure acknowledges the Museum's distinctive constitution and mission, while embedding it fully within the University's academic institutions. MAA also continues to work closely with the University of Cambridge Museums and Botanic Garden. Following two successful programmes as a Major Partner Museum (over 2012-15 and 2015-18), the consortium has secured funding as a Band 3



National Portfolio Organisation from the Arts Council of England, which brings just over £1.2 million to the museums over 2018-2022. At the very start of the academic year, we were delighted to receive advice from the Higher Education Funding Council for England (HEFCE) that MAA would receive a continuation of funding at the previous level of £175,000 per annum. The Museum has historically been under-resourced and is under-staffed in many areas, including conservation, collections management, public programmes and marketing, but success in these funding rounds make key areas of activity sustainable over coming years.

For many years, the issue of gravest concern to the curatorial staff of the Museum of Archaeology and Anthropology has been the poor state of the external store, built originally as an aircraft factory around the Second World War. It has long been recognized that the facility is unsuitable for the storage of highly significant collections, and it is tremendously welcome that the University has given focussed consideration to the development of alternative facilities. A Project Board chaired by Professor Martin Millett, Head of the School of Arts and Humanities, has worked through the year on an options assessment, following which the University's Planning and Resources Committee commissioned a feasibility study concerned to assess the scope for the redevelopment of the former Cold War Bunker located near Brooklands Avenue and the railway station for this purpose. It is hoped that the scheme will be fully assessed and funding approved during the 2018-19 academic year.

Left: Adivasi Mata. Made by Bhupendra Jaidev Baghel, 2016. Kondagaon, Chhattisgarh, India. Commissioned by Mark Elliott with Art Fund support. Height 168 cm. 2017.3

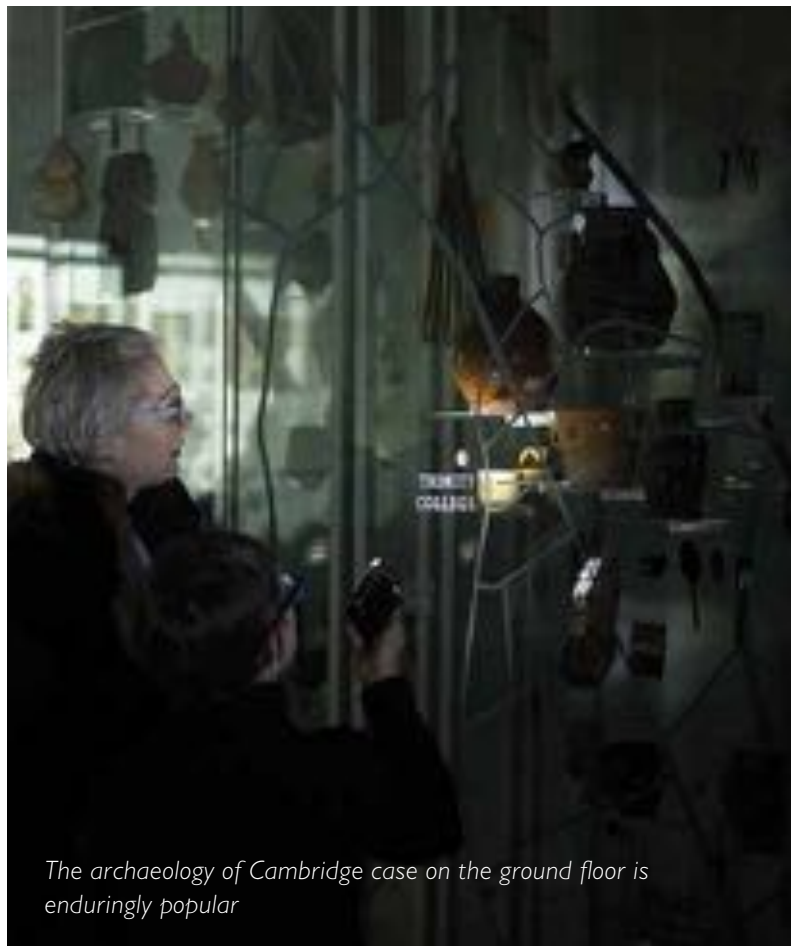


2016 - 2017 FACTS & FIGURES

- Welcomed over 62,000 visitors
- Commissioned 14 new art works
- Hosted 5 exhibitions, attracting over 122,000 people
- Engaged 5061 children and young people in 276 sessions
- Ran 193 on-site activities, attracting 2971 adults and children
- Involved 128 volunteers in our work, for 9848 hours
- Hosted 284 researchers for 434 visits
- Loaned 123 objects to 6 venues



Elephant with rider and swinging deity in howdah. Bastar or Kondagaon District, Chhattisgarh, India. Collector unknown. Height 28 cm. Z 20345



The archaeology of Cambridge case on the ground floor is enduringly popular



Portrait of Hangsha Salim Konyak. Photograph by Peter Bos. Chen Wetnyu, Nagaland, March 2016



Above: Dhodro Banam (lute). Made by Som Murmu, 2016. Bekajol, West Bengal, India. Commissioned by Mark Elliott with Art Fund support. Height 111 cm. 2017.7

Right: Exhibition view, Another India

Page opposite: Photograph of an unnamed woman. Albumen print. Edward Taurines Studio, Bombay, India. circa 1885–1895. Baron Anatole von Hügel collection. P.6158.ACH1

EXHIBITIONS

The Museum's major special exhibition for 2016, **Hide and Seek: Looking for Children in the Past** (30 January 2016 – 29 January 2017), curated by Dr Jody Joy, continued to attract visitors and receive acclaim from colleagues. A generous grant from the Heritage Lottery Fund supported a part-time Learning Assistant, Lorena Bushell, enabling the Museum's learning team to offer an expanded range of taught sessions for schools, families and local groups related to the exhibition. Over 1100 pupils in formal education were taught during the course of the exhibition, as well as 349 people from 29 groups ranging from Young Archaeologists and local archaeology groups to Arts and Minds. New volunteering opportunities were created, for example for gallery explainers. In total 56 people volunteered 1131 hours to the project. Over 57,000 people visited the exhibition during its year-long run.

A new exhibition in the Li Ka Shing gallery opened in March. **Another India: Explorations and Expressions of Indigenous South Asia**, curated by Dr Mark Elliott, is a unique investigation of the heritage of Indigenous, Adivasi or otherwise marginalized communities in India. Uncovering the stories of the people who made, used and gave up the artefacts in the MAA collections, as well as of the people and relationships that



collected them and brought them to Cambridge, the exhibition displays 200 artefacts, photographs and archives from the historic collections at MAA, many of which are unknown to our visitors or researchers. A New Collecting Award from Art Fund has supported Mark Elliott, in collaboration with independent curator Minhazz Majumdar and assisted by Ruby Hembrom and Phejin Konyak, to commission dramatic new works by contemporary artists and makers from Indigenous or Adivasi communities in India. Twelve sculptures were commissioned, each of which responds directly to the historic collections from the artist's community or to the histories traditionally concealed or revealed in museums. The exhibition has been made possible by Art Fund, a Cambridge Humanities Research Grant and funding for conservation from the Pilgrim Trust as well as the Museum's Crowther-Beynon Fund. A fully illustrated catalogue to accompany the exhibition, written by Mark Elliott with an afterword by Santal publisher and writer Ruby Hembrom, has been produced to accompany the exhibition. Co-published by MAA and Adivaani, an Adivasi publishing house based in Kolkata, it is available in the UK and in India and is the first such collaboration with an indigenous publisher:





Recent exhibitions, clockwise from top left: 'The Other Selwyn' at Selwyn College; a 20th century doll, England, Private Collector from the 'Hide and Seek: Looking for Children in the Past' exhibition, Swish'; and coconut-fibre armour from Kiribati, shown in 'The Island Warrior'



Left: Song-khun (house post). Made by Shoklem Konyak, Hangmei Konyak, Tahngom Konyak, Manpai Konyak and Chen-o Khuzuthrupa of Hoyang. Chen Wetnyu, Nagaland, 2016 Commissioned with Art Fund Support 2017.1

RESEARCH

The Museum is an internationally recognized centre for cross-disciplinary research on material culture, art, heritage and museology. Curators, affiliated students and collections and education staff engage in diverse projects, many of which respond to our collections and the intellectual challenges that they raise. The Museum's research activities are typically based in partnerships with collaborators and communities, nationally and internationally, and are supported by a range of prestigious awards from UK and international research funding agencies.

Pacific Presences: Oceanic art and European museums

Supported by a five-year Advanced Grant over 2013-18 from the European Research Council, this project has undertaken a sustained programme of work, exploring the vast and largely under-studied collections from Oceania across museums in Britain, France, Germany, the Netherlands and Russia, in dialogue with artists, experts and communities in many Pacific nations and diasporas. The principal investigator, Nicholas Thomas, and Research Associates Lucie Carreau, Alison Clark, Ema Lilje and Alana Jelinek, together with affiliated researchers undertook fieldwork in Kiribati, New Caledonia, the Solomon Islands, Guam and elsewhere, documenting artefact and collecting histories, and exploring interests in artefact heritages in the present. Project outcomes have included *Artefacts of Encounter: Cook's Voyages, Colonial Collecting and Museum Histories* (University of Otago Press and University of Hawai'i Press), the fullest and most ambitious study of Cambridge's Pacific collections to date, a number of journal articles, and small-scale exhibitions including *The Island Warrior*, *SWISH* and *The Other Selwyn*. Over 2016-2017, team members worked towards several books, to be published through the project's 'Pacific Presences' series with Sidestone Press, an open-access publisher based in Leiden, and on 'Oceania', an exhibition across the main galleries of the Royal Academy of Arts, which opens in September 2018.

Dr Maria Nugent (Australian National University), Noeleen Timbery (Chair, La Perouse Local Area Land Council) and Dr Shayne Williams (Gweagal elder) examining early Sydney-region artefacts during a study visit jointly organised with the British Museum, May 2017





Clockwise from left:

Kiribati man wearing coconut-fibre armour, photo by Reverend George Eastman, before 1925. P.49 | 2.ACH |

Marquesan tattoo artist and scholar, Teiki Huukena, during a study visit in July 2016

Alison Clark with Kiribati researcher Bwarenaba Kautu, July 2017



Multiple Modernisms: twentieth-century artistic modernisms in global perspective

Supported by an International Network award from the Leverhulme Trust over 2013-17, this project has brought art historians from Australia, Canada, New Zealand, South Africa and the United States together to explore comparative histories of modernism in Indigenous and colonial settings, particularly in Oceania, Africa and native America. Following network meetings and public conferences in Ottawa, Cambridge, Wellington, Princeton, Johannesburg and Cape Town, the project concluded with a closing workshop in Cambridge in July 2017. A multi-volume set, *Modernist Exchanges*, under the general editorship of Ruth Phillips (Carleton University) and Nicholas Thomas is in press with Duke University Press.

Heritage Matters: culture and development in the Pacific

A pilot project supported by the Global Challenges Research Fund through the Arts and Humanities Research Council addressed the contribution of museums to sustainable development goals in Kiribati and the Solomon Islands. Lucie Hazelgrove Paniel, a doctoral candidate at St Andrews University, was appointed as Research Assistant and undertook fieldwork in both countries, supported by Nicholas Thomas, Alison Clark and Erna Lilje.

Right: Necklace, Sisi. Formed of eleven whale teeth tied onto a cord of string and barkcloth. W. 32cm. Collected by Anatole von Hügel. 1875-77, Viti Levu, Fiji. Z 2725

Below: Marilyn Strathern surrounded by Kundmbo women, Mbuki, Western Highlands, PNG. Sept 1965. MAA N. 1326665

Marilyn Strathern - photographic collections

A project to research and catalogue over 2,800 photographs and slides donated by Marilyn Strathern originating from her long-standing fieldwork in Papua New Guinea was completed in 2017. Led by Anita Herle with the support of the Wenner-Gren Historical Archives Program, Katharina Haslwanter assisted with background research and documentation and Jocelyne Dudding oversaw the archival storage of the material and the transfer of information to the Museum's Collections Management System (CMS) with the assistance of Josh Murfitt. There are plans to share digital images of the photographs and send selected prints to the National Museum of Papua New Guinea to facilitate local access.







TEACHING

University teaching is a major focus of Museum activity, through lectures and presentations given by the director and curators, and taught sessions delivered in the Keyser workroom.

MAA's curators make a significant teaching contribution to the Departments of Social Anthropology and Archaeology, particularly for the M.Phil. in Archaeological Heritage and Museums, which is the most popular graduate course offered by Archaeology, and the MPhil in Social Anthropology and Museums. They also give lectures for other departments including History of Art, Divinity and History and supervise undergraduate, MPhil and doctoral students.





Above: Sam Nhengletwa, 'Precisely my point', lithograph, acquisition supported by Art Fund

Left: Spears collected by Captain Cook at the time of first contact at Botany Bay in April 1770 (D 1914.1-4). Rodney Kelly, a Gweagal campaigner seeking the artefacts' repatriation, gave a lecture to MPhil students in October 2016

Far left: The iconic Haida totem pole (1926.225)

The establishment of a 0.2 FTE post in 2015 funded by the School of the Humanities and Social Sciences has significantly increased the collections-based University teaching sessions we have been able to offer in the Keyser workroom with 984 student visits and 86 practical sessions delivered in the academic year 2016-17. This dedicated role has also allowed time for much needed refreshment and updating of our teaching collections. In addition, the Keyser workroom is used by other departments in the university, including Divinity, Education and History, and has also been the focus for learning and training opportunities outside the university, hosting teaching sessions for school and community groups, widening participation programmes (such as the Sutton Trust) and students from other universities, including 151 facilitated research visits involving 291 researchers.

PUBLIC ENGAGEMENT

Formal Learning

The UCM school sessions database went live in February at www.museums.cam.ac.uk/visit-us/schools. Brief information about all our standard formal education sessions are now available on this website.

There were 66 facilitated sessions with schools, teaching 1,456 children (and 225 teachers) from Early Years to Key Stage 5. In addition, there were 45 widening participation sessions taught by Museum staff, to 1,223 young people and 164 teachers or leaders. 79 schools visited the Museum on a self-directed visit, with 1,986 children attending along with 313 teachers and leaders.

Events and Informal learning

Drop in activities related to the *Hide and Seek* exhibition took place over October half term. On Tuesday, Wednesday and Thursday these were related to the Hide and Seek exhibition. On Friday, Saturday and Sunday we built a Day of the Dead altar together with the Cambridge Mexican Society. This year the Mexican Society dedicated the altar to Giulio Regeni, the Cambridge PhD student whose body was found in Egypt in February 2016.

A UCM-supported evening event, *Dias de los muertos*, took place on 28 October. Alongside cocktails, food and craft activities, there were opportunities to meet artist Sue Jones, to speak to the people running Sacred Stones (Cambridge's new resting place for human remains), and to explore the Museum after hours. The evening was a sell-out.

In November and December, staff worked with UCM's Karen Thomas, artist Kaitlin Ferguson and Centre 33 to deliver a series of workshops for a group of Young Carers. Taking inspiration from the *Hide and Seek* exhibition, the young people created artwork and small interpretation cards. Their work was moderated and five young people achieved Bronze Arts Award Qualifications. A celebration event was held in the Museum at the end of March. The young people were presented with their certificates and a copy of the Traders Cards they had produced.

MAA hosted the 'Arts on Prescription' course from charity Arts and Minds. A professional artist and a qualified counsellor lead the sessions, which are for people experiencing depression, stress or anxiety. Both Sarah-Jane Harknett and Lorena Bushell were involved, helping the group to engage with the collections.

MAA hosted a session for the UCM programme of Arts Pioneers. For this after school club for young people with disabilities we again drew inspiration from *Hide and Seek*.

The Portals to the World course for people with dementia and their care partners came for a special session in the *Hide and Seek* exhibition in January. Following a talk with Sarah-Jane and Lorena, the group made pots inspired by the display.

A closing event for the *Hide and Seek* exhibition took place on 28 January. There were drop-in activities for families during the afternoon, with around 40 participants. Nearly 50 people attended the lecture, held in association with the Society for the Study of Childhood in the Past. Dr Sally Crawford from the School of Archaeology at the University of Oxford gave the talk, entitled *New Kids on the Block: The Archaeology of Childhood Comes of Age*.





Left: *Ocean of Blood*. Made by Bokli Nageshwar Rao, 2016. Godavari District, Andhra Pradesh, India. Commissioned by Mark Elliott with Art Fund support. Height 254 cm. 2017.11

Right: Exhibition view, 'Hide and Seek'

Below left and right: Outreach activities linked with the 'India Unboxed' family festival







759 children and 739 adults attended our Twilight at the Museums in February. This was a reduction in numbers from previous years, but the event was one hour shorter in 2017

Artist Laura Mugridge performed a short piece commissioned by MAA. The play, *You Say Potato*, took place over four days during February half term to 116 people.

A large number of *India Unboxed* events took place both in the Museum and across the city. A hugely successful Family Festival was held on 8 July, with further summer drop-ins throughout the school holidays. Tabitha Hayman taught primary and secondary school groups, adult learners and worked on engaging community partners.



Left: Kiribati weaving workshop, April 2017'

Right: Naayo (mother). Made by Saheb Ram Tudu, 2016. Purulia, West Bengal, India. Commissioned by Mark Elliott with Art Fund support. Height 175 cm. 2017.9

COLLECTIONS CARE

Left: Scanning one of the Museum's Mayan casts, for the University of Mainz project

Below: Handaxe knapped around a fossil shell from West Tofts, Norfolk, c 500,000 - 300,000 BC. Exhibited in +ultra gestaltung schafft wissen, Martin-Gropius-Bau, Berlin (30 September 2016 - 8 January 2017)

The Mill Lane store has been equipped with museum standard shelving, and wooden boxes made by MAA's workshop to house the material



In August 2017 the archaeology section began the next phase of our yearly summer inventory project. Phase I, completed in 2016, involved barcoding and creating database records for every location (i.e. shelf) and every box in the on-site archaeology store. Over the course of two summers more than 3,680 boxes stored on 210 shelves were processed, thanks to two teams of incredible volunteers.

The goal of Phase II is to create an accurate inventory of the contents of every box in the on-site archaeology store, and to link each box record to the object records of all the artefacts it contains. In order to achieve this, each box must be unpacked and the contents listed – often matching the information already in our collections management system, but not always! – after which the box is appropriately re-packed.

The Museum recruited three volunteers – Isabelle Dray-Sharma, Annie McKay and Peter Thompson – for the month-long project, which was supervised full-time by Archaeology Collections Manager Imogen Gunn. Over four weeks, Izzy, Annie and Peter unpacked and re-packed 280 boxes, linked almost 2,600 objects records to the appropriate box records, drank approximately 150 cups of tea and devoured 12 packs of biscuits. Along the way they saw some amazing artefacts excavated by Louis Leakey in Kenya and by J. Desmond Clark in Somalia. The Museum is tremendously grateful for all their hard work, and we look forward to picking up where they left off in August 2018!

Josie Howl spent July assisting Museum staff in the supervision of four researchers of the Textdatenbank und Wörterbuch des Klassischen Maya, Universität Bonn to fully scan A.P. Maudslay's plaster casts housed at the external store. In addition Josie created database records for MAA's Tobago collection collected by former Curator (Director) G.H.S. Bushnell, a collection that had not been previously assessed, resulting in over 2000 additional records to the catalogue.

Over the last year UCM Organics Conservator Kirstie Williams ACR and conservation student Rhian Ward (Durham University) have been looking at different methods for identifying plastics incorporated in the Museum's collections. These methods, which are non-destructive and don't require special equipment, will allow collections staff to identify plastics when accessioning objects, but also to pinpoint where collections care will need to be focused in the future.





Phase I of the Inventory Project continued over the summer of 2017. Two volunteers, Meghna Ebenezer and Paul Hutchinson, worked with Remke van der Velden to barcode and check the condition of over 1,500 Asian boxes in the Babington store.

Scientific analysis of MAA's collections included XRF (X-ray fluorescence) to determine the elemental composition of materials and dates of metalwork from Benin, Nigeria and the genomic analysis of loose feathers on five Hawaiian feathered cloaks. The Museum also liaised with Caroline Cartright of the Department of Scientific Research at the British Museum in their project to identify the wood used for Aboriginal shields in coastal New South Wales. A minute sample was taken from the shield Z 29058 and variable pressure scanning electron microscopy identified the wood as *Angophora costata* (Gaertn.) This is a common woodland of Eastern Australia known as britten or rose gum, rose apple or Sydney red gum. The identification proved valuable when Noleen Timbery and Shayne Williams of the La Perouse Aboriginal Land Council visited Cambridge and investigated signs of use of the front of the shield and also how it would have been used to parry spears and other weapons.

The Museum's Bevan store continued to suffer from repeated ingress of water, risking damage to the collections. Considerable staff time has been expended on remedial measures, repacking and associated conservation work.



Left: Brook Andrew's 'The Island I' was one of a group of works loaned to 'The Boomerang effect', a major exhibition at the Musée d'Ethnographie in Geneva, photographed here with the artist

Right: Conservation work on a Hawaiian feathered cape ('ahu ula)

Below: The origins of this famous sculpture collected on Cook's first voyage were obscure. Researchers associated with the Pacific Presences project have now been able to attribute it to Tahiti, and date it to the late 17th or early 18th century (D 1914.34)



EVENTS

DCMS Wolfson and HLF Awards for Improvements in the Anthropology and Archaeology Galleries

In January 2017 the Museum was awarded £90,000 from the DCMS Wolfson Museums and Galleries Improvement Fund. The Project, led by Dr Anita Herle with Dr Chris Wingfield, will improve the environmental conditions in the galleries, assist with the refurbishment of the Pacific displays, update information panels and improve the signage in the Anthropology and Archaeology galleries. Over the summer, Sun-X film was applied to the exterior of the lantern by MantaRay Abseil Ltd, effectively eliminating the extremely high levels of ultra-violet rays and reducing the overall light levels in the upper two galleries. Work on MAA's air-handling system will be completed during winter 2017-18, which will help to stabilize humidity and temperature and enable the galleries to be cooler in the summer and warmer in the winter, improving visitor experience and the conditions for the objects on display.

Building on the DCMS grant, Dr Herle and Ms Harknett prepared a successful application to the HLF 'Sharing Heritage: Pacific Currents in Cambridgeshire', to assist with the refurbishment of the Pacific displays and develop associated public outreach. The Project was awarded £66,800 and will run for 18 months from September 2017.





Left: The iconic Haida totem pole (1926.225)

Above: PAA-E delegates looking at Torres Strait material with Anthropology Curator Anita Herle, 18 October 2016

Below: Members of the Fijian delegation and Museum staff with the Fijian displays in the Maudslay Gallery, 9 February 2017

Pacific Arts Association – Europe workshop at MAA

As part of the annual PAA-E conference, based at the University of East Anglia in association with the Arts of Fiji exhibition, MAA hosted a workshop on 18 October where delegates were able to view and comment on select Pacific material in the reserve collections.

Fijian Workshop

In association with the Sainsbury Research Unit at UEA, MAA hosted a workshop on 9 February with members of the National Fiji Museum and iTaukei Land Trust Fund Board. The delegates included Fiji Museum: Mereia Luvunakoro, Jotame Naqeletia, Prakashni Sharma and members of iTaukei Land Trust Board: Apolonia Tamata, (officer), Mikaele Sela and Unaisi Manulevu. MAA staff gave presentations on the Museum's Fijian collections, related research, conservation, collections management and international loan procedures.





Encounters Indigenous Cultural Workers Scholarship Awardees visit MAA

MAA hosted the six awardees of the inaugural Encounters Indigenous Scholarship Programme, as part of a programme of intensive internships in Australia and the United Kingdom, sponsored by the National Museum of Australia and The Prince's Charities Australia. From 31 October to 1 November Leithia Assan (Torres Strait), Sheree Blackley (Kalkadoon, Queensland), Kylie Caldwell (Bundjalung, New South Wales), Tanya Prizmic/Carter (Yiriman, Kimberley), Nadine Lee (Larrakia, Northern Territory) Finola Woodley (Juluwarlu, Western Australia) participated in a workshop organised by MAA staff and viewed material from their communities in the anthropology and photographic collections.

Benin Dialogue Group

In March 2017 a delegation from the Court of Benin and the National Commission for Museums and Monuments in Nigeria travelled to Cambridge for a meeting of the Benin Dialogue Group. The group, which involves directors and senior curators from major museums across Europe, meets periodically to consider the future care of Benin collections, mostly brought to Europe following removal by a British punitive expedition of 1897, and the scope to take material back to Nigeria for exhibition. The meeting reached an unprecedented agreement to work towards the establishment of a display in Benin City, made up of rotating loans from a consortium of the European museums.

Left: Sheree Blackley researching material from her country in the Bevan workroom, 1 November 2016

Right: Participants in the meeting of the Benin Dialogue Group at Trinity College on 29 March 2017

FINANCE

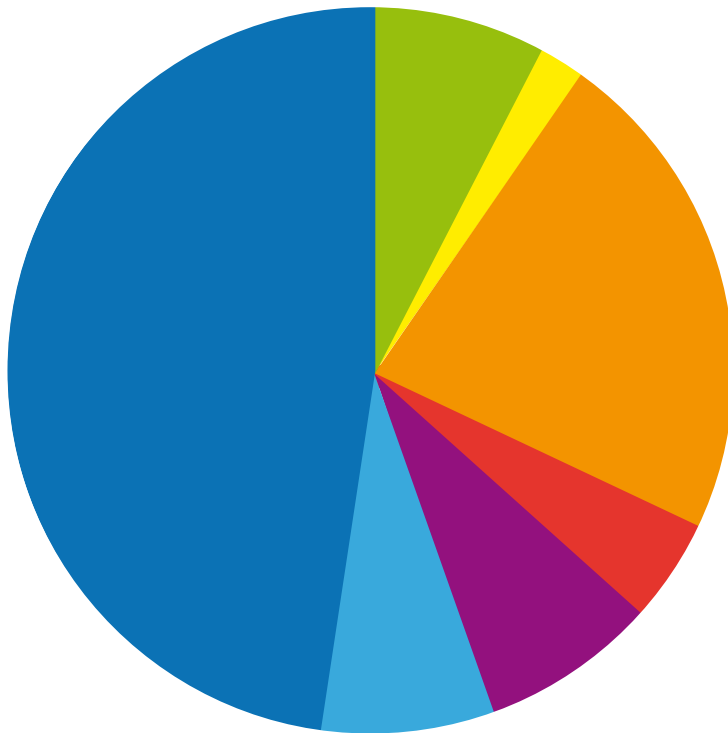
Core funding for the staff, facilities and infrastructure of the Museum is provided by the University of Cambridge. Recurrent support is provided by the Higher Education Funding Council for England's Museums and Galleries scheme, which was reviewed during the academic year. Funding was continued at the same level in cash terms, of £175,000 per annum. The Museum also receives support

from Arts Council England through the Major Partner Museums Programme. The grant to the University of Cambridge Museums has been approximately £1.4 million per annum; within MAA, the Outreach Organiser's role, additional learning staff, and conservation have been supported from this budget. The Museum also benefits from the support of a number of shared UCM posts.

The Museum has received a range of grants for research, collections care, gallery improvements, acquisitions, and other purposes, from the European Research Council, the Arts and Humanities Research Council, the Leverhulme Trust, the DCMS Wolfson Museums and Galleries Improvement Fund, and the Designation Development Fund, among other agencies.

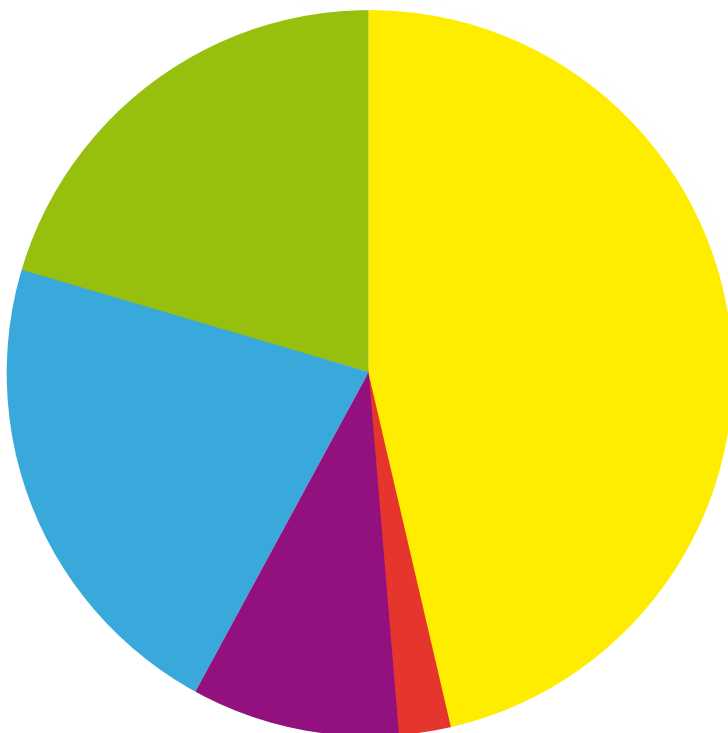
Income (£,000)	
HEFCE Award	177
Arts Council England MPM Funding	50
Research Grants Income	517
Investment Income & bank interest	102
Grants/Donations	184
Sponsorship	-
Income from Friend & Member schemes	5
Earned Income	175
University - Direct, Indirect & Premises Allocation	1,095
Income Total	2,305
Expenditure (£,000)	
Pay	1,070
Arts Council England MPM Costs	46
Non Pay	217
Arts Council England Non-Pay MPM Costs	5
Premises & other Indirect Costs	497
Capital Expenditure	-
Research Grant Expenditure	466
Total Expenditure	2,300
Operating Surplus/(Deficit)	5

INCOME



- HEFCE Award
- Research Grants Income
- Grants/Donations
- Earned Income
- Arts Council England MPM Funding
- Investment Income & bank interest
- University - Direct, Indirect & Premises Allocation

EXPENDITURE



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

ACQUISITIONS

The collections were enriched by 238 objects received through generous donations and research projects. This included 39 works on paper from the Australian Print Workshop, via Anne Virgo by Australian artists Brook Andrew, Tom Nicholson and Caroline Rothwell. These were produced as part of the collaborative Antipodes project and an outcome of the artists' visit to MAA in 2015. The museum continues to benefit from research projects and Dr Julie Adams, Dr Lucie Carreau, Dr Ali Clark and Professor Nicholas Thomas collected 59 contemporary works of basketry, dance regalia, prints and adornment from Guam, Norfolk Island, Kiribati and New Caledonia as part of the Pacific Presences Project, while Dr Anthony Pickles, from the Department of Social Anthropology, acquired five paintings by New Guinea artist Simon Gende.

The historic Nigerian collections were enriched by a carved tusk from the 1930s depicting scenes from the Oba's court in Benin, presented by Daniel Morgan, grandson of the collector, George Weeks. The Crowther Beynon fund generously supported the acquisition of 14 items including feather headdresses and musical instruments acquired by Heather Donoghue in New Guinea as part of her PhD research into the collections of Major Cook-Daniels. In addition the generous support of benefactors allowed the purchase of two additional acrylic paintings by Simon Gende. Nine Indian drawings and batik textiles were acquired through the assistance of the Art Fund (New Collecting award). The 50 photographs of Samoan tattooing by New Zealand artist, Mark Adams, acquired in 2010 were also accessioned and rehoused. Staff continued to update the backlog of old acquisitions and an additional 30 items from unknown sources, which had long been in the MAA collections, were also registered.

New donations

Daniel Morgan, grandson of the collector, George Kearly Weeks, two objects acquired during the latter's time in Nigeria, 1908-1932, viz: a carved elephant tusk decorated with figures related to the court of Benin (2016.1) and an Ibibio dance rattle (2016.2)

Helen Beresford, 2 objects collected by her brother Peter Robert Williams in Rabaul, New Britain in 1985, viz: a plant fibre skirt (2016.36) and bag (2016.37)

Australian Print Workshop, via Anne Virgo, a suite of five original limited edition fine art prints by Caroline Rothwell titled: *'Museum (1-5)'*. Part of the collaborative Antipodes project and an outcome of the artist's visit to MAA in 2015 (2016.38- 2016.42)

Australian Print Workshop, via Anne Virgo, a suite of six original limited edition fine art prints by Caroline Rothwell titled: *'Exhibit (A-F)'* Part of the collaborative Antipodes project and an outcome of the artist's visit to MAA in 2015 (2016.43-2016.48).

Australian Print Workshop, via Anne Virgo, a suite of 24 original limited edition black and white fine art drypoint prints by Tom Nicholson titled: *'Lines that could be scars (1 -24)'*. Part of the collaborative Antipodes project and an outcome of the artist's visit to MAA in 2015 (2016.49-2016.72).

Australian Print Workshop, via Chris Ingham, five four-colour photolithographs by Brook Andrew. Part of the collaborative Antipodes project and an outcome of the artist's visit to MAA in 2015
'Prime new plan: panic', 2016 (2016.73)
'Bringing up the bodies Without fear or favour', 2016 (2016.74)
'JUMPING INTO NATION'S PARTY', 2016, edition presentation proof ½ (2016.75)



'the troops Executive headhunters', 2016 (2016.76)
'lately?', 2016 (2016.77)
'Rethinking Foreign prosody intelligence', 2016 (2016.78)

Heather Donoghue, a collection of 14 objects from Papua New Guinea, collected in 2015, many of which were gifted to her during PhD fieldwork including three headdresses, a woollen billum with designs based on the national flag and used for Independence Day celebrations, two bags of woven plastic, six necklaces of shells, seeds and glass beads, a seed shoulder band and conus shell arm ornament (2016.103)



'Barkcloth representing the church at Titikaveka, Rarotonga, Cook Islands. Acquired with support from Art Fund and the V&A Purchase Fund. 2017.25

John Doubleday, a bell metal statuette of the Rat God, India. Made by the father of Rajendra Baghel Snr (2016.209)

Nicholas Thomas, an untitled serigraph depicting a moai kavakava figure by Juan Carlos Araki, Rapanui. Collected as part of the Pacific Presences Project at the 2016 Pacific Arts Festival, Guam (2016.187)

Mark Elliott, contemporary Indian objects collected on fieldwork including a bell metal statuette of Ganesh, mould for a lost-wax sculpture by Bhupendra Jaidev Baghel, and an election flag from the Jharkhand Mukti Morcha political party (2016.210-14)

Tom Nicholson, a two-part poster of John Webber's drawing *An Interview between Captain Cook and the natives* and an interview by Greg Lehman. Used as part of Nicholson's installation in the 2016 exhibition, *Antipodes* (2016.159.1-2016.159.2)

Mark Adams, fifty colour and black and white photographs from the artist's *Tatau* series, documenting tattoo practice among the Samoan diaspora in New Zealand from 1978 onwards; including individuals bearing Samoan tatau in various parts of Europe, together with some images from a Samoan tattoo festival in 2003. Most were published in a catalogue

representing the series: *Tatau: Samoan Tattoo, New Zealand Art, Global Culture: Photographs by Mark Adams*, by Sean Mallon, Peter Brunt and Nicholas Thomas, Te Papa Press, (Wellington: New Zealand), 2010. Viz:

Acquisitions through the Crowther Beynon fund

Dr Anthony Pickles, Department of Social Anthropology, University of Cambridge, five acrylic paintings by Simon Gende, Gere village, in the Gembogl district, Simbu province, Papua New Guinea. Commissioned from the artist along with two recorded interviews.

'The EU's €86 Billion Bailout from Greece' (2016.3)

'The disappointing lack of development in Papua New Guinea as a result of the enormous Liquefied Natural Gas project' (2016.4)

'Bill Gates' story' (2016.5)

'A tribute to missing Malaysian Airlines flight MH370' (2016.6)

Dr Rebecca Empson, a collection of 28 objects from Mongolia, acquired in 2007 and which formed the Mongolian chest installation in *Assembling Bodies*, 2009, including an old book box, two contemporary household chests, picture frames, a triptych mirror, and metal and plastic ornaments used to decorate the chests (2016.9-2016.10),

Heather Donoghue, a collection of 14 objects from Papua New Guinea acquired on her PhD fieldwork including 2 seeded neck ornaments, two arm ornaments, a basket, feather headdresses, four musical instruments, and a clay pot (2016.79-104)

Dr Ali Clark, a collection of 29 objects featuring textiles and items of dance regalia from Kiribati and material worn at and commemorating the participation of Kiribati in the Guam

2016 Pacific Arts Festival. Collected as part of the Pacific Presences Project (2016.161.1-76)

Dr Julie Adams, Dr Lucie Carreau and Dr Ali Clark, a fishing basket of recycled material (2016.177), a fishing hat (2016.178), shell necklace (2016.179), a marlin bone hair ornament (2016.180) and two carved replicas of a latte stone or house post. Collected as part of the Pacific Presences Project at the 2016 Pacific Arts Festival, Guam (2016.181-2016.182)

Dr Lucie Carreau, a navigation stick chart, Marshall Islands. Collected as part of the Pacific Presences Project at the 2016 Pacific Arts Festival, Guam (2016.183)

Dr Ali Clark, Papua New Guinea, a woollen bilum bag. Collected as part of the Pacific Presences Project at the 2016 Pacific Arts Festival, Guam (2016.184)

Nicholas Thomas, two barkcloth hats with flowers, Tahiti (2016.185-2016.186)

Dr Julie Adams, a collection of six objects collected in New Caledonia. Collected during fieldwork on the collections of Paul Denys Montague in 2016, viz: two hats, a platter, a basket, a woollen bag and a cloth printed with the Kanak flag design (2016.189-193)

Dr Lucie Carreau, a collection of five objects from Norfolk Island. Collected in 2016 as part of the Pacific Presences Project viz: a framed print by Sue Pearson: 'Map of an Island III', basket, a protest symbol in the shape of a painted green wooden hand and associated pin hand-shaped pin decorated with the Norfolk Island flag (2016.194-7)

Dr Lucie Carreau, a collection of 11 objects from the Solomon Islands, Collected as part of the Pacific

Presences Project in 2016 viz: a crochet bag decorated with the Solomon Islands flag, six baskets and three fans (2016.198-208)

Purchases

Two acrylic paintings by Simon Gende, Papua New Guinea. Purchased with the assistance of Director Nicholas Thomas and Professor Nick Stanley viz: 'Celebrating Prince William's growing family' (2016.7) 'The killing of Osama Bin Laden' (2016.8)

Dr Mark Elliott, Senior Curator for Anthropology, a collection of nine objects from India acquired with the generous assistance of the Art Fund (New Collecting award) viz: Pithoro, 2016, painting on canvas by Mansingh Rathwa of animals and people (2016.212)

Untitled Gond painting on canvas by Dhaneshwari of the buffalo tree of life (2016.213)

Untitled Jadopatia scroll of 15 paper panels (2016.215)

Two untitled silk textile panel (embroidered scarf by Ajungla Imchen (2016.216-17)

Untitled painting of two blackbuck antelope, standing back to back with birds (2016.218)

Untitled pen and ink drawing of a blackbuck with lowered head (2016.219)

Untitled pen and ink drawing of an elephant family (2016.220)

Untitled pen and ink drawing of dancers beneath a saja tree (2016.221)

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Carreau, Lucie. 2017. *The Other Selwyn: John Richardson Selwyn in Melanesia and Cambridge*. Cambridge, MAA.

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Elliott, Mark. 2017. *Another India: Explorations and Expressions of Indigenous South Asia*. Kolkata: Adivaani/One of Us and Cambridge: Museum of Archaeology & Anthropology

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Herle, Anita. 2017. Anthropology Museums and Museum Anthropology. *The Cambridge Encyclopaedia of Anthropology*.
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Baldwin, Alexandra and Jody Joy. 2017. *A Celtic Feast: The Iron Age Cauldrons from Chiseldon, Wiltshire*. London: British Museum Press.

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Thomas, Nicholas. 2016. *The return of curiosity: what museums are good for in the twenty-first century*. London: Reaktion / Chicago: University of Chicago Press.

Thomas, Nicholas, Julie Adams, Billie Lythberg, Maia Nuku and Amiria Salmond (eds.). 2016. *Artefacts of Encounter: Cook's voyages, colonial collecting and museum histories*. 348 pp. Dunedin: Otago University Press / Honolulu: University of Hawaii Press

Thomas, Nicholas, Trisha Biers, Lauren Cadwallader, Maia Nuku and Amiria Salmond. 2017. The provenance, date and significance of a Cook-voyage Polynesian sculpture. *Antiquity* 91 (355), 223-234.

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Wingfield, Chris. 2017. 'Scarcely more than a Christian Trophy case? The global collections of the London Missionary Society museum (1814-1910). *Journal of the History of Collections* 29 (1), 109-128. DOI: 10.1093/jhc/fhw002.

Wingfield, Chris. 2017. Missionary Museums. In Gretchen Buggeln, Crispin Paine and S. Brent Plate (eds.), *Religion in Museums, Today and Tomorrow*, 231-238 London: Bloomsbury Publishing.

Zetterström-Sharp, J. 2017. 'I cover myself in the blood of Jesus': Born Again heritage making in Sierra Leone. *Journal of the Royal Anthropological Institute* 23 (3): 486-502



Duck. Udaipur, Raigarh District, Chhattisgarh, India. Collected and donated by Walter Sibbald Adie Height 10 cm. 1947.671

STAFF LIST

Director & Curator:
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Administrator:
W.M. Brown

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L.J. Coombs BA, MA (until 22 February
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K. (C.M.) Phizacklea BA, PGDip (from
6 June 2017)

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Museum Attendant (part-time):
Mgr. P. Birkett (from 22 June 2017)

Museum Attendant (part-time):
J.M. Ellis BA, MA, PhD (from 1
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Museum Attendant (part-time):
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Museum Attendant (part-time):
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Museum Attendant (part-time):
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Additional staff support was provided by
the Faculty of Human, Social and Political
Sciences Support Staff as follows:

Senior Computing Technician:
J. Bakker (until 18 January 2017)

Senior Computing Technician:
P. Barrow (from 4 May 2017)

Accounts Clerk:
C. Cole





