

MUSEUM OF
ARCHAEOLOGY &
ANTHROPOLOGY

Annual Report 2017 / 2018





'A Survival Story: Prehistoric Life at Star Carr' opened in June 2018



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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

Over 2017, all 3340 photographs in the Museum's collections relating to Fiji were digitised. In February 2018, the Fijian High Commissioner to the UK, Jitoko Tikolevu, visited MAA to receive the images, on behalf of the National Archives of Fiji

DIRECTOR'S INTRODUCTION



The Museum of Archaeology and Anthropology has been, since its foundation 135 years ago, both a university museum, an institution open to the public from the start, yet one intimately involved in the research and teaching of the University of Cambridge. Nationally and internationally, some university collections have suffered marginalisation as disciplines refocussed questions and methods away from material culture. But recent years have been marked by a new wave of interest in material culture across the humanities and social sciences, and a fresh sense that university museums are vital resources for object-based teaching and research around art, heritage, culture, sociality, belief and technology across time.

The Museum of Archaeology and Anthropology has hosted major research projects funded by the European Research Council, the Arts and Humanities Research Council, the Leverhulme Trust and other agencies. A number of projects have addressed our own collections – especially from Oceania – but all of these grants have enabled wide-ranging comparative research, collaboration with scholars, curators, artists and community members in a range of countries, and

close partnerships with museums elsewhere in Europe. In 2017-18, the Museum's largest research programme to date, 'Pacific Presences', funded by the ERC was brought to a successful conclusion.

European partnerships have also been enabled by MAA's participation in SWICH, 'Sharing a world of inclusion, creativity and heritage', a network funded by the European Commission's Creative Europe programme. Over the last four years, the grant has enabled a series of meetings, experimental 'labs', residencies and exhibitions across ten ethnography and world cultures museums in Sweden, Germany, the Netherlands, Austria, Italy, France, Spain, Belgium, Slovenia and the United Kingdom.

Ongoing uncertainty regarding future access to European funding is just one of the particular challenges facing the museum sector, and MAA in particular.

For some years, it has been recognized that the offsite store which accommodates a significant proportion of archaeological and anthropological collections has ceased to be fit for purpose. Ongoing consideration has been given to the development of an alternative facility. Over the last year attention has focussed on the scope for refitting the Brooklands Avenue Cold War bunker, which has the major advantage of being relatively proximate to the Museum's main site and the rail station, facilitating access on the part of our many research visitors. In order to precisely understand the space and volume requirements of the offsite collections a major audit was undertaken over the summer of 2018. It is of

fundamental importance to the care of collections and the future development of the Museum that this long-awaited development gains momentum over the next year.

The Museum has, to some extent, suffered from success in the sense that publications, exhibitions and partnerships have significantly increased the profile of our world-class collections, bringing still more demand for research visits, research collaboration and exhibition loans. Staffing has long been below critical mass, particularly given the complex and fragile nature of early artefacts of great artistic and cultural significance that we hold in their thousands. In the context of the wide range of activities the Museum supports, new administrative arrangements have been put in place for the start of the 2018/19 academic year, which aim to strengthen communication and decision-making across the Museum and ensure that we do not programme beyond the capacity of the institution.

While the context remains challenging, the Museum's successes have been considerable. Our exhibitions are distinctive, deeply-researched and enjoyed by increasing numbers of visitors. Our learning and public programmes are imaginative and reach new audiences, in particular those other than traditional museum visitors. And our visitor numbers in 2017-18 are at an all-time high of nearly 80,000. Over the coming year, we hope to make progress with major collections-care issues while extending the reach and impact of our academic and public programmes.

Nicholas Thomas



The 'SWISH' exhibition was curated by Dr Erna Lilje, a postdoctoral fellow on the Pacific Presences project

2017 / 2018 FACTS & FIGURES

Over 2017-18 the Museum of Archaeology and Anthropology

- Welcomed 78,000 visitors
- Hosted 7 exhibitions, attracting over 98,500 people
- Engaged 3368 children and young people in 222 taught sessions
- Ran 77 on-site activities, attracting 3484 adults and children
- Involved 223 volunteers in our work, for 25,104 hours
- Hosted 200 researchers for 260 visits
- Commissioned 5 artworks
- Loaned 61 objects to 10 venues



Detail of a paddle-shaped club, Culacula. Carved with geometrical motifs and human-shaped figures. Collected by Rev. J. Waterhouse, 1850s, Fiji. 1932.680

Top right: Gweagal activist Rodney Kelly with the spears taken away by Captain Cook at the time of his first contacts with Aboriginal people in Botany Bay, 1770

Lower right: the MAA shop



EXHIBITIONS



'A Survival Story' featured the mysterious headdresses made of red deer skulls and antler: this is one of the 33 extant examples

The Museum's major special exhibition for 2017, *Another India: Explorations and Expressions of Indigenous South Asia*, (8 March 2017 – 22 April 2018), curated by Dr Mark Elliott, continued to attract visitors and receive acclaim from colleagues. UCM's *India Unboxed* season enabled the appointment of a full-time Learning Assistant, Tabitha Hayman, who worked across the University's museums, supporting taught sessions for schools, families and local groups related to the exhibition. 47 public engagement events reached 1087 children and 1318 adults. More than 65,000 people visited the exhibition during its 14-month run.

A new exhibition in the Li Ka Shing gallery opened in June. *A Survival Story: Prehistoric Life at Star Carr*, curated by Dr Jody Joy. Sometimes in archaeology we stumble across artefacts that are truly intriguing. The mysterious 11,500 year old headdresses found at the Mesolithic site of Star Carr in Yorkshire

are just such an example. Made of deer skulls with antlers attached and holes bored into them, it is impossible not to look at the headdresses and wonder how they were worn and who wore them. Were they disguises for hunting, or perhaps elaborate costumes worn by Mesolithic shamans? These questions and many others are explored throughout this exhibition.



When people first arrived at Star Carr 11,500 years ago they built a camp close to the lake shore. We don't know how many people there were or how long they stayed but they kept returning to the same place for the next 200-300 years. The main living area was located on dry ground away from the lake. Here archaeologists have discovered thousands of pieces of flint showing where people made stone tools. Closer to the lake edge they built wooden platforms, used as walkways or boat jetties. Large animals such as red deer and elk were hunted in the nearby woodland and boats gave access to the lake and its two islands.

The lake has long since dried up, but some areas are still waterlogged, preserving bone, antler and wooden objects and providing us with a unique perspective of Mesolithic life. The exhibition displays over 200 artefacts, photographs and archives from the collections at MAA, the majority excavated by Cambridge professor Grahame Clark in the late 1940s and early 1950s. Incorporating new research undertaken by the Universities of Chester, Manchester and York, it casts these historic collections in a new light concentrating on the themes of everyday life, the environment and beliefs.

Following the generous donation to the Museum of the Trumpington Cross and pins by Grosvenor Britain & Ireland, the objects are now on display in the Cambridge Gallery. The spectacular gold and garnet cross was found three miles from the museum, close to Trumpington church. It was excavated in 2011 from the burial of a teenage girl who lived around 1400 years ago. She was found lying on a carved wooden bed, wearing the gold cross, gold pins and fine clothing. The cross is an



exceptional archaeological discovery and a fine addition to MAA's Anglo-Saxon collection. The current display is temporary with a view to creating a permanent exhibition – also in the Cambridge Gallery – sometime in 2019.

Building on the success of a DCMS Wolfson Gallery Improvement award, and with the support of a grant of £66,800 from the HLF, Dr Anita Herle led a project to redisplay the Museum's



outstanding Oceanic Collections and develop an innovative programme of outreach: *Sharing Heritage: Pacific Currents in Cambridgeshire*.

Unlike previous displays which were organized according to country of origin, *Pacific Currents* highlights the dynamic nature of communities, while acknowledging people's close attachment to and knowledge of local environments. The detailed information provided through the object captions enables the telling of multiple stories that can be used to develop different pathways through the displays. The layout and cases have been designed to facilitate the rotation of new objects and information.

Above: The Trumpington Cross and pins

Left: Detail of a gable ornament. Lewis Yarme and Albert Lumutbange, 2000. Papua New Guinea, Middle Sepik region, Kanganamun village, Iatmul people. Collected by Andrew Moutu. 2002.86



*Ceremonial welcome and blessing
for Pacific Currents with members of
Ngati Ranana, (l-r) Ray Wen, Otena
Hopaand Ray and David Jones.
Photo: Josh Murfitt, 5 July 2018*



Pacific Currents case 'Museums & Communities' with ceremonial material from Malakula, Vanuatu (left) and Lisa Reihana's Installation 'He Tautoko', 2006



Right: Kiribati Dancers Krista Dixon and Chloe Karea at the Private View for *Pacific Currents*. Photo: Josh Murfitt, 5 July 2018



The displays are based on two core themes that will enable MAA to connect collections throughout the Museum with topics of relevance and concern to local, national and international audiences: *Exchange, Movement and Migration* highlights the movement of people, skills and ideas in particular regions and throughout the Pacific and beyond; *Environmental and Cultural Sustainability* underlines people's close relationship with the sea and their natural environment.

The displays draw on extensive collaborative research for over a decade, supported by major grants from the Arts and Humanities Research Council and the European Research Council. Museum staff and researchers have worked with communities in the Pacific and numerous Pacific Islanders and specialists have come to MAA to study the collections. Alongside numerous Research Associates and Pacific artists, staff across the Museum have contributed to the Project, with Rachel Hand assisting with the curation of the new displays and the support of Remke van der Velden, Project Assistant for Collections, and Christina Rozeik, Project Assistant for Conservation. At the Private View for the new displays on 5 July 2018 MAA was honoured by a powerful ceremonial welcome and blessing by Otene Hopa, Ray Wen and David Jones, members of Ngāti Rānana (the London Maori Club). Guests were also treated to a performance of Kiribati dance with Krista Dixon and Chloe Karea.

The latest summer exhibition in the South Lecture Room, generously provided by the Department of Archaeology, was *Photographing Tutankhamun*, curated by Dr Christina Riggs from the University of East Anglia. Supported by the British Academy and the Griffith Institute for Archaeology at Oxford University, the exhibition explored the pioneering images made by British photographer Harry Barton during the excavations of the Pharaoh Tutankhamun's tomb in the 1920s. The exhibition proved very popular and received good coverage in the national media. An audience research exercise, conducted by MAA's Sarah-Jane Harknett, was commissioned as part of the exhibition project, collecting data on audience responses at MAA and at The Collection in Lincoln, where the exhibition was open from 10 November 2017 to 25 February 2018.



Left: Invitation to the *Photographing Tutankhamun* exhibition

RESEARCH

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

Below: 'Cambridge Ale Jug', produced by Wedgwood and modelled from a medieval jug in MAA's collection (1883.457). It was donated in 2017 by Jody Joy (accession number 2017.52)



Pacific Presences: Oceanic art and European museums

Supported by a five-year Advanced Grant from the European Research Council, this project came to an end in March 2018. The team led by Professor Nicholas Thomas explored collections from Oceania across European museums, working extensively across both major metropolitan and smaller local museums in the UK, Ireland, France, Germany, Spain, Italy, the Netherlands, Austria, Switzerland, Estonia and Russia, in dialogue with artists, experts and communities in many Pacific nations and diasporas. Project outcomes have included a series of focussed exhibitions at MAA, and 'Oceania', across the main galleries of the Royal Academy of Arts in London; and 'Pacific Presences', a series of five volumes in print, with three others forthcoming, published online and in hard copy by Sidestone Press, Leiden.

Museum Affordances

Funded by the UK Arts and Humanities Research Council, this collaboration with the School of Oriental and African Studies (SOAS) in London explores a remarkable ethnographic archive – the dispersed artefact, photographic, archival and sound collections of Northcote Whitridge Thomas (1868-1936), the first trained anthropologist to be appointed to the post of 'Government Anthropologist' by the British Colonial Office. He conducted a series of anthropological surveys in Nigeria and Sierra Leone between 1909 and 1913, making extraordinary and extensive collections, now cared for at MAA and in a range of other UK archives and institutions. The project uses these



Above: Copper and brass tea server from a Tibetan monastery. Frederick & Margaret Williamson Collection. Deposited by Emmanuel College. D 1976.3

Opposite page, clockwise from top left: Detail of a Papua bark belt, on display in the 'SWISH' exhibition

Chinese tea cup, collected in the Himalayas by Lady Mabel F. Holmwood. Photographed as part of the Cambridge Rivers Project. China. 1942.20.4

A sheng or mouth organ collected by Laurence Picken, photographed as part of the Royal College of Music's MINIM-UK project. China. 1977.277

Aerial photograph of the Buddhist monastery at Takht-i-Bahi, which dates to the 2nd - 3rd century A.D, and was cleared and excavated in 1907-08 and 1910-11. Takht-i-Bahi, Pakistan (historically British India) Photo by the Royal Airforce of Great Britain, 1924. Collected by Harold Hargreaves



assemblages to explore questions of what historic collections 'afford' or enable in the present, through work with communities, artists and interested people, both in the countries of origin and in the UK-based diaspora. The team, led by Professor Paul Basu (SOAS) and including Dr George Agbo (Postdoctoral Research Associate, University of Nigeria, Nsukka / MAA) worked through MAA collections over the summer of 2018 and are currently undertaking fieldwork in Nigeria.

The Cambridge Rivers Project

Since October 2014 MAA has hosted this initiative, founded by Alan Macfarlane, Professor Emeritus of the Department of Social Anthropology and King's College, Cambridge. Supported by a generous donation from Jiehan Guo and Vincent Zhao, the Rivers Project supports collections research and digitisation of collections from Asia, with a focus on collaboration, knowledge and skill sharing and the development of digital and online collections. Throughout the year under report, Dr Mark Elliott worked with Mrs Zilan Wang, Research Associate at MAA and Project Director, towards the research and photography of artefacts across archaeology and anthropology collections, primarily from China, India and Southeast Asia, on a range of themes, from Buddhist heritage of the Silk Road to nineteenth-century Chinese collections. Two pilot investigations carried out by Eleanor Wilkinson, on Asian currency and on artefacts and photographs related to tea, uncovered surprising and intriguing depths to the collections which it is hoped will be explored further in future projects.

With additional support from the Cambridge Rivers Project, Remke van der Velden collaborated with researchers Ana Sofia Silva and Matthew Hill from the Royal College of Music's MINIM-UK (Musical Instruments Interface for Museums and Collections) to digitise musical instruments from China and India. 321 objects from the MAA collections are now accessible on the database at www.minim.ac.uk

The Rivers Project also contributed to a project generously funded by the Aldama Foundation to inventory a donation of artefacts, photographs, manuscripts, paintings and prints from Myanmar, China and Japan made by collectors Noel F. Singer and Terence Blackburn. This enabled not only the inventory and evaluation of the material offered to MAA, but photography of the historic collections from Myanmar in the collection (some 1100 artefacts), making the whole collection more accessible to researchers. This work was carried out by Annie McKay and Eleanor Wilkinson.

Senior curators continued research on areas including the history of the Museum's Asian collections (Mark Elliott), Alfred Cort Haddon's fieldwork in the Torres Strait, Australia (Anita Herle), the archaeology of the Cambridge region (Jody Joy) and the archaeology of missionary sites in southern Africa (Chris Wingfield).

Detail of Ömie barkcloth, painted by Dapeni Jonevari in 2011. MAA 2012.90



TEACHING

University teaching continues to be a major focus for the Museum, through lectures and presentations given by the curators and director, as well as taught sessions delivered in the Keyser workroom.

MAA's curators contribute significantly to teaching in the Departments of Archaeology and Social Anthropology, with particular emphasis on the MPhil in Social Anthropology and Museums and the MPhil in Archaeological Heritage and Museums, which continues to be the most popular graduate course offered by Archaeology. They also supervise undergraduate, MPhil and doctoral students and give lectures for other departments including History of Art and History.

Teaching sessions in the Keyser workroom continue to increase in popularity with 687 student visits and 90 practical sessions delivered in the academic year 2017-18. Capacity to deliver these sessions has been facilitated with the establishment of a 0.2 FTE position in 2014 funded by the School of the Humanities and Social Sciences. Following a large increase subsequent to the establishment of this post, teaching delivery is now at capacity. In addition, the Keyser workroom is used by other departments in the University, such as Anglo-Saxon Norse and Celtic Studies, and has also been the focus for learning and training opportunities outside the University, hosting teaching sessions for school and community groups and students from other

universities, including 77 facilitated research visits involving 60 researchers. The number is down from last year because researcher access was suspended during the installation of the exhibition *A Survival Story*, and the special summer inventory project.

Artist in residence Alana Jelinek, with Peter Chapman, founding Chair of the MAA Friends



PUBLIC ENGAGEMENT

Formal Learning

There were 83 facilitated sessions with schools, teaching 1938 children (and 337 teachers), from Early Years to Key Stage 5. In addition, 30 widening participation sessions were taught by Museum staff, to 1274 young people and 137 teachers/leaders.

The number of facilitated school sessions has increased by 25% on 2016-17, while taught widening participation has decreased by one third (although the number of young people has remained fairly stable).

70 schools visited the Museum on a self-directed visit, with 1997 children attending along with 234 teachers and leaders.

Informal Learning INDIA UNBOXED

Activities connected to the *Another India* exhibition and the UCM India Unboxed programme continued until the exhibition closed (April 2018).

For Cambridge Festival of Ideas, family drop-in events took place between 24 and 27 October. Crafts and activities were based on the puppet show (Chadar Badar) in the *Another India* exhibition. Visitors were encouraged to make puppets, drums or bell anklets. Theatre-maker Laura Mugridge helped people to experience the exhibition in a new way. 273 children and 199 adults took part over the four days.

In the evening of 25 October, MAA was represented at the Festival of Light at the Botanic Garden. 500 people (300 children and 200 adults) took part in activities.

A Late event, 'The Edge of India: Untold Stories, After Hours' was held on 1 December. 72 tickets were sold. The night included music by New Delhi collective, Word Sound Power, and a screening of documentary, Blood Earth.

Throughout November and December, Tabitha Hayman worked with Lucy Shipp (UCM) on the Activate outreach programme with children from Coleridge Community College. She also ran one session at MAA with young mums from Romsey Mill. Tabitha left the *India Unboxed* programme in December 2017.



Participating in non zero one's 'Take Hold' at the Edge of India Late, December 2017



Using a telescope from the Whipple during All at Sea, Summer at the Museums, 2018

Twilight at the Museums

A very successful Twilight at the Museums took place on 13 February. A total of 1597 people attended the evening (853 children and 744 adults).

Cambourne Village College

The education team were involved with an HLF-funded Young Roots project with Oxford Archaeology East and Cambourne Village College. The young people had previously taken part in an excavation in the fields around their school. The students then decided they would like to create a pop-up museum with the artefacts. They visited MAA for a teaching session led by Jenny Williams, where they analysed our displays, thought about different audiences, and how to attract and engage them. Jenny visited the school in late April to help set up the displays, and visited the final exhibition in early May.

Amarna Project

The education team worked with Dr Gemma Tully and Dr Kate Spence on a project to engage local primary school children with ancient and modern Egypt. Sarah-Jane Harknett has been providing evaluation support, analysing 400 children's drawings. Jenny and Sarah-Jane helped to support Gemma and Kate's teaching sessions in MAA, when 86 pupils (all of year 3) came to handle objects from Amarna in the Keyser workroom and learned how to interrogate an object.

Pacific Currents

Jenny Williams started in April 2018 as the 0.5 fte HLF-funded Pacific Currents Project Assistant (Learning). This post continues to March 2019.

Jenny has created new teaching resources, forged new links with other museums and collections, taken part in outreach sessions across the region, including a Young Carers' project in March and Ely with Centre 33, and helped many students gain Arts Award qualifications. Jenny led a tour of the Pacific cases for blind and visually impaired people on July 25th. Several of MAA's Summer at the Museums family events were on a Pacific theme, including Pacific Weaving on 1 August and All at Sea on 30 August, looking at navigation jointly with the Whipple Museum.

The new museum bike has been used to transport Pacific objects and activities to outreach events for Cambridge City Council's Children and Young People's Participation Service (ChYpPS) over the course of the summer. Jenny has also been involved in outreach to non-visiting groups, bringing carved Pacific objects to Gretton School in July and talking to A-Level geography students about contemporary Pacific issues at Hinchbrooke School in October.

Other

From September to November 2017, Jenny, supervised by Sarah-Jane, completed baseline evaluation in the galleries as part of the HLF Pacific Currents project. The evaluation used interviews and mind maps with visitors; a report summarising the findings has been circulated to the team.

Jenny attended the Mill Road Winter Fair in December on behalf of the

Museum and delivered activities for 50 adults and children.

MAA hosted a team for the UCM Climate Hack over 19-21 January.

Using money from our UCM Strategic Enablement Grant, Melanie Hugow was employed to create resources for people with autism and their families, helping them access the Museum. Melanie wrote a new page for our website, created a visual story (downloadable from the website), and put together sensory toys for use during a museum visit. On 20 August MAA had a relaxed opening, aimed at children with sensory sensitivities along with their families, siblings and carers. This special Monday opening was marketed towards children who need a quieter environment. Audio in the exhibitions was turned off and there was a 'chill out' space. This was the first opening in a UCM series and while not fully booked, the event was greatly appreciated by the families that did attend.

For the University of Cambridge's Festival of Wellbeing, Jenny led a session on Museum Mindfulness on 28 June. This fully booked session showed participants how mindfulness techniques can be used to deepen appreciation of museum or gallery collections.

Clockwise from top : Jenny with the new museum bike

A volunteer in a basket weaving class

Students from St Matthews admiring Egyptian artefacts as part of the Amarna project

Dr Gemma Tully with students from St Matthews

A young visitor designing a puppet outfit during Festival of Ideas 2017



COLLECTIONS CARE

The on-going effort to find a suitable replacement for the off-site Shorts store stepped up this summer, as the University and MAA endeavoured to determine whether the Brooklands Avenue bunker could safely accommodate the weight and the volume of the boxes held in Shorts. This essentially entailed an inventory project similar to the summer volunteer projects run over the past four years, but with a significantly tighter deadline. The University of Cambridge generously provided the funds to run a full-time project with a paid team of Collections Inventory Assistants, supervised by Imogen Gunn and Eleanor Wilkinson, in order to complete this work in three months.

From July to the end of September 2018, the Collections Team – Asia Danaan-Chan, Cammie King, Emma Moger, Louise Puckett, Shelise Robertson, Emily Shorter, Annie Tomkins, Rhian Ward and Jacob Weller – processed almost 7,900 boxes stored on almost 1,500 shelves with a total weight of 84,400 kg. They also found more than 120 apparently unaccessioned objects and discovered

two “missing” boats. This project also provided the opportunity to finish the inventorying process on the main site as well, meaning that all of the Museum’s stores have now been completed. The results have now been submitted to the University for analysis.

It has been extremely busy in conservation over the last year, UCM conservator Kirstie Williams ACR, Project conservator Christina Rozeik ACR and conservation placement students Dipika Nadkarni (Durham University, MA student), and Rebeca Suarez Ferreira (Durham University PhD student) have conserved in excess of 250 objects for loans and exhibitions. Dipika continued the research on the plastics project comparing analytical vs non-analytical techniques. Rebeca is conducting her PhD in the anthropology of conservators, whilst using the conservation laboratory as a study subject, Rebeca assisted with the conservation of the Pacific Currents material. Christina’s time has been focused on loans and on preparing for the Pacific Currents displays. Kirstie has been carrying out preventive conservation aspects for the museum as well as conserving objects for in-house exhibitions and assessing objects for loan.

Scientific analysis of MAA’s collections included XRF (X-ray fluorescence) by Marcos Martínón-Torres, UCL Institute of Archaeology, who analysed five West African gold objects to determine their elemental composition. AMS (Accelerator Mass Spectrometry) radiocarbon analysis was used to date loose separated beads from Solomon Island shell bead strands, to reveal how long the beads were in use prior to their collection in 1880-1884, and the ages of the different types of beads. The work was undertaken at Waikato Radiocarbon Dating Laboratory, New Zealand as part of on-going research by Kat Szabó,

Pacific Presences Visiting Fellow. Protein analysis was also used to determine the species of mammals used to make eight Pacific bone fishhooks and tools as part of the research for the new Pacific Currents displays.

Staff have also continued to work through two large potential donations. Mary-Clare Adam offered over 200 Pacific objects as well as photographs and books collected by her and her father, the anthropologist Leonhard Adam. Noel F. Singer (U Nay Myo), Burmese artist and scholar, offered a very large collection of Burmese material to the University, encompassing over 500 objects, 2,000 photographs, and an extensive archive including his own artworks, coins, postcards, books and ephemera. Eleanor Wilkinson and Annie McKay were employed (for 3 months) through the Rivers Project to create an inventory and document the objects.

Ongoing collections work also continues in archaeology and anthropology, with objects being assigned temporary numbers when their acquisition status is unclear. This process proved particularly useful during the inventory project at Shorts.

Ms Hand attended a workshop on how to identify different types of land and sea mammal ivory, led by specialist conservator Sonia O’ Connor and James Barratt, University of Cambridge. This will be valuable for future collections care and loans of ivory overseas where species level identification is required for CITES (Convention on International Trade in Endangered Species of Wild Fauna and Flora) travel permits.

Left: The inventory of collections at the external store weighed, measured and assessed over 7000 boxes and artefacts





*Installing Fijian barkcloth for the
'Oceania' exhibition at the Royal
Academy of Arts, September 2018*

EVENTS

SWICH: Debating museum futures

Over the past four years, MAA has been part of a network funded by Creative Europe, a major EU cultural programme. SWICH (Sharing a World of Inclusion, Creativity and Heritage) brought us together with nine other museums of ethnography and world culture – in Stockholm, Stuttgart, Ljubljana, Vienna, Leiden, Tervuren, Rome, Marseille and Barcelona. The grant supported a programme of curatorial exchanges, workshops, experimental 'labs' and residencies, enabling participants to ask how museums with collections often closely linked to our nations' imperial histories can respond to the challenges facing Europeans in the present. Our meetings have drawn in many other participants – students from within the University, colleagues from other UCM institutions, and academics, curators and artists from Africa, the Pacific and Asia, as well as representatives of funding agencies such as Arts Council England.

In July, Cambridge hosted the project's final international conference, 'Exhibiting cultures, exhibiting empire, exhibiting Europe', which took place at King's College, and featured a sparkling range of presentations, performances and lively debate. Those present came away with a sense of new urgency around questions of cultural diversity and citizenship across Europe. Though the political and financial challenges facing some museums are considerable, responses are imaginative, aimed at bringing new audiences to the remarkable collections so many institutions hold, which reflect human creativity and diversity so eloquently. Presentations, performances and interventions from the conference are freely available online at <https://youtu.be/lwSqEjwYBw>

Trumpington Cross

In July, staff were delighted to host the Bishop of Colchester, Roger Morris (see below) and his family, who visited to see the Trumpington Cross, which he had selected as the basis for the design of his own pectoral cross, on being made a bishop.



Photo by Fiona Mary Morris



A beautifully illustrated book, *The Art of Being a World Culture Museum*, (see above) edited by Barbara Plankensteiner, is now for sale at the MAA shop.

left: Michael Lee, curator from the Stockholm Ethnographic Museum, speaking at the SWICH conference





Returning photographs to Fiji

The Museum continued to welcome community representatives, academics and diplomats, including Fijian High Commissioner in the UK, His Excellency Mr Jitoko Tikolevu and family. The group were keen to view material from MAA's outstanding Fijian collections. During their visit the Museum formally handed over digital copies of approximately 3,000 Fijian photographs, which are now deposited in the National Archives of Fiji as part of a collaborative project focused on research and access.

Above: MAA was honoured to host the UK High Commissioner for Fiji, Jitoko Tikolevu, and his family on 2 February 2018. The High Commissioner was presented with a hard disc with over 3,000 digital copies of Fiji photographs from MAA's collections, which will be shared with the National Archives of Fiji



Clockwise from above: Double-hulled canoe, Drua. Named Navukivanua (the turner of the land), with members of Cakobau's family and retainers. Photograph by F. Dufty. P.99803.VH



Photograph chosen by A. von Hugel to illustrate his last walk from Nasova to Tokou on 2 November 1877. Photograph by H. Dufty, 1875-77, Tokou, Ovalau Island, Fiji. P.100059.VH

Cakobau.Vunivalu of Bau. Photograph by Captain R.W. Stewart, 1876, Fiji. P.103551.VH



FINANCE

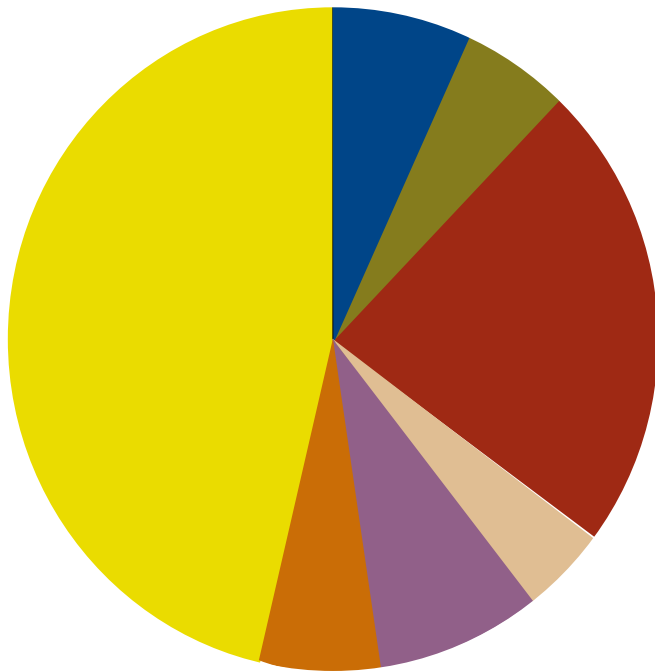
Core funding for the staff, facilities and infrastructure of the Museum is provided by the University of Cambridge. Recurrent support is provided by Research England's Museums and Galleries scheme (formerly managed by the Higher Education Funding Council for England), at the level of £175,000 per annum.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

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

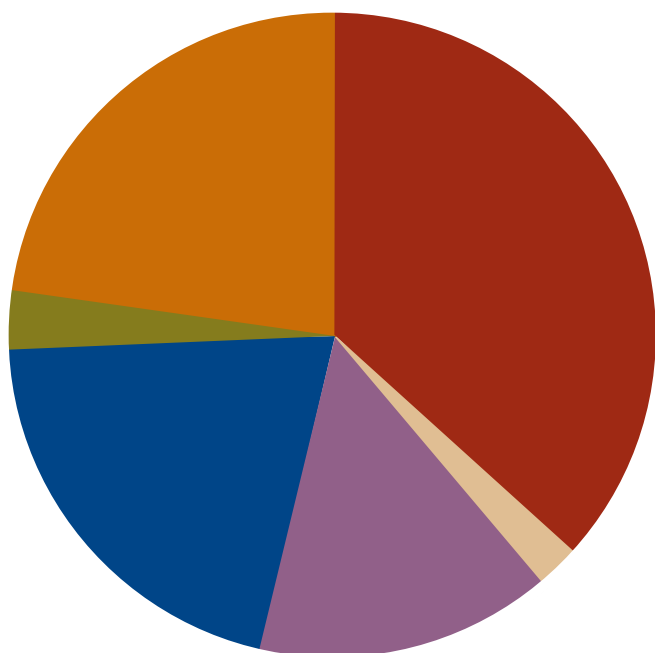
Income (£,000)	
Research England	175
Arts Council England MPM Funding	138
Research Grants Income	580
Investment Income & Bank Interest	111
Grants/Donations	203
Sponsorship	-
Income from Friend & Member Schemes	2
Earned Income	153
University - Direct, Indirect & Premises Allocation	1,170
Income Total	2,532
Expenditure (£,000)	
Pay	851
Arts Council England MPM Costs	51
Non Pay	331
Arts Council England Non-Pay MPM Costs	6
Premises & Other Indirect Costs	479
Capital Expenditure	60
Research Grant Expenditure	536
Total Expenditure	2,315
Operating Surplus/(Deficit)	217

INCOME



- Research England
- 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
- Capital Expenditure

ACQUISITIONS

The Museum received 74 objects into the collections, received through generous donations, research projects and purchases.

The most significant archaeological donation for many years is the Trumpington Cross and the associated bed burial. The seventh century Anglo-Saxon burial was excavated by the Cambridge Archaeological Unit in 2011 on the Trumpington Meadows development, owned by Grosvenor Britain & Ireland. The gold and garnet cross is one of only five of its kind to be found in Britain and the only one excavated in the modern period. After being declared Treasure, Grosvenor Britain & Ireland generously donated the burial to the Museum in December 2017.

Support from Art Fund, the V&A Purchase Grant Fund, and individual donors made it possible for MAA, very exceptionally, to acquire a major historic work, a painted barkcloth depicting a church at Titikaveka, on the south coast of Rarotonga, in the Cook Islands. The work is of great importance as a very rare and outstanding example of innovative mid-19th century barkcloth from the archipelago; possibly also the earliest extant representation of a Christian



church by any Pacific Islander, the work was displayed at the Royal Academy as part of the 'Oceania' exhibition.

A New Collecting Award from Art Fund enabled Mark Elliott to commission eleven new sculptures by artists from Indigenous and Adivasi communities in India. Workshops with artists from Santal, Koitur (Gond), Ghassiya, Konyak Naga, Ao Naga and Rathwa communities produced pieces that respond to the historic collections at MAA and provide critical contemporary voices in the interpretation and research of South Asian arts and cultures.

The Museum was honoured to be chosen by the Indian Cultural Society as the home for their idol of the Hindu goddess Durga, which has been the focus of their celebrations of Durga Puja here in Cambridge for ten years. It now represents the diversity of Cambridge's population on display in the Maudslay Hall.

New Donations

Cambridge Indian Cultural Society, a fibre glass statue of the Hindu goddess Durga slaying Mahisha, made by Mintu Paul in Kolkata in 2007 and for ten years the centre of the Durga Puja festival in Cambridge. (2017.27)

Dr Mark Elliott, Senior Curator for Anthropology, a bell metal figure of an Adivasi man beating a drum, given to the donor by Bina Gandhi Deori in 2016. This featured in the MAA exhibition 'Another India'. (2017.12)

Grosvenor Britain & Ireland, the Trumpington Bed Burial, including the Trumpington Cross. (2017.58 – 2017.74)

Natan Itonga, a plant fibre and plastic ni-Kiribati basket. Made by Nei Kaumn of Tarawa, Natan's son-in-law's grandmother as a gift on his visit to MAA by the AHRC project Enduring Connections. This adds to contemporary Kiribati collections recently acquired by Ali Clark for the Pacific Presences project. The basket is exhibited in Pacific Currents and is expected to deteriorate due to its plastic components. (2017.57.1-2)

Jody Joy, two Wedgwood Cambridge Ale Jugs, modelled on the Museum's original medieval jug. (2017.51 – 2017.53)

Contemporary Pacific artists Kaetaeta Watson, Chris Charteris, and Lizzy Leckie, created a suit of ni-Kiribati fibre armour as part of an indigenous fellowship funded by the Pacific Presences Project. This comprised a cuirass, overalls, a set of sleeves and a puffer-fish helmet, based on MAA's suit of armour, Z 7034. These were exhibited in *The Island Warrior: Coconut Fibre Armour from Kiribati*, and the helmet is currently on display as part of *Pacific Currents*. (2017.14.1-3 and 2017.15)

Wesley House, Cambridge, Mesopotamian stamped brick with cuneiform inscription (see *image left*). Likely collected by Newton Flew during service as a military chaplain in the middle east during WWI. (2017.50)

Ian 'James' Wilson, a ni-Kiribati hand-guard made from coconut fibre and sharks teeth. Historically this object would have been part of a pair, worn with full armour. Given to the donor by a local craftsman in Kiribati, and donated to MAA via the Pacific Presences research project and exhibited in *The Island Warrior: Coconut Fibre Armour from Kiribati*. (2017.13)

Image of the Hindu Goddess Durga, which was the focus of the Indian Cultural Society's celebrations of Durga Puja in Cambridge for 10 years before they donated it to the Museum. Kolkata and Cambridge. MAA 2017.27



Purchases

Dr Mark Elliott, Senior Curator for Anthropology, commissioned eleven contemporary artworks from India through Art Fund's New Collecting award, viz:

Carved Konyak Naga house post (*song-khun*) by Shoklem Konyak, Hangmei Konyak and Tahngom Konyak, 2016. (2017.1)

Wooden sculpture entitled 'Naga Warrior' by Lanu Pongen, 2016. (2017.2)

Two bell metal sculptures, 'Adivasi Mata', of an Adivasi mother and her two children, and 'Colonial Encounter', a British colonial officer and an Adivasi woman by Bhupendra Jaidev Baghel, 2016. (2017.3-4)

Sculpture of a Gheriya, a Rathwa dancer at the *Gher mela*, holding a bamboo bow and 3 arrows, 2016, by Balubhai Rathwa. (2017.5)

Wooden replica of a *khattridev* (ancestral guardian figure) by Balubhai Rathwa, 2016. (2017.6)

A wooden lute, *dhodro banam*, and puppet show, *chadar badar*, by Somnath Murmu, 2016. (2017.7-8)

Figure of *Naayo*: Santal Mother, dressed with arrowheads, fish pendants and necklace of plough fittings, by Saheb Ram Tudu, 2016. (2017.9)

Ancestral wooden carved memorial pillar, by Pandi Ram Mandavi, 2016. (2017.10)

A scrap metal sculpture, 'Ocean of Blood' commemorating the Salwa Judum anti-insurgency, by Bokli Nageshwar Rao, 2016. (2017.11)

Gow Langsford Gallery, Auckland, New Zealand, a barkcloth from Rarotonga showing the church at Titikaveka, c. 1842-1846, acquired through the generous assistance of Art Fund and the V&A Purchase Grant Fund. (2017.25)

RedDot Gallery, Singapore and Erub Arts, Torres Strait Islands, two small ghost net sculptures through the generous assistance of Celia Haddon viz: a turtle 'Bee Dee' by Florence Gutchen, 2016 (2017.55) and 'Jelly Fish Jack', by Lavinia Ketchell, 2016. (2017.56)

Late Bronze Age hoard of metalwork discovered by a metal detector in November 2013 near Hinxton, Cambridgeshire. Purchased through the Treasure Act. (2017.16 – 2017.24)

Late Bronze Age hoard of metalworking debris discovered by a metal detector in 2014 in the parish of Bythorn, Cambridgeshire. Purchased through the Treasure Act. (2017.29 – 2017.49)

Opposite page, clockwise from top: "Cartaret shore scene with children playing in the sea". Cartaret Islands, Papua New Guinea. Photo by Richard Jenner, 1964-65

Som Murmu playing his *dhodro banam* (MAA 2017.7). West Bengal, India, September 2016. Photograph by Ruby Hembrom

Effigies of Shiv and Parvati at the Girasia Gangur festival. Rajasthan, India. Photo by Maya Unnithan, 1986. T.142726.UNN

Artist Florence Gutchen with reclaimed ghost nets, Erub Arts Centre, Torres Strait, Australia. Photo by Lynette Griffiths and Erub Arts. 2017. Florence created a ghost net sculpture of a turtle (MAA 2017.55) which features in the new Pacific displays

At the time MAA artefacts from Benin were redisplayed in the Andrews Gallery, the Museum was given this photograph of an interior in the Surrey house of George William Neville, a participant in the 1897 British punitive expedition, which notoriously removed thousands of Benin bronzes, now dispersed among museums and private collections in many countries



PUBLICATIONS

Clark, Alison (ed., with Julie Adams and Polly Bence). 2018. *Fighting Fibres: Kiribati Coconut Fibre Armour and Museum Collections*. Leiden: Sidestone (see image below right)

Herle, Anita. 2018. Displaying Colonial Relations: from Government House in Fiji to the University of Cambridge Museum of Archaeology and Anthropology. *Museum & Society*, 16 (2), 279-297

Herle, Anita. 2018. Museums and Source Communities *The International Encyclopedia of Anthropology*. Edited by Hilary Callan. New Jersey: John Wiley & Sons, Ltd. DOI: 10.1002/9781118924396.wbiea1933

Joy, Jody. 2018. Feasting and commensal rituals. In C. Haselgrove, K. Rebay-Salisbury & P. Wells (eds) *The Oxford Handbook of the European Iron Age*. Oxford: OUP

Joy, Jody and Elliott, Mark. 2018. Cast aside or cast in a new light? The Maudslay replica Maya casts at the Museum of Archaeology and Anthropology, Cambridge. In P. Di Giuseppantonio Di Franco, F. Galeazzi & V. Vassallo (eds) *Authenticity and cultural heritage in the age of 3D digital reproductions*. Cambridge: CUP

Joy, Jody. 2018. Snettisham: shining new light on an old treasure. *Jewellery History Today* 31: 3-5

Joy, Jody (with S. La Niece, J. Farley & N. Meeks). 2018. Gold in Iron Age Britain. In R. Schwab, P.-Y. Milcent, B. Ambruster & E. Pernicka (eds) *Early Iron Age Gold in Celtic Europe: Society, Technology and Archaeometry*. Rahden: Leidorf

Thomas, Nicholas. 2018. *Oceanic art*, second, fully revised edition. 212 pp. London: Thames and Hudson (World of Art series)

Thomas, Nicholas. 2018. *Discoveries: the voyages of Captain Cook*, second edition, with new introduction. London: Penguin

Thomas, Nicholas (ed., with Peter Brunt). 2018. *Oceania*. London: Royal Academy of Arts

Thomas, Nicholas. 2018. 'Specimens of bark cloth, 1769': the travels of textiles collected on Cook's first voyage. *Journal of the History of Collections*, 19 June 2018.

Thomas, Nicholas. 2018. A case of identity: the artefacts of the 1770 Kamay (Botany Bay) encounter. *Australian Historical Studies* 49: 4-27



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)

C.R. Wingfield BA, MPhil, PhD
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Senior Curator (Anthropology)

A.C. Herle BA, MPhil, PhD, FRAI

Senior Curator (Anthropology)

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Outreach Organiser

S-J. Harknett BSc, MA

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I.L. Gunn BA, MPhil

Collections Manager (Anthropology)

R. Hand BA, MA

Administrator

W.M. Brown

Administrative Assistant

E.J. Wells BA, MA
(until 25 May 2018)

Head of Workshop

M.B. Buckley

Workshop Technician

M.R. Hazelgrove
(from 4 December 2017)

Visitor Services Manager

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

Visitor Services

Assistant/Shop Supervisor

A.R. Denning BA
(from 14 November 2017)

Museum Attendant (part-time)

Mgr. P. Birkett

Museum Attendant (part-time)

J.C. Norman BA

Museum Attendant (part-time)

S. Robertson BA, MPhil
(until 21 February 2018)

Museum Attendant (part-time)

R.A.F.D.S. Colaço BA
(from 12 April 2018)

Senior Research Associate

L. Carreau MA, PhD
(until 30 March 2018)

Senior Research Associate

A. Jelinek MA, PhD
(until 30 November 2017)

Research Associate

G.E. Agbo BA, MA, PhD
(from 1 July 2018)

Research Associate

A.J. Clark BA, MA, PhD

Research Associate

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Research Associate

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(part-time)

E.A. Wilkinson BA, MA

Collections Assistant (Anthropology)

(part-time)

R.J.B. van der Velden BA, MA

Collections Assistant (Anthropology)

K.M. Dring BSc, MA
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Collections Assistant (Asian

Anthropology)

A.P. Griffin BA, MA
(from 3 September 2018)

Photo Collections Assistant (part-time)

J.T. Murfitt BA

Clerical Assistant (part-time)

G.A.D. Amos BA, MFA
(until 13 October 2017)

Clerical Assistant

M.S. Hugow
(from 8 January 2018)

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(part-time): J.H. Williams BA

HLF Project Assistant (Learning)

(part-time): J.H. Williams BA
(from 16 April 2018)

UCM Organics Conservator

K. Williams BA

Honorary Assistant Curator

(American Archaeology)

M.H. Harris AB, MA

Von Hügel Fellow

J.C.H. King MA

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

Senior Computing Technician

P. Barrow

Accounts Clerk

C. Cole

Additional staff were employed at various times during the year through the University of Cambridge Temporary Employment Service to support activities across the Museum, including front of house, outreach and education, workshop, and the summer inventory project, as follows:

G. Allen, M. Chandler, R.A.F.D.S. Colaço, P. Grima, A. Danaan-Chan, L. Hall, M.S. Hugow, P. Hugow, Z. Hussain, C. King, K. Leckie, I. McCuaig, A. McKay, E. Moger, T. Munir, J. Navarro-Cann, L. Puckett, J. Rickards, S. Roberts, S. Robertson, E. Shorter, G. Simmons, D. Steam, J. Stephenson, S. Tilney, A. Tomkins, R. Ward, J. Weller



