

The Faculty Board of Archaeology & Anthropology presents to the University the 122nd Annual Report of the Museum of Archaeology & Anthropology, for the academical year 2009–2010.

The Museum Committee met three times during the year under the chairmanship of Professor Martin K. Jones.



Sami artist Helge Sunna making the Sami drum (2008.118) commissioned by MAA and exhibited in *Sápmi: collections and connections from northern Europe*, MAA 2010. Photograph by Carine Durand, 2008.

Overview

The academic year 2009-10 was a particularly busy and productive one for Museum staff.

In the autumn, a major submission was prepared for the HEFCE Review of Museums and Galleries Funding, which considered the future of the block grants that had previously been allocated to University museums and galleries by the Arts and Humanities Research Council. Departing from the AHRC's approach, the HEFCE criteria placed little weight on core collections care responsibilities, instead emphasizing the fit with HEFCE's mandate to fund teaching and research, thus requiring museums to demonstrate their value in terms of support to higher education users beyond the University itself. MAA's collections are drawn on extensively by research visitors, including many UK research students, academic staff, and museum curators, and the Museum also hosts many student groups, placements, and volunteers. Our submission was thus able to provide abundant evidence for a wide-ranging contribution that embraced major loans to research-based exhibitions outside Cambridge as well as collaborations too numerous to list here. The committee found that the submission was "strong under criteria one and two [teaching and research], but weak under three [widening participation and public engagement]." The negative part of the judgement came as something of a surprise to staff given that visitor numbers had been increased by around 280% over a three year period and that the *Assembling Bodies* exhibition had been widely and positively reviewed, in the sciences as well as the arts media, and otherwise acclaimed. The group may well have taken the view that even the increased level of attendance – to just over 70,000 per annum - remained relatively low for a museum of MAA's size and significance. But the outcome of the process was fundamentally positive; the eventual funding announcement confirmed an allocation at essentially the same level as had been provided by the AHRC. However, whereas it had been anticipated that the review would set funding for five years, the announcement was for one year only and the future of the scheme is unclear.

Museum staff had, from late 2006 onwards, been working to obtain funding for a major museum redevelopment, focussed on a new public entrance and the refurbishment of the dated ground floor galleries. In mid-2009 a bid to the DCMS/Wolfson Museums and Galleries Improvement Fund was successful and £250,000 secured. The University subsequently agreed to allocate £1.55 million from Capital Investment Framework funding (CIF); additional grants were obtained from the Isaac Newton Trust and the MLA (through the Designation Development Fund) of approximately £67,000 and £75,000 respectively. While the CIF allocation was not finally confirmed until February 2010, architects and other contractors were appointed in late 2009 and the project rapidly gained momentum. Subsequently the project was given important additional impetus with a very generous benefaction of £1 million from the Li Ka Shing Foundation of Canada. This major gift is of special importance for providing the Museum with a proportion of the matching support required for a future bid to the Heritage Lottery Fund which staff hope to submit in December 2010.

While consideration had been given to a street entrance on Tennis Court Road, the preferred option - for greater public visibility - had always been Downing Street and the architects developed a proposal for a Downing Street entrance that will dramatically

enhance access while working with the existing architecture. The working proposal to create British archaeology and temporary exhibition galleries on the ground floor, while relocating world archaeology to the second floor, was re-assessed and confirmed. A team led by Dr Christopher Chippindale to develop a Cambridge-focused ground floor archaeology gallery was put together and began serious work, workshopping ideas, assessing themes, and engaging in collection-based research to identify objects for display, soon after the DDF funding was confirmed and Dr Sudeshna Guha appointed Research Assistant on the project. In due course the exhibition design practice, At Large, was appointed to support the development process.

The de-installation of the ground floor galleries commenced in February and the ground floor was finally closed to the public in April. Over the spring and summer months a considerable amount of work went into refining specifications and addressing environmental control as well as many other issues. The upper levels of the Museum remained open to the public and temporary exhibitions and activities have carried on. The Museum will however be closed to the public with effect from early November at which point the building work will commence, to be completed in March 2011. A tender for display cases will be submitted during October 2010 and it is anticipated that these will be installed during April 2011, enabling staff to move to install new displays in May-June and re-open to the public around mid- to late June. Major re-opening events will however be deferred until after the summer.

Over 2009-10 the Museum continued to mount activities and temporary exhibitions. A wide range of activities associated with the ongoing *Assembling Bodies* exhibition took place that engaged diverse groups from school children to art historians. During the Easter vacation 2010 photography students from Cambridge Regional College presented an exhibition of work in response to *Assembling Bodies* in the South Lecture Room. Over summer 2010, *Tatau: Samoan Tattooing / Global Culture*, a selection of Mark Adams' large scale photographs from a series dating back to the 1970s, gifted to the Museum, were presented. A Tongan architect and artist, Semisi Potauaine, received a prestigious Commonwealth Foundation fellowship, which supported a residency at the Museum from April to July, and an exhibition that attracted additional support from the Arthington Davy Fund of Trinity College. Within the Maudslay Gallery, a new Sami display was created by a team led by Mark Elliott. This was inaugurated at a lively opening event in February, at which a group of Sami representatives were present. The AHRC Fellow in the Creative and Performing Arts, Dr Alana Jelinek, mounted *The Archaeological Story according to BLACCXN*, a provocative intervention in the ground floor archaeology galleries, and more recently *Tall Stories: Cannibal Forks*, a collaborative experiment in the Maudslay Gallery. Among other Museum events was the Inaugural Von Hugel Lecture, presented by the Director, Professor Thomas, in January; and in February a Bushnell Lecture, presented by Dr Chip Colwell-Chanthaphonh, from the Denver Museum of Nature and Science.

Several large externally-funded research projects began and further bids were submitted; recent successes include a Newton International Fellowship, to be held by Dr Khadija Carroll, a Harvard graduate, over 2011-12.

Staff

During the year under review Anita Herle was approved for the degree of Doctor of Philosophy by the University's Board of Graduate Studies.

From 1 October 2009 Dr Mark Elliott, previously Assistant Curator during Professor Nicolas Thomas' period of research leave, took up an 18-month Isaac Newton Trust Fellowship working on the "Exhibiting Archaeology and Anthropology" project. During the year he also assumed the part-time role of Exhibition Co-ordinator working on the new Archaeology displays. The Isaac Newton Trust approved the deferral of the final 12 months of his award thereby facilitating this move.

In December the School of Humanities and Social Sciences approved transitional funding to support the Outreach Organiser post for the remainder of 2009/10, and then at 25% for 2010/11. Thereafter the costs are to be supported by non-Chest funds identified by the Museum. This support from the School facilitated the extension of Miss Sarah-Jane Harknett's post until end June 2010 in the first instance, and the subsequent award of Designation Development Funding by the Museums Libraries and Archives Council enabled a further extension until end December 2010. The Museum continues to make strenuous efforts to secure long-term funding for this vital post.

Following the resignation of Dr Amiria Salmond at the end of August 2009 the Economic and Social Research Council (ESRC) agreed modifications to the Artefacts of Encounter project to allow Professor Thomas to take over as Principal Investigator. The project commenced in April 2010 with the appointment of Mr Carl Hogsden as full-time Research Associate and Dr Maia Jessop as a part-time Research Associate. Dr Lucie Carreau was appointed Research Associate on a part-time basis from June alongside her part-time role as Curatorial Assistant in Anthropology which she had held since January. At the end of August Dr Carreau's Research Associate post with the project moved to full-time.

The completion of the Arts and Humanities Research Council (AHRC) Melanesian Art project saw the departure of Dr Julie Adams and Dr Elizabeth Bonshek. Following the resignation of Dr Adams in March two additional short-term appointments were made to assist in the final weeks of the project: Miss Polly Bence, and Miss Hannah Ivory.

Dr Mark Turin continued in the Museum as an independently-funded full-time Research Associate and Director of the World Oral Literature Project. Having taken up a full-time post as a Research Assistant with the project in September 2009, from June 2010 Ms Imogen Gunn reduced her hours to 60% so that she could spend two days per week assisting the Museum with researching the new World Archaeology displays. Funded by a small research grant from the British Academy Bruno Rinvoluceri was employed as a Technician to develop and implement a database on levels of language endangerment and also helped to digitise heritage audio content for the project's online archive. Ms Melanie Rouse worked part-time with the WOLP project from June to September 2010 to develop and manage collections strategy.

A number of short-term staff were employed from February to assist with the de-installation of the ground floor archaeology displays in preparation for the redevelopment work: Ms Elizabeth Mitchell, Ms Melanie Rouse, Ms Eleni Andrea and Ms Sarah Blakeney. From June Dr Sudeshna Guha was appointed as a Research Assistant to

research the new archaeology displays, concentrating on the new Cambridge Archaeology gallery.

A further grant from Cambridge City Council's Leisure and Community Development Fund towards extended Saturday morning opening provided a valuable contribution towards the continued employment of Ms Maria Abreu-Jaffe as Saturday Morning Attendant until her resignation at the end of June.

For family reasons Ms Wendy Craig resigned as part-time Gallery Attendant at the end of September 2009. The Museum wishes to thank Ms Craig for her many years of loyal service to the Museum.

A number of temporary part-time Museum Attendants were employed on an hourly basis to provide adequate cover in the galleries: Ms Eleni Andrea, Ms Elizabeth Blake, Ms Jessica Davies, Ms Zoe Davies, Ms Anna Finesilver, Mr Ludwig Jaffe, Ms Elizabeth Raddatz, Ms Karina Rivadeneira, Ms Galina Rusak, Ms Jane Sanford, Ms Mhairi Sevink-Wincomb, Ms Alicja Spizewska and Ms Louise Tan.

Throughout the year number of additional staff members had been employed through the University's Temporary Employment Service to assist with various aspects of the Museum's work: Sean Durman, Cassie Lloyd Perrin, Hannah Morley, Luiseach Nic Eoin, Rhonda Nicholl, Elizabeth Pratt.

Mrs Mary Hill Harris continued to serve as Honorary Assistant Curator for American archaeology.

The Museum continued to benefit from the work of the University's Museums Development Officer, Dr Liz Hide, employed through the East of England 'Hub' under the MLA *Renaissance in the Regions* scheme.

Studentships and Volunteers

During the year the work of the Museum was supported by a programme of studentships, work experience placements and by a team of volunteers, without whose efforts the activities of the Museum would be considerably reduced.

Between June and August 2010, the Museum welcomed for the third year running two student interns from the Chinese University of Hong Kong, Hiu Ling (Tracy) Chan and Ching-yi (Gloria) Tsang. Both assisted with researching objects for re-display in the new Archaeology Gallery, as well as working in Photography to create digital photographs of the Haddon Mounted Collection. Ms Eleanor Wilkinson from Leicester University researched the Egyptian collections for the new World Archaeology displays during the summer.

Undergraduates Michael Philo and John Wolf volunteered with the Anthropology collections. Other volunteers included Hannah Brooks, and Rebecca Bowers with Sara Brown continuing to volunteer on a long-term basis.

Four volunteers working with Miss Taylor deserve a special mention for their regular work in the Keyser Work Room and stores: Mr Charles Rowland-Jones who continued his work re-packing the Beck Bead Collection, and Mr Mike Anderton, Ms Sarah Blakeney and Mrs Emma Smith.

Work Experience students came from Bottisham Village College and Impington Village College to help with preparations for the Festival of British Archaeology in July. Eve Tate from Bridgnorth Endowed School, Northgate, Bridgnorth, Shropshire undertook a work experience placement in the Anthropology section.

Administration and Finance

Another very busy year continued to place a great deal of strain on the administrative infrastructure of the Museum. All areas of the Museum's activities continued to grow and develop and much of this activity impinged to a greater or lesser extent on an administration office which remains understaffed.

Pending the outcome of the HEFCE Review of Museums and Galleries Funding the Museum received a further year's support of its core activities in the sum of £175,000, in line with that received annually from the Arts and Humanities Research Council since 2006. Additional central University support enabled Museum activities to be maintained at levels achieved under previous core funding arrangements.

Subscriptions and donations received from the Friends of the Museum totalled £9,252.21.

Grants and Donations

Boast, R. Australian Research Council (Discovery): Negotiating a space in the nation the case of Ngarrindjeri. (Univ. of South Australia – CI). AU\$13,500 (Total AU\$226,000)

Boast, R. European Collected Library of Artistic Performance (ECLAP). EC (2.2 European Digital Library Aggregating Digital Content in Europeana) –WP-partner. €118,000 (Total €3,717,630)

Boast, R. Institute for Museums and Library Studies. Creating Collaborative Catalogs. (USA – CI). \$25,000 (Total \$402,000)

Thomas, N. Museums Libraries & Archives Council (MLA): DDF Transforming Archaeology Galleries into the 21st Century. £75,095

Turin, M. Firebird Foundation for Anthropological Research, the Chadwyck-Healey Charitable Trust and additional smaller private donations. *World Oral Literature Project*. £107,000

Turin, M. British Academy Small Research Grant for database development. *World Oral Literature Project*. £7,500

In addition to the above several smaller grants and donations were received during the year in support of different projects:

Cambridge City Council to assist with year-round Saturday morning opening. £2690.

Dr Gordon Barclay to support the cataloguing of a donation of African material originating from the Celia Barclay collection. £1895.

Mr Peter Chapman in support of Von Hugel Inaugural Lecture. £1500.

Potlach Productions Ltd in support of work on anthropology collections. £500.

Crowther-Beynon Fund

The following grants, totalling £4,730, were awarded to external applicants from the fund established for the benefit of the Museum under the will of the late Mr V.

Crowther-Beynon:

Liam Brady. *Islander Drawings, Islander Stories: Documenting the Haddon and Rivers Collection of Torres Strait Drawings at the CUMAA*. £1,100

Lucie Carreau. *Visualising colonial Fiji: Photographs from the last quarter of the nineteenth century*. £2,000

Carine Durand. *Sápmi: Redisplay of MAA's Sami collections*. £1,630

Additional allocations were made from the Fund to support the core activities of the Museum.

Maintenance and Development

Building works

During the year under review one of the second floor offices was partitioned to provide much needed additional office space. This work was made possible by central University funding approved by the Planning and Resource Committee of the Academic Division.

No other major development or building works was carried out in the Museum during the year but the University's Estate Management Service undertook ongoing maintenance and repair work in the building including office re-decoration and the replacement of damaged flooring in the photographic studio.

In September 2009 the lighting in the Keyser Workroom was upgraded and a data projector and accessible sockets fitted, vastly improving the conditions for teaching and research.

At the time of writing, and as highlighted in the introduction to this Report, the Museum is looking forward to a major redevelopment project starting in autumn 2010. These building works will create a new public entrance, refurbish the archaeology displays, create a new temporary gallery and bring improvements to environmental conditions, including reglazing and repairing the second floor roof lantern. In preparation for the works an asbestos survey was carried out with the subsequent removal of asbestos in areas of the building which will be affected by the forthcoming construction work.

Workshop

During the year the Museum Workshop was involved in the installation of temporary displays in the Museum and in the South Lecture Room. The ongoing work of constructing display mounts, packing cases and storage boxes continued.

The Workshop also continued to play an important role in maintaining the fabric of the building, liaising where necessary with Estate Management and independent contractors. Other tasks included assisting with the checking, packing and transport of material sent on loan to other institutions.

Conservation

The pressure of day-to-day Workshop commitments continued to severely restrict the time that the Conservation and Workshop Manager was able to devote to conservation issues, although some remedial measures had been carried out on a number of objects from both the archaeology and anthropology collections.

Ongoing monitoring of the pest management system was undertaken during the year by the Curatorial Assistants for both Archaeology and Anthropology.

The School of Humanities and Social Sciences Resource Committee approved a non-recurrent contribution in the sum of £4,396 to assist with the purchase of heat treatment equipment for treating infested objects in a flexible and timely manner.

Documentation, collections management and website

Dr Robin Boast, with the assistance of Mr Hogsden, Mr Jon Dawson and Mr Fanta Gizaw, continued to develop the ongoing major upgrade of the Museum's Collection Management System and on-line catalogues. The new system was implemented in May 2009, and in early 2010 a module was added for user administration and bulk record upload.

The reduction of core staff in Anthropology as well as extensive staff commitments to exhibitions and loans over the year resulted in a growing backlog of new accessions waiting to be catalogued.

The Museum website recorded 152,692 page views during the year.

Photograph Collections

Research has been carried out on the Museum's primary photographs in the Mounted Haddon Collection, consisting of 11200 images that were collected and mounted in the 1930s. Information provided in historic Museum Annual Reports and the Archives have been added to the catalogue. With the assistance of interns, all 11200 prints were digitally photographed with the resulting images attached to the relevant catalogue records. The related originating 6000 negatives were identified and their records updated.

Due to serious limitations of space within the Photograph Stores, a project was undertaken to condense and consolidate the collections in order to make storage space available for new accessions. Through the process, relationships between photographs were identified and approximately 5800 catalogue records were updated.

In preparation for a larger research project on the Torres Strait material held at the Museum, Dr Dudding has been examining the glass plate negatives in order to identify A C Haddon's photographs from his expeditions to Torres Strait and Papua New Guinea in 1888-9, 1898-9 and 1914.

Dr Dudding assisted in the updating of cases in the main Anthropology Gallery, as well as providing photography and graphics for Mark Adam's *Tatau: Samoan Tattooing / Global Culture*, Semisi Potauaine's *Tatau: Symmetry, Harmony & Beauty*, and the permanent display *Sápmi: Collections & connections from northern Europe*.

Dr Dudding assisted with the Artist in Residence programmes for Mark Adams and Semisi Potauaine, including co-editing the associated publication.

Dr Dudding and Mark Adams conducted a series of outreach programmes with the Cambridge Regional College's National Diploma Photography Department as part of the collaborative exhibition *Bodies Exposed: Image and Identity* in the SLR, Easter 2010.

Dr Dudding contributed to a number of lectures, outreach and education activities at the Museum, and gave several gallery talks

World Oral Literature Project

The World Oral Literature Project is a Museum-affiliated global research initiative which has been established to document and make accessible endangered oral literatures before they disappear without record. Directed by Dr Mark Turin, a Research Associate, the project is supporting local communities and fieldworkers engaged in the collection and preservation of oral literature by providing funding for original research, alongside training in fieldwork and digital archiving methods. The project continues to disburse funds, organise lectures, workshops and events, and see the work disseminated through publications and online web-based collections.

The project has disbursed over £80,000 in 18 supplemental grants to local community researchers and established scholars for urgent fieldwork projects in China, Colombia, Greenland, India, Malawi, Mongolia, Nepal, Pakistan, the Philippines, Russia, the Solomon Islands and Thailand. Without this funding, the cultural knowledge documented by these projects would most likely have been lost without record, see <www.oralliterature.org/grants>.

The project has received unsolicited recordings from scholars around the world who, when looking for ways to archive and connect their ethnographic research to a global audience, have sought us out as the organisation that can help to protect and distribute their precious fieldwork data in responsible ways. The project is now working with linguists and archivists to develop a tiered-access digital repository that functions both as an archive and as a public resource where ethnographic recordings and cultural collections can be protected and disseminated <www.oralliterature.org/collections>.

The project has developed an innovative free public database comparing levels of language endangerment from three different data sets, in collaboration with Bill Sutherland, Professor of Conservation Biology at Cambridge, with funding from the British Academy. In addition, the project is locating existing sets of ethnographic recordings in private and public collections around the world so that these can be better networked, accessed and in time adhere to open standards and thus future-proofed. See <www.oralliterature.org/database> for a functioning demo, release date December 2010.

In addition, the project has published three occasional papers based on fieldwork in the Faroe Isles, India and Borneo; edited a special issue of the SOAS-based journal *Language Documentation and Description* at the request of Professor Peter Austin, its editor; developed a partnership with the Cambridge-based Open Book Publishers for monographs on oral literature (two in the pipeline); organised five public lectures at Cambridge by visiting scholars, and well attended workshops in 2009 and 2010. All publications and presentations are available on our digital repository for free public access without registration: <www.dspace.cam.ac.uk/handle/1810/224350>.

Project members have been invited to present and lecture on the project at symposia and meetings across Asia, Europe and the USA, and have received sustained and overwhelmingly positive media coverage in print, radio and TV across the world.

Dr Turin lectures on Paper 4A of the Archaeology and Anthropology Tripos on linguistic anthropology and sociolinguistics, and continues to lead seminar discussions and workshops on audio-visual field methodologies and digital collection strategies. In addition, he supervises MPhil students in Social Anthropology and runs seminars for PhD/SAR students pre-field.

The World Oral Literature Project continues to receive widespread international media coverage, online and in print, including on *Austrian Radio* (22 & 23 January 2010), *BBC Radio & TV* (2 & 31 August 2010, 25 & 26 August 2009), *Cambridge Ideas* (April 2010), *Canadian Broadcasting* (23 December 2009), *The Guardian* (13 August 2010, 25 August 2009), *Hungarian Public Radio* (15 February 2010), *Independent on Sunday* (13 December 2009), *Irish Examiner* (26 August 2009), *La Jornada* (25 August 2009), *La Repubblica* (17 December 2009), *The MailOnline* (25 August 2009), *Newstalk Ireland* (30 December 2009), *Radio Free Europe* (19 & 21 February 2010), *Radio New Zealand* (24 March 2010) and *The Telegraph* (24 August 2009). The project was profiled in a film commissioned by the University to celebrate its 800th anniversary, entitled *Vanishing Voices*.

Curatorial and Research Activities

Dr Robin Boast

Dr Boast's research with colleagues at the University of California Los Angeles Graduate School of Education & Information Studies (GSE&IS), the A:shiwi A:wam Museum & Heritage Center in Zuni, New Mexico, the Museum of Northern Arizona, the Denver Art Museum and the Denver Museum of Science and Nature on creating collaborative catalogues has moved into a new phase with funding from the Institute of Museum and Library Studies in the US. The project, funded for three years by the IMLS, brings digital information about the Zuni collections held in Cambridge and five other museums in the US into a bespoke local knowledge system. The goals of the research are not only to provide access to the archaeological and museum information of the cultural patrimony of the Zuni, but also to study the different uses and expert knowledges that are developed by such an exchange. The bespoke Zuni Knowledge System is being developed by Dr Boast.

Dr Boast has also begun a collaboration with the Department of Anthropology at the State University of New York, Buffalo, on the museum gallery as a research forum. This will lead to Dr. Boast spending two Terms as a Visiting Professor at SUNY Buffalo in 2011-12.

Dr Boast taught for the Paper 4 (Museums) for the Dept. of Archaeology's MPhil B and gave lectures for the MPhil C and Part II Archaeology Theory papers. Dr Boast continued as External Examiner for the Graduate Museum Studies Course at Leicester University.

Dr Boast gave talks at SUNY Buffalo and for the EC-COST workshop on Knowledge Management in Contemporary Europe. Dr Boast was made a Professional Member of the Association for Computing Machinery (ACM).

Paper: *What if everyone had a digital copy of everything? Unstable knowledge objects in a networked world.* EU Co-ordinating Science and Technology Office (COST) Exploratory Workshop on Knowledge Management in Contemporary Europe. Brussels, 31 May – 2 June.

Seminar: *Unequal Partnerships: Information ownership or sovereignty. Obstacles and solutions to the repatriation of sacred-ceremonial objects from Scottish collections to their Indigenous owners.* University of Aberdeen, 15 February, 2010.

Seminar: *An Unco-ordinated Response: Diverse digital accounts and the museum.* Dept. of Anthropology, SUNY Buffalo, NY. 14 Dec, 2009.

Dr Christopher Chippindale

Dr Chippindale continued to work in partnership with Dr David Gill (University of Swansea) on his long-term research theme of the nature and consequences of the market in illicit antiquities. – a problem as intractable and important as ever. It is gratifying to see that their earlier studies have lasted well and are still influential: one was given an exceptionally high ranking in a citation survey not just of Classical Archaeology but of Classical studies as a whole.

He was Visiting Fellow in the Department of Archaeology & Natural History of the Australian National University, Canberra. There he worked partly on illicit antiquities, partly on Australian rock-art. He gave a well-received series of four talks within ANU and at the National Museum of Australia. Later in the year, with Professor Sue O'Connor and others, he taught a graduate advanced field school for ANU at a remote location on the Australian north coast, an opportunity also to explore further research opportunities there.

He had a second short preliminary field season on the later prehistoric rock-art in Valcamonica, north Italy for the nascent «Prehistoric Picture Project» co-directed with Dr Frederick Baker of the University of St Pölten, Austria. This again went well. A collaboration was developed with St Pölten and with the Centro Camuno di Studi Preistorici for an exhibition of this innovative digital work entitled «Pitoti». This is being developed for its first two venues, at MAA in Cambridge and in the Citta della Cultura at Capo di Ponte, Valcamonica on dates to be arranged as funding permits.

In Cambridge he supervised Ph.D students, taught for postgraduate and undergraduate courses, and led two weekend field trips to archaeology sites in Wessex.

He continued as a Trustee of the Wiltshire Archaeological & Natural History Society and its Devizes Museum, and as an editor of the journal *Time and Mind*.

Dr Mark Elliott

Dr Mark Elliott was awarded an Isaac Newton Trust Research Fellowship to work on reinterpreting archaeology and anthropology in September 2009, and subsequently took on the role of exhibition co-ordinator for the Museum's redevelopment. For much of the year under report, he has been busy with research on the Museum's collections in both archaeology and anthropology, and in particular on the history of displays. He has also played an active role in the management of the redevelopment project, taking responsibility for the Museum's new introductory display on the ground floor, and coordinating both the World Archaeology and Local Archaeology galleries. He co-curated, with Dr Carine Durand, a special exhibition on the Sami collections

Dr Elliott presented his research at several conferences nationally and internationally, including the Association of Social Anthropologists in Bristol, the Museums and Galleries History Group at the National Gallery, London, the Association of Art Historians in Glasgow, and special conferences and workshops at the Victoria and Albert Museum, London and the Musée du Quai Branly, Paris. He gave numerous tours and talks related to *Assembling Bodies*, and taught at a Sutton Trust Summer School in Archaeology and Anthropology organized at the Museum for gifted and talented sixth-form students in August, as well as lecturing and supervising on the Museum's MPhil course in 2009-10.

Ms Rachel Hand

Ms Hand represented the Museum at a seminar organised by the Pitt Rivers Museum to facilitate communication and future partnerships with members of the Haida from the Northwest Coast of America. She also attended the PAA Europe Annual Conference in Bonn.

In a personal capacity, Ms Hand assisted the GRASAC project recording the Great Lakes material in the National Museum of Ireland, Dublin. Her research on the Cook collections of the National Museum continues.

Mrs Mary Hill Harris

Mrs Harris continued work on Bushnell's Tobago material and on the results of the 2008 field season in Carriacou. In July she went to Nevis to do the pottery analysis for the Nevis Archaeology Project. She continues to maintain the web pages for the International Association for Caribbean Archaeology. In addition, she visited archaeological sites in Peru and attended a South American Archaeology seminar in London.

Dr Anita Herle

Many of Dr Herle's activities focused on the *Assembling Bodies: Art, Science and Imagination* exhibition project. She gave numerous gallery talks to specialist groups, students, and conference delegates and was invited to talk about the exhibition and related research at the Material Culture Seminar, Social Anthropology, University College London (16 November 2009), in the session "Exhibitions as Research" Annual Association of Art Historians conference, University of Glasgow (15-17 April 2010). She co-organised and was the introductory speaker at the *Assembling Bodies* symposium at MAA, held in conjunction with the Museum Ethnographers Group on 4 December 2009.

Dr Herle contributed to the Reciprocal Research Network, focusing on collections from the Northwest Coast of Canada, and participated in the RRN workshop at the Museum of Anthropology, University of British Columbia 26 – 28 March 2010.

Dr Herle gave a public lecture at the Macleay Museum, University of Sydney in association with the launch of her co-authored book *Moving Images: John Layard, fieldwork and photography in Malakula from 1914* on 27 July 2010. She was an invited keynote speaker for the Sydney Sawyer Conference "The Antipodean Laboratory: Humanity, Sovereignty and Environment in Southern Oceans and Land, 1700-2009", 5-7 August, participated in a workshop at the Australian Museum on PNG collections from the Central Provenance, 4-5 August, and spoke at the Pacific Arts Association Conference in Rarotonga 9-11 August.

Dr Herle prepared an AHRC application with Professor Steven Hooper at the University of East Anglia on "Fijian Art: political power, sacred value, social transformation and collecting". She was also involved in two Australian Research Council applications. Dr Herle continued as Secretary of the PAA-E, a member of the Advisory Board of the Sainsbury Research Centre, University of East Anglia, a Trustee of the Green Charitable Trust at the Brighton Museum, and as a member of the Photographic Committee of the Royal Anthropological Institute.

Dr Herle co-ordinated and lectured for the MPhil course in *Social Anthropology and Museums*. She supervised MPhil and doctoral students and acted as Senior Examiner for the Department of Social Anthropology.

Dr Herle contributed to a number of media projects as follows:

“Who do you think you are?” with Torres Strait Islander Christine Anu, Artemis International, broadcast on SBS television Australia, 18 October 2009

“The Philosophers Zone”, ABC radio programme, broadcast 11 September 2010.

“The Masks of Mer” by film producer/director Michael Eaton, shown at the Cambridge Film Festival 24 September 2010.

Dr Charlotte Joy

During the last 12 months Dr Joy has been concentrating on preparing her PhD thesis for publication as a monograph by *Left Coast Press* (UCL). The publishers are expecting the first completed draft in January 2011. As well as the work on the monograph, Dr Joy has given papers at three international conferences: The African Studies Association, New Orleans (Nov 09); Co-ordination of Research between Europe and China, UCL (May 10), Museums and Restitution Conference, Manchester (July 10).

Dr Joy carried out a further short period of fieldwork in Djenné, Mali in January 2010. Teaching included giving a lecture within the RIBA ‘African City of Mud’ lecture series (jointly organised with SOAS), teaching an MPhil seminar on UNESCO and Africa in the Anthropology Department (Cambridge), presenting at the Political Ecology Research group seminar (Cambridge) and a postgraduate seminar on research methods (SOAS). On request, she wrote an exhibition review for the ‘African City of Mud’ photography exhibition for *Visual Anthropology* (in press).

Miss Anne Taylor

In the autumn of 2009 Impington Village College held 70th anniversary events, culminating in a small display of artefacts from the Museum found in the region and an evening of talks and entertainment. Miss Taylor was the keynote speaker, focussing on the prehistory of the area with a special mention of the beautiful Neolithic jadeite axe from Histon. She also gave talks at the College in June at a Careers Day.

Two talks were given on the Prehistory of Textiles, one to the student archaeology society at Edinburgh University and one to the Cambridge Archaeological Field Group.

Miss Taylor took museum objects and gave talks at two open days for the residents of Great Chesterford and Litlington; both are sites of important Roman cemeteries, and Litlington was the focus for a three-day ‘Time Team’ television programme.

An Anglo Saxon glass beaker IDNO 1977.831 was featured as part of the BBC’s *History of the World in 100 Objects (In Your Area)*.

About 50 small wooden boxes of flint excavated in the 1960s by Charles McBurney at La Cotte de St Brelade in Jersey still remained at the Museum’s stores and were returned by Miss Taylor to Olga Finch, Jersey Heritage Curator of Archaeology.

Professor Nicholas Thomas

Nicholas Thomas completed a book, *Islanders: the Pacific in the Age of Empire*, which he had been working on with Leverhulme Trust support for some years. The five-year

AHRC-funded project he led on 'Melanesian Art', focussed on the collections of the British Museum, came to an end in June, with successful conferences involving a wide range of international participants. A multi-author publication is in press. He also edited *Hauaga: the art of John Pule* (Otago University Press), a study of a major figure in contemporary Pacific art, which was launched in New Zealand in June, coinciding with the opening of the artist's retrospective exhibition at the City Gallery, Wellington. He continues work with a group of New Zealand and UK-based art historians and anthropologists toward an ambitious new history of art in Oceania, and is co-directing, with Amiria Salmond, the ESRC-funded 'Artefacts of Encounter' project, focussed on early collections from Polynesia.

Artists in Residence

Dr Alana Jelinek

On 1 May 2009, Alana Jelinek began a 5 year part-time Arts and Humanities Research Council Creative Fellowship. The requirements of her post are to produce both academic and creative outputs which include exhibitions, museum interventions, academic papers and publications. The first year saw her deliver papers at various conferences including 'Sold Out' at Tate Modern, the Association of Art Historians annual conference and 'Recuperation' at Arnolfini Gallery, Bristol. The latter was published as 'Art, Activism, Recuperation' for the Arnolfini Journal series. Adopting her fictitious character, the BLACCXN PR guru, she delivered a paper for 'The Eye of the Storm' conference at Tate Britain. This paper informed one of the two interventions done at the Museum since 1 May 2009.

Throughout the AHRC Creative Fellowship, the area of research is the relationship between collections, collectors and the collected. The first year explored some of the economic and social underpinnings of such relationships with particular reference to neoliberalism, particularly through the exhibition-intervention, *The Archaeological story according to BLACCXN*. The second year revolved around an investigation of the museum site and its personnel through the participatory artwork and exhibition, *Tall Stories: Cannibal Forks*.

Mark Adams and Areta Wilkinson

The Museum hosted Mark Adams, the New Zealand photographer, as Artist in Residence, funded by the Leverhulme Trust. He spent three months working through material in the photographic archive and producing a range of images, testing approaches to the Museum, its collections, and its histories, particularly in relation to the founding Fijian collections. It is hoped that further funding will enable this project to be taken forward. Areta Wilkinson, a doctoral candidate in Maori Visual Arts at Massey University, who accompanied Mark Adams, was also Artist in Residence over the same period. She works in jewellery and installation and during her residency worked through Ngai Tahu (South Island) and other Maori collections, produced a range of work, and developed ideas for future research. Both artists were involved in various aspects of the Museum's outreach and education programmes during their time in Cambridge.

Exhibitions

Assembling Bodies: Art, Science and Imagination

Assembling Bodies continued to attract record numbers of visitors, including numerous specialist groups. The gallery has been used as a setting for conference and graduate seminars, artist and family workshops, family and community activities, public lectures and a dance performance “Towards the Embrace”.

A Teachers’ Guide for *Assembling Bodies*, with suggested links to the National Curriculum for primarily, secondary, and 6th form students, was developed by Dr Herle and Dr Elliott, with the assistance of Sarah Blakeney. The Teachers’ Guide was distributed to schools throughout the Cambridge region and is available via the exhibition website. A series of information sheets for individual objects as well as student worksheets are also available on the exhibition website for teachers to download as needed.

‘The Archaeological story according to BLACCXN’ by Alana Jelinek

This exhibition consisted of a series of interpretive labels placed in addition to the Museum’s extant panel texts within the Clarke Gallery of British and World Archaeology. Taking the opportunity of the imminent closure of the gallery to attempt a potentially volatile experiment, this artwork imagined what might happen if a fictitious global corporation, BLACCXN, sponsored the gallery and altered its interpretation and meaning.

Nothing was changed within the gallery’s displays other than the addition of some interpretive labels. The object of the labels was to create a fictional event to explore what might happen if an exaggeratedly large multinational corporation (BLACCXN) sponsored the museum and wrote its own interpretive text thereby creating a new bias to the interpretation of the collection. The labels controversially drew out some of the subtexts within the 30 year old display. It also linked Darwinian evolutionary theory to the neoliberal ideological project using the museum’s display to substantiate these propositions. This exhibition sought to address the problems of interpretation and collections using a highly controversial and potentially problematic device.

Sápmi: collections & connections from northern Europe

Between October 2009 and February 2010 former PhD student Dr Carine Durand curated, with Dr Elliott, a new display of the Museum’s Sami collections in the Maudslay Hall. This was a long-overdue refreshing of the existing ‘Lapland’ displays, and was prompted in part by the commissioning of a new Sami drum by Sweden-based artist Helge Sunna (2008.118). This drum had been commissioned to replace the historic Lule Sami divination drum (D 1914.88), owned by Trinity College and returned on long-term loan to the Ajtte Sami and Mountain Museum, Jokkmokk, Sweden, in 1998. This drum was brought back to Cambridge in 2008, and after consultation with Sami colleagues it was decided that all the Sami drums should be on display. The new exhibition, which occupies the former Lapland and Mediterranean and Middle East cases, is entitled *Sápmi: collections and connections from northern Europe*, and displays the drums alongside collections and photographs from Dr Ethel J Lindgren and Mikkel Utsi. In addition to

MAA staff, MPhil students Diana Marsh, Alexa Steinberg and Safet Hadzimuhamedovic contributed considerable time and assistance to the exhibition, and the team was assisted by Sami curators Inga-Maria Mulk and Anna Westman. The new displays were inaugurated in front of a large audience on 28 February 2010.

Bodies Exposed: Image and Identity

Bodies Exposed was a collaborative project between National Diploma Photography Students at Cambridge Regional College and the Museum of Archaeology and Anthropology Photograph Collections. The students responded through photography to the themes of art, science, and imagination explored in *Assembling Bodies*. They and their photographs questioned whether museums also reinforce or disrupt who we think we are.

The exhibition was co-curated by Dr Dudding and Julia Johnson of the CRC, and ran between 19 March and 10 April 2010.

Tatau: Samoan Tattooing/global culture

This exhibition consisted of seven large and dramatic photographs of Samoan tattoos, on the bodies of Europeans, New Zealanders, and Samoans themselves.

The project arose from a longstanding collaboration between Nicholas Thomas, the photographer Mark Adams, and a wider research group which had explored cross-cultural histories of tattooing in the Pacific and the West with AHRC and Getty Grant Program support over 2000-05. One of the project outcomes was a major exhibition of Adams' photographs of Samoan tattooing among Samoan migrants in New Zealand and among tattoo milieux in Europe, which was originated by the Adam Art Gallery in Wellington, New Zealand; it then toured six other institutions in New Zealand, Australia and Canada; it was on show for most of 2009 at the Museum of Anthropology at the University of British Columbia. On the completion of this tour the full set of some 40 photographs were gifted to MAA. While it is hoped that the full version of the exhibition may in future be toured further within Europe, a scaled-down version was mounted in the South Lecture Room over summer 2010. The opening programme featured a seminar, film-screening and launch of the linked book, *Tatau: Photographs by Mark Adams* by Sean Mallon, Peter Brunt and Nicholas Thomas (Te Papa Press, Wellington).

Tatau: Fenapasi 'oe Fepali/Tatau: Symmetry, Harmony and Beauty

Semisi Fetokai Potauine, a Tongan architect and artist trained at the University of Auckland, was awarded a prestigious Commonwealth Connections Residency by the Commonwealth Foundation in 2009 and came to the Museum as an artist in residence from April to July 2010. Semisi's formal and apparently abstract art explores Tongan design and aesthetic principles. During his time at the Museum he studied the collections and was particularly interested in a *povai*, a war club, collected on Captain James Cook's second voyage to the Pacific – one of the earliest Tongan objects to reach any European collection. The carving on this piece inspired a major sculptural work and a series of metal cut pieces, which were the foci of two absorbing ceremonial events, in mid-June and mid-July. With the support of the Arthington Davy Fund of Trinity College, 'Okusitino Mahina and Kolokesa Uafa Mahina-Tuai were able to visit the Museum for the

second event which featured a Tongan kava ceremony and a series of performances. Several pieces in the exhibition have either been acquired by, or gifted by the artist to, the Commonwealth Foundation, Trinity College, and the Museum.

Tall Stories: Cannibal Forks by Alana Jelinek plus Museum staff

This artwork was participatory and culminated in an exhibition display within the Maudslay Gallery. Staff at the Museum, from interns to front-of-house, technicians, researchers, curatorial assistants and academics were all invited to share what they knew about one of the many artifacts on display - the Fijian cannibal forks. They were also invited to learn how to make their own cannibal fork using traditional English green wood working techniques and indigenous British woods. Staff were filmed making their own cannibal forks and the finished video has an audio file with various 'stories' about the cannibal forks being recounted. Next to the video, which is shown on an old emac, there is a glass case with nearly 30 new 'cannibal forks' at various stages of refinement made by staff of the Museum. These are physically juxtaposed with the Museum's cannibal fork display. Like the first intervention, this artwork seeks to address the problems of interpretation, collections and museums.

Outreach and special events

Festivals

The Museum's contribution to the Festival of Ideas in October brought a large audience to a wide variety of events and activities. Philip Ball, chair of the Medical Artists Association, drew a capacity audience in the evening of 20 October for his talk on The History of Anatomical Illustration. On Saturday 24 October and Tuesday 27 October the Museum held drop-in events, activities and demonstrations for families inspired by the *Assembling Bodies* exhibition. In the evening of Tuesday 27 October, archaeological illustrator Jane Stanley gave a talk relating to her recent publication *A Brush With the Past*. In the evening of Wednesday 28 October, a contemporary dance performance took place in the *Assembling Bodies* exhibition. Sculptor Bonnie Kemske (who created the ceramic hugs in *Assembling Bodies*) and Dancer in Residence for Queens' College Adèle Thomson, along with members of the Queens' College Contemporary Dance Society worked with the Museum to create the special piece. Two booked workshops were held during the Festival - Comics as Autobiography. These workshops, one for young people and an evening session for adults, were organised and delivered with staff from Anglia Ruskin University. 'A Few of Our Favourite Things' talks by members of Museum staff took place every lunchtime during the period of the Festival. Prior to the Festival of Ideas, the Outreach Organiser took part in the University's Ideas in the Community events in community centres across Cambridge.

The Science Festival in March again attracted many visitors to the Museum. On Wednesday 10 March Ms Gunn gave a talk on the World Oral Literature Project to a large audience. For Science on Saturday on 13 March the Museum ran the 'Laboratory of Bodies' – activities based on the *Assembling Bodies* exhibition, including an opportunity to meet a phrenologist, tests to find out how 'civilised' they were and to measure their reflexes. On the lawn, members of the public took part in a session called 'Megaliths are Mega', where they could build a model of Stonehenge, dig in sandpits and fill in activity

sheets. Tuesday 16 March concluded the Museum's Science Festival with a 'Meet the Curator' tour of the *Assembling Bodies* exhibition.

The Festival of British Archaeology was celebrated in July, with lunchtime talks looking at various aspects of the Anglo Saxon world. On Saturday 17 July a full day of activities took place in the galleries and in a marquee on the lawn outside the Museum. Mick Gowar (children's author and poet based at Anglia Ruskin University) told traditional stories and a fashion show demonstrated some possible uses for Saxon jewellery.

Music in the Museum

Four concerts were held in the Maudslay Gallery during the year. Museum staff member Carl Hogsden, along with his brother Leon, played traditional English folk music on 14 October. Brazilian guitarist Ivan Vilela performed on 14 November. On 2 December Sahana Bajpaie sang traditional Bengali folk songs. Carl and Leon Hogsden returned to play another concert on 12 May, with Robert Brown. These concerts were partly funded by the Museum Libraries and Archives Council (MLA)'s Renaissance programme.

Other Outreach

In October an event was held for staff in the archaeology department to come into the Museum to view the improved facilities in the Keyser Workroom. In February the Museum hosted a drinks reception to mark the closure of the archaeology gallery prior to the material being removed.

Two art sessions were held in the Museum on Saturdays in February. Led by teachers from Arts and Minds, the Arts on Prescription workshops encouraged people who are mental health service users to look at the Museum's collection in new ways.

Two sleepovers were held during the year. The first of these was attended by 45 members of the 14th, 11th and 9th Cambridge Beaver Scouts in October; a second sleepover, for members of the public, took place in March. The March event was on an Anglo Saxon theme and included storytelling by Mick Gowar.

Two volunteers, Fay Blanchard and Janine Woods created a morning workshop for parents entitled "Can We Go Yet? Tips for Surviving family Museum Visits". This took place in October and was well attended. The participants used the galleries to practise activities that could be used in any museum or gallery. A small group of undergraduate students, along with staff from the Museum, organised a quiz – Animal, Vegetable, Mineral – on 25 November. Chaired by Dr Chippindale, a team of students and another of teaching staff from the Department of Archaeology attempted to identify mystery objects drawn from the Museum's collections. The eventual winners (the student team) won the Golden Trowel.

Over the summer, much additional evaluation work took place. Volunteers tracked and timed visitors in the *Assembling Bodies* exhibition, did exit interviews and meaning maps on various themes with members of the public. Temporary staff were funded through the Museum Libraries and Archives Council DDF Scheme. In March the Outreach Organiser led a focus group at the Scott Polar Research Institute, looking at the text for their redisplay.

Twenty artists participated in a specialist day workshop lead by Glenn Sujo from the Courtauld Institute of Art, 'Mind – Spirit – Body: Drawn to the Human', on 1 July, focusing on the *Assembling Bodies* exhibition and the anthropological displays. The

workshop was part of a larger programme based at Kettles Yard and involving the Fitzwilliam Museum.

Twelve CHYPPS (Children and Young Peoples Participation Service) sessions took place this year – two in Ely and ten in parks and recreation grounds across Cambridge city. These sessions were able to go ahead thanks to funding from the MLA's Renaissance programme and by a grant from the University Museum Development Officer's Community Learning and Outreach Fund.

The MAGIC 3 (Museums and Galleries in Cambridge 3) project continued, with the Outreach Organiser visiting local schools, observing classes and meeting teachers. An INSET session was held in the Museum looking at the *Assembling Bodies* exhibition, this was part of a series across all the embedded museums of the University. Although the turnout was disappointing (as it was at almost all the museums), the feedback was extremely positive and some good contacts were made. In June four PGCE students from Homerton College worked on trails and workshops for Key Stage 2 pupils as part of their course.

MAA was again involved with the Young Carers' Project organised by Miss Sarah Campbell at Kettle's Yard. A group of Young Carers made short films in the galleries, using objects as their inspiration. The young people also filmed in Kettle's Yard and the Museum of Zoology. The film is due to be premiered at the Arts Picturehouse in Cambridge in October 2010. This project was partly funded by the MLA's Renaissance programme, by a grant from the University Museum Development Officer's Community Learning and Outreach Fund and by D'Oyly Carte.

The Museum again provided tours for Open Cambridge and Alumni Weekend in September. Mr Peter Rooley led four fully booked tours for Open Cambridge looking at the Museum building as history. Dr Dudding and Dr Elliott spoke to alumni on the *Tatau* and *Assembling Bodies* exhibitions respectively. These tours were also fully booked.

Miss Taylor and Miss Harknett continued their work as leaders for the Cambridge Branch of the Young Archaeologists Club, assisted by archaeologists from two local archaeology units.

The Outreach Organiser led tours and taught handling sessions for primary and secondary schools, both in the Museum and off-site. She also led drop-in workshops in local villages promoting the Museum and its collections and continued her monthly visits to the David Clark Ward at Fulbourn to lead object handling sessions. The Personal Histories Panel tea took place in the Museum galleries, as in previous years. Miss Harknett presented a talk to the University's Rising Stars panel, on the volunteering opportunities in museums. Storyteller Ben Haggerty told ancient stories to a family audience in the Museum during the school half term holiday in May. In July a pilot session was held working with the National Education Trust, the Communications Office and St Johns Library. Pupils from five local primary schools took part in a discussion about archaeology and Egypt, followed by practical mummification session.

The Outreach Organiser represented the Museum at several University meetings, including: Working with Schools, the Communications Forum, joint museums planning meetings, and the Festival of Ideas and Science Festival co-ordinators' meetings. In addition, the Outreach Organiser attended local Cultural Olympiad meetings and county education officer meetings. Miss Harknett and Miss Gunn spoke at the National Association of Interpretation international conference in Queensland, Australia. They

presented a paper on the recent evaluation work at MAA. Miss Harknett attended a Campaign! Make an Impact training session at Colchester Castle in May.

Visitors

Research visitors

Archaeology

Research visitors studied these collections:

UK	35
Europe	9
Africa	18
Americas	15
Asia	5
Australasia/Oceania	<u>1</u>
<i>total</i>	83

These 83 research visits represented 105 research days.

The researchers came from the following places:

	<i>universities</i>	<i>museums</i>	<i>other</i>
UK	59	1	6
Europe	9	1	2
Americas	0	0	1
Australia/Oceania	2	0	1
Asia	<u>1</u>	<u>0</u>	<u>0</u>
<i>total</i>	71	2	10

Anthropology

Research visitors studied these collections:

Europe	0
Africa	4
Americas	1
Asia	5
Australasia/Oceania	34
Comparative	5
Museology	<u>4</u>
<i>total</i>	53

These 53 research visits represented 80 research days.

The researchers came from the following places:

	<i>universities</i>	<i>museums</i>	<i>other</i>
UK	8	1	7
Europe	1	0	1
Africa	4	0	0
Americas	2	0	0
Asia	2	2	1
Australia/Oceania	<u>5</u>	<u>5</u>	<u>14</u>
<i>total</i>	22	8	23

Photographic collection

In the photographic collection 40 research visits represented 44 research days.

The researchers came from the following places:

	<i>universities</i>	<i>museums</i>	<i>other</i>
UK	16	0	4
Europe	2	2	0
Africa	0	0	0
Americas	1	0	0
Asia	1	1	4
Australia/Oceania	4	3	2
<i>total</i>	24	6	10

Paper Archive

In the paper archive 27 research visits represented 34 research days.

The researchers came from the following places:

	<i>universities</i>	<i>museums</i>	<i>other</i>
UK	14	3	4
Europe	0	0	0
Americas	0	0	0
Asia	3	0	0
Australia/Oceania	1	1	1
<i>total</i>	18	4	5

World Oral Literature Project

Research visitors to the World Oral Literature Project:

Europe	3
Asia	2
<i>total</i>	5

In addition to research visits mentioned elsewhere in this Report the following visits are of particular note:

The Peru Study Group continued to meet every two months, studying the structure of Peruvian textiles held by the museum and experimenting with copying the weaving processes. The Andean textiles were also studied by Dr Penny Dransart from the University of Wales, Lampeter in the Michaelmas Term, as a Visiting Fellow at the Centre for Research in the Arts, Social Sciences and Humanities at the University of Cambridge (CRASSH). Dr Chris Carter from Australian National University looked at material from Arica, Chile.

Lecturers from the University's Institute of Continuing Education at Madingley Hall continued to bring their archaeology students to the Keyser Work Room for practical sessions, and Dr Terry Hopkinson brought his students from Leicester University to study stone tools from the Palaeolithic.

Dr Richard Bussman spent six months at the Museum as Post-doctoral Feodor Lynen Fellow (Alexander von Humboldt Foundation) at the McDonald Institute for Archaeological Research, Cambridge University, continuing his research on the clay seals from Hierakonpolis in Egypt.

Members of the Pewter Society came to the Museum for a Study Day in July, with a particular interest in the collection of Roman pewter.

On 27 October 2009, Dr Herle and MAA staff hosted a visit from their Royal Highnesses Prince Ugyen Wangchuck and Princess Eeuphelma Wangchuck of Bhutan, accompanied by Ambassador Yeshey Dorji of the Permanent Mission of Bhutan to the United Nations, his daughter, and John Davey, representative of the Consul General of Bhutan to the UK. The Prince and Princess were delighted to see images of their great-grandparents dating back to the 1930s, recognising people, places and events within the photographic collection. The archive of over 6,000 photographs, plus films and royal gifts were amassed by Frederick Williamson and his wife Margaret, who were befriended by the King and Queen of Bhutan while Williamson was on official duty in the Himalayas.

Dr Herle and Ms Hand welcomed a Torres Strait Islander delegation that visited MAA in September with representatives from the Australian High Commission. Seven visitors examined Torres Strait objects, photographs and archives originating from the 1898 Cambridge Expedition and discussed ongoing collaborative projects with MAA involving Islander drawings and photographs.

Public Attendances

The annual number of public visitors saw a 9% decrease over the previous year, a total of 64,745 being recorded. This reduction in numbers was to be expected following the de-installation of the ground floor archaeology gallery which started during February with the gallery finally closing to the public in April.

Acquisitions

Donations – Anthropology

Ms Jane Carpenter, model of a sailing chart from Micronesia, (2009.18)

Dame Professor Marilyn Strathern, contemporary artworks and prints from New Guinea (2009.21-46)

Ms Anita Herle, Northwest Coast print by Susan Point (2009.90)

Unknown (old donation, not previously registered), Hippocamp charm from Italy (2009.91)

Donations – Archaeology

Unknown (old donations, not previously accessioned):

 sword from Lebanon which had been returned from conservation at UCL (2009.1)

 7 rings, beads and weights found in the Beck Bead collection and previously unaccessioned: 2009.2 – 8

 worked flint from the Teaching Collection and beads from the Beck Collection (2009.9-17; 2009.19-20)

 sherds and a bead from Tobago (2009.47-49)

D. Garrod, (old donation not previously accessioned) shells from Ras El Kel, Lebanon (2009.50-72)

J. Carlin: handaxes and cleavers collected in 1957, Kalambo Falls, Zambia (2009.75-89)

Donations – Photography

Thalia Polak: 135 postcards with accompanying album from Charles and Brenda Seligman to their children, circa 1910 – 1914. (P.109766 – P.109901)

Michael Archer: Approximately 6000 photographic negatives and prints taken by William and Mildred Archer in Naga and Santal Parganas, India, circa 1930s – 1940s.

Purchases

Two major works by Australian artist Brook Andrew (1970-). *The Island I* and *The Island II* (both 2008, mixed media on Belgian linen, 250 x 300 cm) were purchased from Tolarno Galleries, Melbourne, with the support of The Art Fund and the V&A/MLA Purchase Grant Fund. (2009.73-4)

Loans

New loans

The extensive loan of material from the three voyages of Captain Cook to the exhibition 'James Cook and the Exploration of the Pacific', travelled from the Kunst und Ausstellungshalle Bonn to the Kunsthistorisches Museum (Museum of Ethnology), Vienna, Austria, and will travel to Bern in October.

Three Kauga coppers donated by Prof. Dame Marilyn Strathern travelled to the Double Visions: Contemporary Art from Papua New Guinea exhibition at the Kirkcaldy Museum and Art Gallery and then onto the Gateway Gallery at the University of St Andrews.

Pottery from Litlington Roman Cemetery was taken to Litlington for two one-day sessions: first for a day of filming a Time Team television programme and later for an extremely popular and well-organised Open Day held in the local church.

Some of the pottery from Great Chesterford Roman Cemetery was taken to the school in Great Chesterford for a well-attended Open Day, with visitors welcomed by school children dressed in togas and laurel wreaths.

Continuing on long-term loan

The Science Museum London, biomedical floor of Wellcome Wing: Musquakie hair ornament, North American drum and necklace, and a Samoan club.

National Maritime Museum Cornwall: Maldives material in Startline Gallery

Bankfield Museum, Calderdale Council: Albanian Jewellery in a display on the life of Edith Durham

Saffron Walden Museum: Pacific weapons and a New Zealand tiki

Archaeological material from Buckinghamshire remains on loan to the Old Gaol, Museum of Buckingham.

A medieval dagger, (MC 1899.298) remains on loan to the National Museum of Ireland in Dublin in their permanent exhibition Medieval Ireland.

The long term loan of a poll axe (1948.1708) to the Royal Armouries at Leeds was renewed until February 2013, and permission was given for it to be transferred to a temporary display at Colchester Castle Museum from July 2010 to January 2011.

A Roman tombstone (D 1970.10) remains on loan to Reading Museum Service.

The “Sweet Track” jadeite axe (1980.1098), “god dolly” wooden figurine (1968.6) and Meare Heath bow (1961.218) have been taken to Taunton in Somerset for long term loan to the new Somerset County Museum, opening in the summer of 2011.

Transfer of Title

During the 1920s and 1930s Morton Nance made and donated to the Museum a collection of 85 model anchors or killicks through H.H. Brindley. These have been on loan to the National Maritime Museum, Greenwich, since 1940 with little associated paperwork. They were divided between the Archaeological and Anthropological collections in the Museum, with 44 objects held by Anthropology and 41 in Archaeology. Following detailed discussions regarding the significance of the material to the NMM, in March 2010 the following items were permanently transferred to the NMM:

1921.1132; 1921.1133; 1921.1135; 1921.1136; 1921.1137; 1921.1138; 1921.1139;
1921.1140; 1921.1141; 1921.1142; 1921.1143; 1921.1144; 1921.1145; 1921.1146;
1921.1147; 1921.1148; 1921.1149; 1921.1151; 1922.501; 1922.426; 1922.427; 1922.428;
1922.497; 1922.498; 1922.499; 1922.500; 1924.695 A-F; 1926.1; 1926.2; 1926.3; 1926.4;
1926.5; 1926.6; 1926.7; 1926.8; 1926.9; 1926.10; 1926.11; 1926.12; 1926.13; 1926.14;
1926.15; 1926.16; 1926.17; 1926.18; 1926.19; 1926.20; 1926.21; 1926.22; 1926.23;
1926.24; 1926.25; 1926.26; 1926.27; 1931.284; 1931.285; 1931.286; 1931.287; 1931.288;
1931.289; 1931.290; 1931.291; 1931.292; 1932.1; 1932.226; 1932.227; 1932.228;
1932.229; 1932.230; 1932.231; 1932.232; 1932.233; 1932.234; 1932.235; 1932.236;
1932.237; 1933.535; 1933.534; 1935.979; 1939.501; 1939.502; Z 7027.

1939.506, part of the Lethbridge collection, was returned to MAA.

1921.1150 has not been located at NMM or MAA and remains outstanding.

Staff List

For the year under review the staff of the Museum were as follows:

Director & Curator: Professor N.J. Thomas BA, Ph.D, FAHA, FBA
Senior Curator (World Archaeology): R.B. Boast BA, MA, Ph.D
Senior Curator (Anthropology): A.C. Herle BA, MPhil., PhD, FRAI
Senior Curator (British Archaeology): C.R. Chippindale BA, Ph.D, MIFA, FSA
Isaac Newton Trust Curatorial Research Fellow M.J. Elliott MA, Ph.D (from 1 October)
Outreach Organiser: S-J. Harknett BSc., MA
Manager, Photographic Collections: J. Dudding MA, Ph.D
Curatorial Assistant (Archaeology): A. Taylor BEd., MA
Curatorial Assistant (Anthropology): R. Hand BA MA
Administrator: W.M. Brown
Senior Computing Technician: J.M. Dawson BSc.
Accounts Clerk/Clerical Assistant: E. Haslemere BA, MA, Ph.D
Head of Workshop & Conservation: M.B. Buckley
Workshop Assistant: M.H.W. Miller
Head Attendant: S. McGrath-Thompson BA
Attendants (part-time): W. Craig BA (until 30 September); J. Norman BA; P.M.E. Rooley MA; M.E.S. Abreu-Jaffe BA (until 30 June)
Research Associate: J.A. Adams MA, Ph.D (until 19 March)
Research Associate E.J. Bonshek MA, Ph.D (until 16 July)
Research Associate: L. Carreau MA, PhD (from 1 June)
Research Associate: C.D. Hogsden (BA) (from 5 April)
Research Associate: M. Jessop BA, MA, PhD (from 1 April)
Research Associate: M. Turin MA, Ph.D
Research Assistant: I.L. Gunn BA, MPhil
Research Assistant: S. Guha BA, MA, PhD (from 28 June)
AHRC Fellow in the Creative & Performing Arts: A. Jelinek MA, Ph.D
ESRC Post Doctoral Research Fellow: C.L. Joy MA, Ph.D
Honorary Assistant Curator (American Archaeology): M.H. Harris AB, MA

Additional short-term and temporary members of staff were employed to assist on specific projects or to cover the Museum galleries, as follows:

E. Andrea BA; P. Bence BA, MA; E.C. Blake BA, MPhil.; S. Blakeney BA, PGCE; L. Carreau MA, PhD (18 January-31 August); J. Davies; Z. Davies (until 31 May); A. Finesilver BSc. (until 4 June); H. Ivory BA, MPhil, MLitt; L. Jaffe BA; E.Mitchell BA, MA; E.R. Raddatz BA, MPhil. (until 4 June); B.P.Rinvolucris BA: K Rivadeneira (from 27 July); M.H. Rouse MA (24 February–30 September), G.A. Rusak (from 1 September); J. E. Sanford; M. Sevink-Wincomb BA, PGCE; A.B. Spizewska (until 4 June); L. Tan BA, MA (until 4 June)

Publications

- Srinivasan, Ramesh, Katherine M. Becvar, Robin Boast, and Jim Enote. 2010. Diverse knowledges and contact zones within the digital museum. *Science, Technology, and Human Values*, 35(5): 735-768.
- Srinivasan, Ramesh, Robin Boast, J. Furner and Katherine Becvar (2009) Digital museums and diverse cultural knowledges: Moving past the traditional catalog. *The Information Society*, 25(4).
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