

The Faculty Board of Archaeology & Anthropology presents to the University the 123rd Annual Report of the Museum of Archaeology & Anthropology, for the academical year 2010–2011

**maa**  
museum of  
archaeology &  
anthropology

The Museum Committee met three times during the year under the chairmanship of Professor Henrietta Moore



The new front door of the Museum, designed by architects R H Partnership, opening onto Downing Street with the newly installed display cases visible inside.

## Overview

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The academic year 2010-11 was a productive and very demanding one for Museum staff. Its focus was a redevelopment project that we had worked towards since 2006 with a range of major research initiatives and curatorial activities proceeding in parallel with it.

Redevelopment funding had been finally confirmed in February 2010, regular project meetings had largely resolved specifications, and the downstairs archaeological displays were de-installed over the early summer, while the Museum's first and second floors, including the widely acclaimed *Assembling Bodies* exhibition, remained open until early November 2010.

The project's focus has been the creation of a new public entrance on Downing Street, which both practically facilitates and expresses MAA's ambition to show its collections to the widest possible audiences, and, together with other University museums, provides a public gateway into the world-class research undertaken by Cambridge scholars. Essential to better public access, however, was a full refurbishment of the ground floor. In place of dated archaeology displays, we will have an attractive reception area, shop, and a large case introducing the museum and its collections. A new gallery dedicated to the archaeology of Cambridge occupies roughly a quarter of the floor. The remaining space is taken up by the Li Ka Shing Gallery, which will become the Museum's space for the temporary exhibitions previously mounted on the second floor. The second floor in turn becomes the venue for the permanent archaeology display. The project also, however, included important environmental improvements; the ventilation system was replaced and the roof lantern reglazed. The importance of these less visible aspects of the programme cannot be overemphasized, as they enable vital aspects of collections care to match twenty-first century standards.

Though complexities in the treatment of flooring, in particular, extended the building work schedule, all work was completed over the summer and the site handed back to Museum staff in September 2011. The new entrance is impressive and the transformation of the ground floor spectacular. We now have light-filled galleries responsive to the historic architecture, with a contemporary feel apt to the innovative research environment and the experimental edge of the Museum's curatorial programme.

In parallel with building work, and in close collaboration with our designers, At Large, new permanent and temporary exhibitions have been under development. Christopher Chippindale gave the Cambridge archaeology display a strong start, conceptualising a gallery dedicated to the story of the town and University – enabling MAA to present a 'museum of Cambridge' to both local audiences and tourists. The development of the gallery was taken forward by a team including Christopher Chippindale, Sudeshna Guha, Imogen Gunn, Sarah-Jane Harknett and Mark Elliott, who refined object selections and mocked up cases to an increasingly intense schedule over the latter part of the academic year. Mark Elliott led the development of an introductory case, while Robin Boast led work toward an interim, experimental archaeology display, which will occupy the second floor while funding is sought for a fully-researched redisplay. Anita Herle has led work towards a new introductory section for Anthropology in the Maudslay Hall, while Nicholas Thomas and Mark Elliott have curated the first temporary

exhibition, 'Gifts and Discoveries', for the Li Ka Shing Gallery. These exhibitions will be installed over coming months; re-opening events are scheduled for late May 2012.

The year was also a demanding one because of a major administrative reorganisation. Following the General Board's Social Sciences Review, a new Faculty of Human, Social and Political Sciences has been created, and the former Faculty of Archaeology and Anthropology reformed as a Department within it. The Departments of Archaeology, Biological Anthropology, and Social Anthropology have been reconstituted as Divisions within the new Department; for administrative purposes the Museum is a fourth division. The Museum's governing body, the Museum Committee, is now a committee of the Department of Archaeology and Anthropology, and the Head of Department, Professor Nick Mascie-Taylor, is an ex-officio member. Time-consuming as redevelopment and reorganisation have been, a great deal else has been going on within the Museum. More detailed information on many of these activities will be found elsewhere in this Report but some significant achievements are outlined below.

Funding from Museum Friends and Patrons has supported the publication of an attractive overview of the collections, *Gifts and Discoveries: the Museum of Archaeology & Anthropology, Cambridge*. The book will be launched in late November 2011 and will be tremendously valuable as a fundraising tool and an expression of the institution's identity, as well as a handy point of access for the wider public.

Professor Ruth Phillips, Canada Research Chair at Carleton University, and one of the most stimulating and respected commentators in contemporary museology, delivered the second Von Hugel Lecture, 'Museums and the Multicultural Modern' in May 2011.

An application to the Arts & Humanities Research Council (AHRC) for a major collaborative grant with the University of East Anglia had been successful and will support research on the Museum's founding ethnographic collections from Fiji.

Several grants were received from the Art Fund and the V&A Purchase Grant Fund to acquire new works, particularly a major painting by Polynesian artist, John Pule, *The Shining Land*, a contemporary reflection upon early contacts and the voyages of Captain Cook. The Museum's application to the Art Fund's RENEW programme brought an award of £100,000 to enable MAA to build a collection of prints from Australia, Canada, and South Africa.

Dr Khadija Carroll took up her Royal Society/British Academy Newton International Fellowship in January and during the year a further Newton International Fellowship for 2012-13 was awarded to Dr Damian Skinner, formerly of Victoria University, Wellington, New Zealand. These postdoctoral awards to international applicants are exceptionally competitive and it is remarkable that an institution as small as MAA has put forward two successful candidates in succession. In September Dr Elizabeth Cory-Pearce took up her Leverhulme Trust Early Career Fellowship.

## Staff

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Early in the year under review the Museum received the sad news of the death on 11 October 2010 of Peter Gathercole aged 81. Peter had been Curator of the Museum during the years 1970 to 1981. Many members of staff hold fond memories of Peter from his time as Curator and from his continuing contact with the Museum during the intervening years and a number attended a special memorial service held at Cambridge Crematorium in early November, followed by a reception at Darwin College.

Anita Herle took sabbatical leave during Lent Term 2011.

Charlotte Joy took maternity leave from February, returning in September to complete the final two months of her ESRC Postdoctoral Fellowship.

In September Elizabeth Cory-Pearce arrived to take up a two-year Leverhulme Early Career Fellowship.

During the year Imogen Gunn was appointed Curatorial Assistant in Archaeology, replacing Anne Taylor, to whom the Museum bade a warm farewell in November 2010. Imogen took up her new post from January 2011.

With the award of the AHRC funding to support the research project on Fijian Art in collaboration with the University of East Anglia, Lucie Carreau was appointed Research Associate and moved across from the ESRC-funded *Artefacts of Encounter* project in May. Julie Adams moved to the Museum from the National Museums of Scotland to replace her on *Artefacts of Encounter* in July.

Once transitional funding provided by the School of Humanities and Social Sciences for the Outreach Organiser post ceased at the end of October the continuation of this fundamental Museum role was financed from a variety of different non-University Chest sources including the Museums Libraries and Archives Council Designation Development Fund, Arts Council East (to support work related to the *Assembling Bodies* exhibition), and the Museum's Crowther-Beynon Trust Fund. At the time of writing this Report funding is confirmed until the end of June 2012 but securing long-term funding for the post remains a key objective.

Since July Mark Turin has been co-located in the Museum and at Yale University, USA, as an independently-funded full-time Research Associate and Director of the World Oral Literature Project. Imogen Gunn resigned from her post as Research Assistant with WOLP in December 2010 in order to take up her permanent post in the Museum as Curatorial Assistant in Archaeology. Ms Eleanor Wilkinson, who was previously involved in researching Egyptian collections at the Museum, worked as a consultant from September 2010 as a part-time (80% fte) Collections Assistant, remunerated by an independent WOLP sponsor. Ms Wilkinson became a full-time Research Assistant to the project on the University of Cambridge payroll from July 2011. Miss Claire Wheeler was employed as full-time Collections Assistant to WOLP in January 2011 and subsequently as Research Assistant to the project from April 2011.

When Dr Sudeshna Guha's Research Assistant role working on the redevelopment project funded by the Museums Libraries and Archives Council DDF grant came to an end in March she transferred to the EC European Collected Library of Artistic Performance (ECLAP) project.

Ms Sara Brown was employed as a Temporary Collections Assistant with effect from February to support the work of the Anthropology section.

With the closure of the Museum to the public from early November the contracts of part-time gallery staff employed on a temporary hourly basis came to an end. Permanent part-time Gallery Attendants were redeployed on other tasks within the Museum: assisting with conservation, supporting the work of the Archaeology section, and with checking and sorting documentation in the paper archive.

Throughout the year a number of additional staff members were employed through the University's Temporary Employment Service to assist with various aspects of the Museum's work: Sara Brown, Thomas Brown, Heather Donoghue, Sean Durman, Kieron Flaherty, Sarah Jackson, Rebecca Proctor, Emma Smith, Christos Tsirogianis and Remke van der Velden.

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 studentships, work experience placements and by volunteers without whose efforts the activities of the Museum would be seriously curtailed. It should be noted, however, that with the closure of the Museum the actual number of volunteers and work placements was significantly lower than in previous years.

Mr Charles Rowland-Jones continued his valuable work on the Beck Bead Collection until the redevelopment necessitated the suspension of his volunteering. Ms Gunn looks forward to his return once the museum reopens. Ms Sarah Blakeney provided valuable assistance in bringing CMS records for recent accessions from archaeology and the archives up-to-date. Lana Askari, Museum Studies from the University of Utrecht, worked on the redevelopment with Mark Rogers.

Other volunteers during the year included: Heather Donoghue, Meadhbh Mclvor, Ben Paites, Yu Qiu and Remke van der Velden.

### **Administration and Finance**

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Following the HEFCE Review of University Museums and Galleries funding for MAA was confirmed at £175,000 for the financial year 2010-11, with a subsequent eligibility review confirming that this level of funding would be held during 2011-12. As in previous years additional central University support enabled Museum activities to be maintained at levels achieved under previous core funding arrangements.

In recognition of the additional pressures placed on administration and accounting activities in the Museum during the period of redevelopment the School of Humanities and Social Sciences approved short-term funding to extend Elizabeth Haslemere's Accounts Clerk post from 80% to full-time until end July 2011 in the first instance. A further period of funding has subsequently been agreed which will allow this full-time arrangement to continue until the end of July 2012. Despite this an ongoing and demanding programme of activity frequently places the Museum's administration infrastructure under considerable strain.

## **Grants and Donations**

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Boast, R. National Science Foundation (Assemblage and Diversity: Emergent and Adaptive Systems Across Diverse Expert Communities, USA – CI) \$18,000

Herle, A. Arts and Humanities Research Council, Co-investigaor with Professor Steven Hooper Director of the Sainsbury Research Unit, University of East Anglia. *Fijian Art: political power, sacred value, social transformation and collecting since the 18th century* (2011- 2014) £644,933

Herle, A. Australian Research Council, Partner in an international Research Project led by Dr Jane Lydon of Monash University. *Globalization, Photography, and Race: the Circulation and Return of Aboriginal Photographs in Europe* (2011-2015) \$16,000 (Total \$1,040,000)

Turin, M. The Chadwyck-Healey Charitable Trust, Dr Laura Appell Warren & Dr John Warren and additional smaller private donations. *World Oral Literature Project*. £76,174

In addition to the above several smaller grants and donations were received during the year in support of different projects, including £2690 from Cambridge City Council to assist with year-round Saturday morning opening. Following public closure in November the City Council agreed that this funding could be used towards taking the collections out into the local community.

Subscriptions and donations received from Friends and Patrons of the Museum and the Von Hugel Group totalled £10,156.55.

## **Crowther-Beynon Fund**

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Because of the pressing needs of the redevelopment project and the shortage of funds the majority of Crowther-Beynon 2010-11 income was allocated towards redevelopment and no external grants were awarded during the year. Smaller additional allocations were made from the Fund to support the core activities of the Museum.

## **Maintenance and Development**

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### **Building works**

During the year under review the focus of building work in the Museum was the major refurbishment project to provide a new public street entrance and refurbish the ground floor gallery, including the creation of the new Li Ka Shing temporary exhibition gallery. The project also upgraded environmental conditions throughout the Museum galleries, which included reglazing the roof lantern and installing a new heating and ventilation system, the latter necessitating the construction of a new mezzanine plant room above the stairs leading to the Keyser Hall and the conversion of a former third floor storeroom into a plant room. The £1.8 million building works project was managed by University Estate Management employing a design team which included architects R H Partnership, services engineers Roger Parker Associates, structural engineers Andrew Firebrace Partnership and Cost Managers Northcroft Construction Consultants. The building works contractor was SDC Construction Group, Bedford. Exhibition designers At Large were employed to develop the new displays.

No other major developments or building works were carried out during the year

but the University's Estate Management Service undertook ongoing maintenance and repair work in the building, including concealing services and redecorating the main stairwell. The latter represented an important improvement to the building as the staircase provides the only public access from the refurbished ground floor space to the upper galleries. Estate Management also carried out ongoing repairs to the roof at the Museum's external store but the conditions in that section of the store continue to give serious cause for concern.

### **Workshop**

During the year Matt Buckley, Head of Conservation and Workshop, was heavily involved in various aspects of the redevelopment project liaising with the architects, contractors and others involved on existing services in the building and on conservation issues related to the refurbishment. As work on the new displays progressed the Workshop became increasingly involved in mount making for the exhibits.

In addition the Museum Workshop continued to play an important role in maintaining the fabric of the building, liaising as necessary with Estate Management and independent contractors. Other Workshop tasks undertaken during the year included assisting with the checking, packing and transport of material sent on loan to other institutions.

### **Conservation**

The redevelopment project necessitated a concerted programme of assessment and conservation work on objects identified for re-display. At the same time essential remedial work was carried out on a number of objects from both the archaeology and anthropology collections. Assistance with conservation work on some archaeology objects was provided by Peter Rooley.

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

### **Documentation, collections management and website**

During the year Robin Boast, with the assistance of Jon Dawson, continued to develop the 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. A new Management based CMS is reaching the final stages of development and testing. During the year, Dr Boast handed over the management of the CMS to Dr Chippindale.

The Museum website recorded 225,379 page views during the year.

### **Photographic Collections and Studio**

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A project begun in 2010 to condense and consolidate the Photographic Collection stores was finished, with over 30,000 photographs re-located and their records updated. During the process a large number of unaccessioned material was identified, including Northcote Thomas prints from Australia (P.109920.NWT – D.110097.NWT) and Baron von Hügel's photographs from the Flinders Petrie Excavations, Egypt, in 1900 (P.114675.VH – P.114694.VH). Steps have been taken to accession and catalogue these photographs.

The photographic studio was greatly utilised in the preparation of imagery for the *Gifts and Discoveries* publication, along with over 300 photographs for a forthcoming MAA

Highlights website, and photography of objects shortlisted for display in the Museum's new galleries.

## **World Oral Literature Project**

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The World Oral Literature Project is a Museum-affiliated global research initiative that documents and disseminates endangered oral literatures before they disappear without record. Directed by 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 now disbursed close to £80,000 in 20 fieldwork 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. Fieldworkers deposit copies of their catalogued recordings and transcribed data with the World Oral Literature Project for responsible preservation, archiving and dissemination, and also distribute data to the community of origin for use in educational programmes and cultural revitalization. See <[www.oralliterature.org/grants](http://www.oralliterature.org/grants)>.

The Project continues to receive unsolicited recordings and heritage collections from scholars around the world, and now hosts 20 collections on the website with well over 60 hours of video, audio and analysed oral literature from six continents and 15 countries. The Project's tiered-access digital repository 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](http://www.oralliterature.org/collections)>.

Collections of endangered oral traditions and videos of Project lectures and workshops are additionally hosted on the University of Cambridge Streaming Media Service, with over 55,000 views in total, see for example <<http://sms.cam.ac.uk/collection/1093127>>.

In December 2010, the Project launched an innovative free public database comparing levels of language endangerment from three different data sets, in collaboration with William Sutherland, Professor of Conservation Biology at Cambridge, with funding from the British Academy. See <[www.oralliterature.org/database](http://www.oralliterature.org/database)>.

In addition, the Project published its fourth occasional paper, on the subject of the relationship between oral literature, the written word and technological developments; continued the partnership with the Cambridge-based Open Book Publishers for monographs on oral literature (notably working with renowned anthropologist Professor Emeritus Dame Ruth Finnegan on the republication of her out-of-print classic *Oral Literature in Africa*); organised five public lectures at Cambridge by visiting scholars, and co-hosted a well-attended workshop in 2011 in partnership with the Britain-Nepal Academic Council. All publications and presentations are available on our digital repository for free public access without registration: <[www.dspace.cam.ac.uk/handle/1810/224350](http://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. Miss Wheeler gave a short presentation and participated in activities related to endangered



cultures for a group of Young Carers at the MAA in 2011. Dr Turin continued to supervise MPhil students in Social Anthropology, and has been teaching at Yale University since August 2011.

The World Oral Literature Project continues to receive widespread international media coverage, online and in print, including in *The Daily Telegraph*, *the Chronicle of Higher Education*, *BBC Radio 5 Live*, *BBC Radio Wales*, *BBC World TV*, *BBC World Service Radio* (all 09 December 2010), *The Fyne Times* and *The Advocate* (12 December 2010), *The Hindu*, *The Calcutta Telegraph*, *The Asian Age* and *BBC Radio Three Counties* (13 December 2010), *Times Higher Education* (16 December 2010), South Africa's *Sunday Times* (01 January 2011), *Guardian Education* (22 February 2011), *The Hindu* (23 February 2011), *RTÉ Radio 1's Mooney Show* (19 March 2011), *BBC Radio Three Counties* (21 April & 03 June 2011) and *Illustration magazine* (July 2011). The Project also featured on the website of the BBC's flagship series *The Human Planet*, for which Dr Turin was a consultant. Social network pages were developed and are regularly updated to enhance the Project's engagement with the general public. The Project took part in the Endangered Languages Open Day at the School of Oriental and African Studies (SOAS) on 13 March 2011, and produced and distributed new brochures and leaflets about its activities and fundraising.

## **Curatorial and Research Activities**

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### **Dr Robin Boast**

Robin 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 continued 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 5 other museums in the US into a bespoke local knowledge system. A new phase of this research extending the network into other expert communities also commenced this year with a new round of funding from the National Science Foundation.

Dr Boast has also begun work with colleagues at Flinders University and the University of South Australia, Adelaide, on *Negotiating a Space in the Nation: The Case of Ngarrindjeri*. This research is funded by the Australian Research Council Discovery Project.

Work continued with Sudeshna Guha on the European Collected Library of Artistic Performance (ECLAP) project.

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

Dr Boast gave talks at the Allard Pierson Museum, Amsterdam (*What's so radical about that? Decentralising and distributing the archive*. Virtual Museum Network Amsterdam Meetup, Allard Pierson Museum, Amsterdam, 1 July), and at the Pitt Rivers Museum (Pitt Rivers Museum Seminar, *Autoethnography: The Forgotten Feature of the Contact Zone*, 11 February). He also gave a public lecture for the Cambridge Society (*Every Object Tells a Story? On-line Galleries in the 21<sup>st</sup> Century*, Cambridge Society, 19 February). He took part

in an online interview (by Jussi Parikka). Creative Technology Review.  
(<http://createtalk.libsyn.com/the-creative-technology-review-11-conference-envy-inc-interview-with-robin-boast->).

### **Dr Christopher Chippindale**

Christopher Chippindale's research activity centred on developing «Prehistoric Picture Project» co-directed with Dr Frederick Baker of the University of St Pölten, Austria and Visiting Fellow in the Museum. Two of several advances in the study followed directly from fieldwork in Valcamonica. Strong and distinctive echoes were identified at a famous group of three singular rock-art sites of Copper Age date: this is the first reliable demonstration in the Alps of an archaeo-acoustic aspect to prehistoric rock-art. Following the project's developing interest in 3-dimensional graphics, a sample set of rock-art figures were recorded with a high-quality laser scanner. The standard recording methods for rock-art, ones we call 'classic', seek the best 2-dimensional record, but in reaching towards that, they lose the 3-dimensional element which is thereafter underdeveloped in research. The laser scanning has proved its worth by decisively resolving the form and identity of a key figure; this is the first time to our knowledge that laser-scanning has made that advance in studying European rock-art. The benefits of collaborating with new research in digital graphics, united by their both being involved with pictures is proving valuable, and the collaboration with both the University of St Pölten and with the Bauhaus Universität, Germany, a rich base for shared insights.

The exhibition project, • P • I • T • O • T • I • , is the first collected presentation of the Project's work. It makes good progress towards its first opening in Milan in June 2012.

«Pitoti: echoes of the echoes», the multimedia performance inspired by the project's discoveries of the echoes, was shown in a first version in Edinburgh, and a fuller version with for the first time a dance troupe, the «Pitoti Tribe», at St Pölten in September.

In Cambridge he supervised PhD 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, as an editor of the journal *Time and Mind*, and with the usual range of academic and professional activities, from journal refereeing to examining doctoral theses.

### **Dr Jocelyne Dudding**

Jocelyne Dudding contributed to the larger research project on A.C. Haddon's Torres Strait Collections. As part of this project the 800 glass plate negatives from the two expedition were scanned and the resulting images matched with associated photographs, objects and archives. 680 prints from these scans, captioned with researched catalogue information, along with digital copies on DVDs, were returned to the main Torres Strait islands by Anita Herle in June 2011.

### **Dr Mark Elliott**

Mark Elliott continued to perform the twin roles of Isaac Newton Trust Curatorial Research Fellow and Exhibitions Coordinator. The latter role occupied a great deal of his time, involving coordination of the majority of the Museum's staff and resources towards the new permanent and temporary exhibitions in the Andrews Gallery, Maudslay Hall, Clark Hall and new Li Ka Shing Gallery. In addition, as Newton Trust fellow researching

on the redisplay of the collections, he was lead curator of the introductory display to the Museum, co-edited, with Professor Thomas, the new publication on the Museum's collections, *Gifts and Discoveries*, and also with Professor Thomas co-curated the temporary exhibition of the same name. In addition to Museum work, Dr Elliott continued to present on his research and activities at national and international conferences and workshops, including the American Anthropological Association in New Orleans, USA, and an invited workshop on Adivasi photographs from India. He contributed research on the Maudslay casts of Mayan sculptures and the Karlbeck collection of Chinese archaeology for the Archaeology display in the Andrews Gallery.

### **Ms Imogen Gunn**

Imogen Gunn was appointed Curatorial Assistant (Archaeology) in November 2010. She took up her new post on 1 January 2011 after concluding her work with the World Oral Literature Project and the new World Archaeology gallery display.

In June, Ms Gunn participated in a work-in-progress meeting regarding the new 'Europe and the Mediterranean AD 300-1100' gallery at the British Museum. Representatives of museums currently or recently redisplaying their late Antique/early Medieval collections, such as the Ashmolean and the National Museum of Scotland, came together to give constructive feedback on the BM's plans.

On 17 September Ms Gunn and Miss Anne Taylor took museum objects to Melbourn village for the reception celebrating the opening of the New Road Cemetery Gates, Melbourn. The gates were designed and constructed by Matthew Lane-Sanderson, who took as his inspiration Anglo-Saxon objects found in and near Melbourn, Cambridgeshire that are held in the museum.

During the museum's closure, Ms Gunn's work in the Archaeology section has been ably assisted by Mr Peter Rooley.

### **Ms Rachel Hand**

Rachel Hand became an affiliated researcher to the Artefacts of Encounter project and undertook research on the Cook voyage collections at the University of Gottingen and the National Museum of Ireland. She also participated in the filming by Island Productions Aotearoa Ltd of MAA Cook-Trinity College material for a Lala Rolls documentary on Captain Cook and his relationship with Tahitian Priest-Navigator Tupaia. She gave several tours of the gallery during the year and in August presented a guest lecture, "*Taonga and Identity in European Museums*", as part of the Museums and Cultural Heritage Programme at the University of Auckland.

### **Mrs Mary Hill Harris**

Mary Hill Harris worked on the results of the Nevis Archaeology Project, for which she was the pottery specialist. In June she returned to Carriacou for a field season and in July attended the Congress of the International Association for Caribbean Archaeology in Martinique, contributing to a joint paper on the Carriacou results. She continues to maintain the web pages for the International Association for Caribbean Archaeology.

### **Dr Anita Herle**

Anita Herle gave numerous gallery talks associated with the *Assembling Bodies* exhibition in autumn 2010. She presented her exhibition project research "Displaying the

Technologies that Make Bodies Visible”, at the senior seminar in Social Anthropology at the University of Manchester 22 November 2010.

As part of ongoing Torres Strait research, Dr Herle oversaw the transfer and cataloguing of over 300 indigenous drawings from the Torres Strait, formerly in the Haddon papers in the Manuscripts Room of the University Library. Collaborative research on the drawings is being undertaken in partnership with Alick Tipoti (a leading contemporary Torres Strait Islander artist) and Dr Liam Brady (archaeological specialist in Torres Strait rock painting), with support from the Aboriginal and Torres Strait Islander Board, Australian Council for the Arts. Dr Herle presented her preliminary research “Lines of Enquiry: Torres Strait drawings collected by A.C. Haddon” at the Pacific Arts Association (Europe) annual meeting in Leiden, 14-16 April 2011.

Dr Herle also conducted research on MAA’s Blackfoot collections in preparation for an invited presentation at a Blackfoot workshop and conference at the Pitt Rivers Museum, 30-31 March 2011.

Dr Herle (Co-Investigator) and Professor Steven Hooper (Principle Investigator) Director of the Sainsbury Research Unit at the University of East Anglia, were successful in their application to the AHRC for a major 3 year research project on Fijian Art. The project officially began in May 2011 with the appointment of MAA Research Associate, Lucie Carreau. Initial research is focusing on MAA’s extensive founding collection from Fiji in preparation for a major exhibition in 2013.

In collaboration with Torres Strait Islanders, Dr Herle with the assistance of Jocelyne Dudding, systematically correlated and researched hundreds of MAA’s Torres Strait prints and negatives, which originated from AC Haddon’s research in 1888 and 1898. With the support of the Crowther Beynon Fund and the Australian Research Council, Dr Herle and Dr Jude Philp travelled to the Torres Strait in June 2011 with copies of all the photographs and associated documentation (in print and digital form), which were returned to the communities from where they originated. Successful community meetings were held on the islands of Mer and Mabuia. A separate Memorandum of Understanding was negotiated and signed with community representatives for Mer, Mabuia and Muralag. A similar MOU with Iama/Tudu is pending. While in the Torres Strait and Cairns she also conducted research on contemporary Torres Strait art, and collected material for MAA. Dr Herle also accompanied a major loan of Torres Strait material to the Queensland Museum in Brisbane for an exhibition that was part of a major celebration of Torres Strait Art and Culture also involving the Queensland Gallery of Modern Art, the State Library and the Performing Arts Centre. As part of the associated Torres Strait Islands festival she gave a public lecture “Awakenings: Legacies of the Alfred Haddon Collections from the Torres Strait”, 3 July 2011.

Dr Herle was an advisor and participant in a BBC 2 programme “Hidden Treasures of Australian Art” with presenter Griff Rhys Jones, broadcast on BBC2, 25 February 2011. She 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.

### **Professor Nicholas Thomas**

Nicholas Thomas’s book, *Islanders: the Pacific in the Age of Empire*, was published by Yale University Press in November 2010, and subsequently awarded the Wolfson History

Prize, one of the most prestigious awards in its field. Two collaborative projects, funded by the AHRC and the Marsden Fund (New Zealand) respectively, have now been completed and substantial co-authored books are in press: *Melanesia: Art and Encounter* (British Museum Press) and *Art in Oceania: a History* (Thames and Hudson) will both be published in 2012. In 2011 he was appointed a member of the Conseil d'Orientation Scientifique of the Musée du Quai Branly in Paris, and of the International Advisory Board of the Humboldt Forum in Berlin (a major world-cultures museum development for the centre of the city). These roles give MAA access to, and a voice within, debates involving senior European museum professionals.

## **Visiting Fellows**

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### **Dr Khadija Carroll La**

In January Khadija Carroll took up her British Academy and Royal Society Newton International Fellowship at the University and in the Museum working on the notion of classification and the question of what indigenous verbal and visual taxonomies are based on research in language and object collections. Working with Community members in the Museum she carried out research together with elder Maree Clarke, Curator at the Koorie Heritage Trust, on the Blandowski collection: and documented Trawlwoolway artist Julie Gough's work on the Tasmanian collection.

In January she directed her film about possum skin cloaks in Melbourne with an Arts Victoria Creative Development Grant of £16,000. In February she travelled to Canberra to lead the Seminar and Workshop at the Australian Institute of Aboriginal and Torres Strait Islander Studies, "Visual and Verbal Taxonomy". In March she began research in Morocco in preparation for a piece for the 2012 Marrakech Biennale.

Since 2010 Dr Carroll has also been a fellow of Pembroke College and guest lecturer in the History and Philosophy of Science Department where she supervises students in 19th Century colonial history. Her British Academy & Royal Society Newton Trust award (£100,000) supports 12 more years of her work at the Museum of Archaeology and Anthropology (up to £10,000 per year), which will be followed in 2013-15 with a Humboldt Foundation fellowship to work in the Institut für Kunst- und Bildgeschichte der Humboldt-Universität zu Berlin (£120,000).

One project as part of the Newton alumni program is to run a series of print workshops following from the Art Fund RENEW grant for £100,000 received with the proposal to build a collection of works on paper from Australia, Canada, and South Africa. Following a residency at La Ceiba Grafica in Coatepec, Mexico in May Dr Carroll mounted an exhibition titled *The Vienna Zocalo* at the Gallery Carlos Fuentes in Xalapa, Mexico as part of the WTA Biennale, taking 12 of her students from the Academy of Fine Arts Vienna, where she has been teaching for the past few years, to present their fieldwork and research at the accompanying conference. An accompanying book was published with the academy press.

Over the summer Dr Carroll completed the commission her design studio LOOK received to build a new museum in Germany, contributing 4 new art works of her own in various media including stone, brass, neon, perspex, mortar, and paper. She edited the catalogue and oversaw the restoration of its 1840s building. In September her long essay 'Object to Project: Artist's Interventions in Museums' in *Sculpture in the Museum*, ed. Christopher Marshall, (London, Ashgate Press) was published, and was excerpted in

the journal 'On Curating'. Dr Carroll continues to publish on museums and contemporary art, visiting the Museum of Contemporary Aboriginal Art in Utrecht in April to review the exhibition 'Breaking with Tradition', (Adelaide, Artlink Indigenous). She attended the 2011 AAA meetings in Montreal to present a paper 'Performing Viewers: An artistic method as ethnographic conceptualism', which will be published in a special edition of the social sciences journal *Laboratorium*.

### **Dr Alana Jelinek**

The second year of a five-year AHRC Creative Fellowship saw two projects, one of which is ongoing. The first project was the writing of a book to be published by IB Tauris in 2011 or 2012, called 'This is not art'. The offer to write this book was based on a paper delivered to the Association of Art Historians conference 2010, called 'Art and not-art: I used to think I was an activist and then I met some'. Written for the disciplines of art history and art theory, the book draws on writing and theories that inform archaeology, anthropology, history and philosophy of science and aesthetics. 'This is not art' reflects the issues around disciplinary and inter-disciplinary that have arisen as a consequence of this Creative Fellowship within the Museum of Archaeology & Anthropology.

The second project involves continuing research and continuing events (or 'outputs'). From 15 September to 31 October 2010, 'Tall Stories: Cannibal Forks' was shown in the Maudsley Gallery next to the Fiji display. 'Tall Stories: Cannibal Forks' is an 8min DVD showing the process of carving a cannibal fork from a branch of green wood to its final decoration via a number of hands (all of whom work at the Museum of Archaeology & Anthropology). Playing over the footage is a soundtrack of various interpretations and stories about the nineteenth-century Fijian 'cannibal forks' in the Museum's collection articulated by various Museum staff. It also includes a series of newly carved cannibal forks made in reference to the Museum's collection from native English wood, using traditional European tools and skills. An additional aspect to the artwork, 'Tall Stories: Cannibal Forks' was 'Cannibal Forging: an experiment in distributed protocol', which was originally performed in October 2010 and is being repeated in October 2011 as part of the ESRC Festival of Social Science, for which Alana Jelinek received funding. 'Tall Stories: Cannibal Forks' was the subject of a paper presented to the Museum Ethnographers Group 2011 by Alana Jelinek called 'The things we know but don't communicate' which will be published in the *Museums Journal* next year and the artwork will be accessioned by the Museum.

### **Dr Charlotte Joy**

Charlotte Joy took maternity leave from February, returning in September to complete her ESRC Post Doctoral Research Fellowship. She published an article in the *Journal of Material Culture* and also published her book *The Politics of Heritage Management in Mali: From UNESCO to Djenne (Critical Cultural Heritage Series)*. Dr Joy became affiliated to the Museum's ESRC Artifacts of Encounter project.

## **Exhibitions**

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### **Assembling Bodies: Art, Science and Imagination**

Several gallery talks and events took place in association with *Assembling Bodies* prior to its closure on 6 November 2010. Overall one of the main achievements of the exhibition

was that it worked at numerous levels and stimulated active engagement by diverse audiences. Approximately 117,000 people, including academics, students, specialists and family groups, visited the exhibition. The exhibition also generated a number of academic and artistic spin-offs.

## **Outreach and special events**

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### **Festivals**

The Museum provided a variety of events and talks for the University's Festival of Ideas in October. Mark Elliott led a well-received 'meet the curator' tour on 21 October. On Saturday 23 October the Museum held a 'Drop in and Draw' event for families. The series of experiments entitled 'the laboratory of bodies' (previously run in March for the Science Festival) proved very popular on Tuesday 26 October, with participants measuring their senses, discovering how civilised they were, or visiting the phrenologist for a personal appointment to ascertain their future career. In the evening we ran a workshop for adults with artist Jean Campbell. 'Creative responses to Assembling Bodies' encouraged people to produce quick, spontaneous, thought-provoking artworks by ripping, cutting, folding and pleating.

The Museum again ran two workshops with Anglia Ruskin University staff Mick Gowar, Chris Draper and Pam Smy. On Monday 25 October a group of adults considered the histories of a selection of pieces from the Museum's collections and the lives of the people who made them, sold them and lost them. This practical, creative workshop was repeated on Saturday 30 October for 8- to 12-year-olds. Additionally, on 30 October the Museum assisted with a writing workshop run by the Haddon Library, with poet Sue Butler.

Two poems from the workshop:

### **Advice from a Bath-house Wall**

*By Cardinal Cox*

I've seen them washing off the mud and then working up a sweat. The single centurions, senators ready to go out on the pull, the pater familias bringing sons for the steam. So wash the back of your neck; tip the attendant; avoid eye-contact with praetorian sergeants; don't graffiti about Emperors in your own handwriting; throw beans for the lemure; keep a fresh pair of boots for your tomb and always, always, dust the household gods.

*Fragment of marble carved with a lady. Possibly Roman (date unknown). Rome, Italy.*

*T2002.26*

### **A baker to a trencher**

Round, well-made, useful, lasting wood — indeed  
outlasting earthenware and bread.

But that's the one rub. If you tried  
to eat it breadwise you'd be barely fed.

*Wooden trencher. Tudor. T2005.87*

As the Museum was closed to the public, no activities took place for the Science Festival. For the Festival of Archaeology, the Outreach Organiser and Miss Heather Donoghue took activities to the Central Library on 16 July, working alongside David Crawford-White from Oxford Archaeology East. 35 children and 19 adults enjoyed Egyptian-themed archaeology activities.

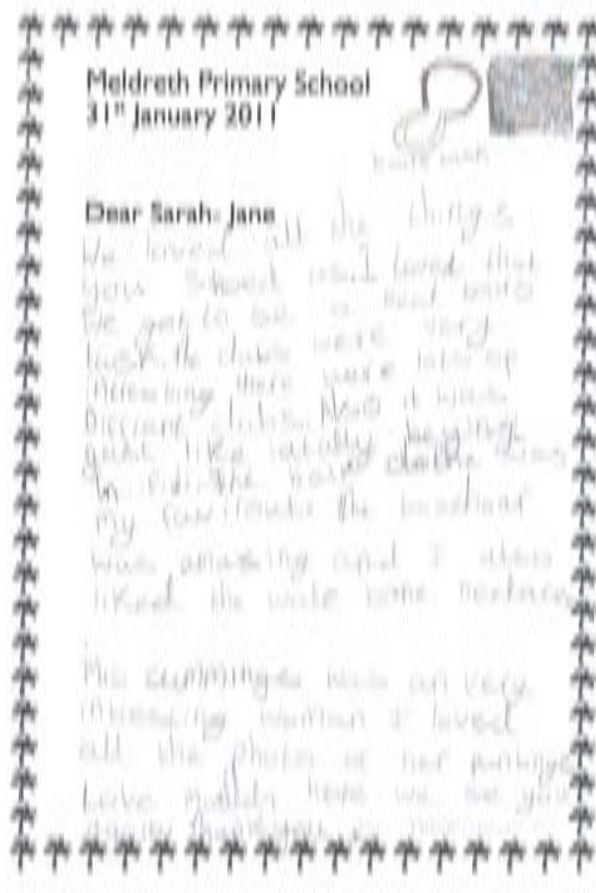
### Other Outreach

A final workshop for the Assembling Bodies exhibition took place on Saturday 2 October when Kinetica artist Jim Bond led a workshop for adults (supported by funding from the Arts Council). Participants worked together to create a chain of structures, constructions and objects, making a circular chain reaction. The full day workshop was very popular with participants.

As part of The Big Draw some of the University museums hosted a drawing workshop on 7 October, led by Rowan Humberstone, a local charity working with artists and people with learning disabilities.

A special evening opening of the Museum took place on 3 November, promoting the 'last chance to see' the Museum before closure.

The Museum participated in a Cambridge Museums project entitled World on your Doorstep, working alongside the Comberton Village School Cluster. Following a training session in January, MAA was partnered with Meldreth Primary School to create a Storysack about Fiji. The Outreach Organiser took objects out to the school for a handling session in January, and returned in February to lead an activity day. The 'storysack' produced by the participating schools have been circulated throughout their cluster following a celebratory event at St Johns College in June.





Following a successful bid to MLA for a Learning Links grant in the summer of 2010, MAA, the Museum of Zoology and The Polar Museum (lead partner) worked together with teachers of Sports Coaching and Exercise Science at West Suffolk College (Bury St Edmunds) to create resources for tutor-led groups to the museums. This project brought 60 students to the Museum of Zoology in January, where Sarah-Jane Harknett, the Museum's Outreach Organiser, taught sessions on ethics and data collection. The resources were due to be completed by winter 2011.

Sarah-Jane Harknett and Miss Heather Donoghue took activities to the Fitzwilliam Museum for the Cultural Olympiad Open Weekend on 23 July.

Miss Harknett and Miss Donoghue continued to visit the David Clark Ward at Fulbourn to lead object handling sessions. Unfortunately, the ward was closed in July, so the handling sessions stopped at that point. Ruth Haslop, the ward's Occupational Therapist, wrote:

"Thank you so much for all your help. I've really enjoyed working with you over the past couple of years. [The] sessions have been a complete pleasure to be involved in. I've seen them make a real difference in the lives of the older people I work with."

As the Museum was closed to the public, two activities were put on jointly with the Whipple Museum of the History of Science in August, funded by the Museum Libraries and Archives Council (MLA)'s Renaissance programme, by a grant from the University Museum Development Officer's Community Learning and Outreach Fund. Heather Donoghue led the Cabinet of Curiosities activities; 55 children and 19 adults took part.

8 ChYpPS (Children and Young People's Participation Service) sessions were held in parks and recreation grounds across the city over the summer. Heather Donoghue was employed to co-ordinate the activities, she was supported by Thomas Brown, Remke van der Velden, and Sarah Jackson. A total of 292 children and 125 adults took part this year – an 80% increase in participants compared to 2010.

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. She attended literacy training in January as part of the World on your Doorstep project and the Visitor Studies Group AGM in London in February.

MAA was again involved with the Young Carers' Project organised by Miss Sarah Campbell at Kettle's Yard. A group of Young Carers worked with Page to Performance, an educational arts organisation. In the Museum, the young people learnt about the World Oral Literature Project, creating their own responses in words and pictures.

### **Summer Schools**

MAA hosted practical teaching for the ACE Foundation's British Archaeology Summer School (4-29 July), a yearly event organised by Professor Paul Mellars, Dr Katie Boyle and Dr Sheila Kohring of the Department of Archaeology. Imogen Gunn and Peter Rooley assisted with the practical sessions.

The Museum hosted an 'Anglo-Saxons and Vikings in England' practical on 12 August for the Madingley Hall Institute of Continuing Education's International Summer School.

Anne Taylor returned to the museum to run the Sutton Trust Summer School in Archaeology and Anthropology, organised at the Museum for gifted and talented sixth-

form students, 23-26 August. She was assisted in organisation and teaching by Lucie Carreau, Sara Brown, Heather Donoghue and Sarah-Jane Harknett.

## Evaluation

As part of the Museum's redevelopment project, a number of evaluation sessions took place in early 2010. Heather Donoghue was employed to assist the Outreach Organiser in the running and administration of these. Miss Harknett and Miss Donoghue had a stall in Cambridge Central Library on 15 February, where they spoke to over 70 people about the Museum's redevelopment, asking members of the public for their opinions on a selection of objects and encouraging people to take part in focus groups. Two focus groups were held with members of the public, on 24 February and 3 March. These were supplemented with sessions with the Archaeological Field Group (2 March), the Fen Edge Archaeology Group (27 April), a group of Blue Badge Guides (22 March) and the Great Shelford National Women's Register group (11 May). These sessions mainly focussed on the Introductory Case, but the opportunity was also taken to get feedback on an early draft of the text for the Cambridge Gallery. Full transcripts of the focus groups will be put into the Museum Archives.

## Visitors

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### Research visitors

#### Archaeology

Research visitors studied these collections:

UK	23
Europe	5
Africa	13
Americas	4
Asia	2
Australasia/Oceania	<u>1</u>
<i>total</i>	48

These 48 research visits represented 133 research days, including 65 days by Dr Richard Bussmann.

The researchers came from the following places:

	<i>universities</i>	<i>museums</i>	<i>other</i>
UK	27	1	12
Europe	0	0	0
Africa	1	0	2
Americas	1	0	2
Asia	0	0	0
Australia/Oceania	<u>1</u>	<u>1</u>	<u>0</u>
<i>total</i>	30	2	16

In addition, University of Cambridge Archaeology undergraduates using the collection for their assessed practical projects totalled 37 research visits representing 56 research days.

### **Anthropology**

Research visitors studied these collections:

UK	0
Europe	1
Africa	1
Americas	4
Asia	3
Australasia/Oceania	21
Comparative	1
Museology	<u>1</u>
<i>total</i>	32

These 32 research visits represented 35 research days.

The researchers came from the following places:

	<i>universities</i>	<i>museums</i>	<i>other</i>
UK	3	0	6
Europe	1	0	0
Africa	0	0	0
Americas	1	0	3
Asia	0	0	1
Australia/Oceania	<u>6</u>	<u>0</u>	<u>11</u>
<i>total</i>	11	0	21

### **Photographic collection**

In the photographic collection 5 research visits represented 5 research days.

The researchers came from the following places:

	<i>universities</i>	<i>museums</i>	<i>other</i>
UK	0	1	3
Europe	0	0	0
Africa	0	0	1
Americas	0	0	0
Asia	0	0	0
Australia/Oceania	<u>0</u>	<u>0</u>	<u>0</u>
<i>total</i>	0	1	4

### **Paper Archive**

In the paper archive 6 research visits represented 6 research days.

The researchers came from the following places:

	<i>universities</i>	<i>museums</i>	<i>other</i>
UK	4	0	2
Europe	0	0	0
Africa	0	0	0
Americas	0	0	0
Asia	0	0	0
Australia/Oceania	<u>0</u>	<u>0</u>	<u>0</u>
<i>total</i>	4	0	2

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

Dr Richard Bussmann, Lecturer in Egyptology & Egyptian Archaeology, University College London, spent three months over the summer at the museum continuing his research on the clay seals from Hierakonpolis in Egypt.

Ian McNiven, Reader in the Programme for Australian Indigenous Archaeology, Monash University, visited the MAA from November to May to research A.C. Haddon's Torres Strait collections in collaboration with Anita Herle and Jocelyne Dudding.

### **Public Attendances**

Because of the Museum's closure for redevelopment the annual figure for public visitors was 7,140 covering the period from 1 October until 6 November.

## **Acquisitions**

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### **Donations – Anthropology**

Dr Gordon Barclay: collection of material predominantly from Ghana including a large number of gold weights and associated material, as well as clothing, masks and two ivory tusks, collected by the donor's father-in-law, Maurice Cocklin and/or Cecil Armitage (2010.7-300)

Ms Philiomena Guillebaud: a Balinese carving collected by her godparents, Gregory Bateson and Margaret Mead (2010.302 A-B)

Ms Mary MacMaster: barkcloth from Oro Province, Papua New Guinea (2010.340)

Mr Michael Archer: collection of Naga material from N.E India, collected in 1947 (2010.345- 350)

Dr David Lawrence: three shell armlets, Wairobodoro village, Kiwai, Papua New Guinea (2010. 357-359)

Dr Anita Herle: a basketry hat and staff, collected during fieldwork in Malekula, Vanuatu (2010.360-361)

Prof. Dame Marilyn Strathern: an untitled pen drawing by Akis, and *Magic Fish* by Mathias Kauage, both Port Moresby/Highlands artists, Papua New Guinea (2010.673- 4)

### **Donations – Archaeology**

Dr John Alexander (old donation, not previously registered): Roman bronze ring, ?Cherry Hinton, Cambridgeshire (2010.398)

Bedford Museum (old donation, not previously registered): Medieval sherd from Bedford, Bedfordshire (2010.450)

Dr Charles French: Roman sherds from Wandlebury, Cambridgeshire (2010.5-6)

Frederic William Green (donated 1898, not previously registered): pottery sherds, Hierakonpolis, Egypt (2010.383-389)

Colin Shell: plaster cast of a Bronze Age axe mould from England (2010.448)

Peter Thacker: Bronze Age beaker, sherds and flint ploughed up in 1977, from Fordham, Cambridgeshire (2010.2)

David Trump: sherds from Malta of unknown period (2010.390-397)

A. Way: plaster cast of a Bronze Age celt mould from Anglesey, Wales (2010.4)

## **Donations – Photography**

Drs Carol and Justus Hofmeyr: 440 colour transparencies taken by Jutta Gethen in New Zealand, Samoa, Tonga and Fiji, circa 1950–1960 (T.111029.GTN-T.111468.GTN)

Dr Kay Prag: six albums containing 572 black and white prints taken by Miss Dorothy Marshall and Miss Gerry Talbot during the British School of Archaeology in Jerusalem Jericho Excavations by Kathleen Kenyon, 1952 (P.110456.MRL-P.111027.MRL)

## **Transfer**

Prof. A.C. Haddon: important collection of drawings by Torres Straits Islanders, with several by the donor, transferred from the University Library Manuscripts Room (2010.424-446; 2010.455- 635; 2010.645- 671)

## **Long-Term Deposit**

Ministry of Defence, New Zealand *pouhaki* or flagpole, by Maori carver Tene Waitere, (2010.672)

## **Purchases**

*He tautoko*, a multimedia installation with sound and film, by Maori artist, Ms Lisa Reihana. (To be associated with the *tekoteko*, the gable figure, 1939.70.) Previously exhibited in Pasifika Styles (2010.3 A-F)

Acrylic painting, *Biting the Doctor's Arm*, by Port Moresby/Highlands artist, Mathias Kauage. Purchased from the Rebecca Hossack Gallery with the assistance of the Art Fund and the V & A Purchase Grant Fund (2010.364)

Three T-shirts from the series *Toe fo'i Taea* (Back to the future), featuring historic Samoan portraits, by Pacific Islander artist, Shigeyuki Kihara (2010.641-643)

Raffia skirt, by Rosanna Raymond, previously exhibited in Pasifika Styles (2010.644)

Perspex lintel, (part of the *Outer Space Marae*), by Maori artist, George Nuku, previously exhibited in Pasifika Styles (2010.675)

Hogarth Galleries, Australia: three bark paintings, by Aboriginal artists, from the Northern territory: 'Crocodile', by David Milaybuma; 'Wagilag Sisters' (1965), by Dawidi Djulwarak; untitled, by Marrira Marawili (2010.342-4)

## **Purchased with the assistance of the Crowther Beynon Fund**

A dramatic Tsam mask from Mongolia was purchased through Chris Kaplonski of the Anthropology department (2010.301)

*Hongi Hika BA (Cantab.)*: "an emblem of wisdom...?" An installation of three digital photographs and a Maori cloak made of University scarves, by Maori artist, Ms Lisa Reihana. Previously exhibited in Pasifika Styles (2010.341 A-D)

As part of the Museum's ongoing collections management, material in the stores and previously on display without accession numbers or donor information was registered as part of the 2010 acquisitions. For anthropology this includes 2010.303-4, 2010.305, 2010.351-356, 2010.362-3 and for archaeology includes 2010.1, 2010.306-339, 2010.365-366, 2010.377-382, 2010.399-423, 2010.447, 2010.449, 2010.451-453, 2010.636-640.

## Loans

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### New loans

The Great Chesterford 'penis pot' travelled to Nottingham for exhibition in 'Roman Sexuality: Images, Myths and Meaning', Weston Gallery from 14 January to 10 April 2011.

Anglo-Saxon material from Melbourn and Cambridgeshire, as well as a Roman brooch and Bronze Age palstave, was taken to Melbourn Village for a one-day event in September to celebrate the opening of New Road Cemetery Gates, the design of which was inspired by these objects.

Maori material including items from the Cook collections was exhibited in '*Mana Maori*' at the Museum Volkerkunde, Leiden, The Netherlands, 18 October 2010 - 18 September 2011.

Two basketry masks from the Sepik, New Guinea, were exhibited in the Sainsbury Centre for Visual Arts, University of East Anglia, '*Basketry: Making Human Nature*', 8 February - 22 May 2011.

22 objects from the A.C. Haddon collection of Torres Strait material were exhibited in '*Awakenings: Stories from the Torres Strait*', at the Queensland Museum, to mark the yearly celebrations of the Coming of the Light, 25 June - 2 October 2011.

Contemporary and historic Pacific material travelled to Wellington, New Zealand for a major exhibition in two venues, '*Oceania: Early Encounters*' at the Museum of New Zealand Te Papa Tongarewa, and '*Oceania: Imagining the Pacific*' at the City Art Gallery, 6 August 2010 - 9 November 2011.

A Marquesan headdress, bone carving and a Tahitian nose flute were loaned to the Ny Carlsberg Glyptotek Museum, Copenhagen for *Paul Gauguin: An Exotic Dream*, 24 September - 31 December 2011, after which they will travel to the Seattle Art Museum, Washington, 9 February - 29 April 2012.

### 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.

Saffron Walden Museum: Pacific weapons and a New Zealand tiki.

Bankfield Museum, Calderdale Council: Albanian jewellery on long-term loan since 1996 for a display on the life of Edith Durham. Returned 2011.

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.

A poll axe (1948.1708) remains on loan to the Royal Armouries at Leeds until February 2013, after its return from a temporary display at Colchester Castle Museum in January 2011.

Sweet Track jadeite axe (1980.1098), 'god dolly' wooden figurine (1968.6) and Meare Heath bow (1961.218) remain on long-term loan at the new Somerset County Museum, until 2015 in the first instance.

## Staff List

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

Director & Curator: Professor N.J. Thomas BA, PhD, FAHA, FBA  
Senior Curator (World Archaeology): R.B. Boast BA, MA, PhD  
Senior Curator (British Archaeology): C.R. Chippindale BA, PhD, MIFA, FSA  
Senior Curator (Anthropology): A.C. Herle BA, MPhil., PhD, FRAI  
Isaac Newton Trust Curatorial Research Fellow: M.J. Elliott MA, PhD  
Outreach Organiser: S-J. Harknett BSc, MA  
Manager, Photographic Collections: J. Dudding MA, PhD  
Curatorial Assistant (Archaeology): A. Taylor BEd, MA (until 30 November)  
Curatorial Assistant (Archaeology): I L Gunn BA, MPhil (from 1 January)  
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, PhD  
Head of Workshop & Conservation: M.B. Buckley  
Workshop Assistant: M.H.W. Miller  
Head Attendant: S. McGrath-Thompson BA  
Attendants (part-time): J. Norman BA; P.M.E. Rooley MA  
Research Associate: J.A. Adams MA, PhD (from 27 July)  
Research Associate: L. Carreau MA, PhD  
Research Associate: C.D. Hogsden BA  
Research Associate: M. Jessop BA, MA, PhD  
Research Associate: M. Turin MA, PhD  
Research Assistant: S. Guha BA, MA, PhD  
Research Assistant: I.L. Gunn BA, MPhil (until 31 December)  
Research Assistant: E.A. Wilkinson, BA, MA (from 1 July)  
Research Assistant: C Wheeler, BA (from 1 April)  
AHRC Fellow in the Creative & Performing Arts: A. Jelinek MA, PhD  
ESRC Post Doctoral Research Fellow: C.L. Joy MA, PhD  
Newton International Fellow: K Carroll La, BA, MA, PhD (from 1 January)  
Leverhulme Early Career Fellow: E K M Cory-Pearce (from 1 September) BSc, MA, PhD  
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:

M Abreu-Jaffe BA (until 31 December); E Andrea BA (until 31 December); E C Blake BA, MPhil (until 31 December); S H Brown BA, MA (from 1 February); J Davies (until 31 December); L Jaffe BA (until 31 December); K Rivadeneira (until 31 December); G A Rusak (until 31 December); J E Sanford (until 31 December); M Sevink-Wincomb BA, PGCE (until 31 December); C Wheeler (from 10 January until transfer to Research Assistant post on 1 April)

## Publications

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- Boast, Robin and Peter Biehl (2011) Archaeological Knowledge Production and Dissemination in the Digital Age, in Eric C. Kansa, Sarah Witcher Kansa and Ethan Watrall (eds.), *Archaeology 2.0: New Approaches to Communication and Collaboration*:119-55. Los Angeles: UCLA Cotsen Institute of Archaeology Press.
- Boast, Robin (2011) Response to Gwyn Issac, Whose Idea Was This?—Museums, Replicas and the Reproduction of Knowledge. *Current Anthropology* 52(2):223-224.
- Boast, Robin (2011) Neocolonial Collaboration: Museum as Contact Zone Revisited. *Museum Anthropology* 34(1):56-70.
- Carroll La, Khadija (2011) Object to Project: Artist's Interventions in Museums, in Christopher Marshall (ed.), *Sculpture in the Museum*: 217-41. London: Ashgate Press.
- Carroll La, Khadija (2011) *Kranich Museum*, exh. cat. Hessenburg: Kranich Museum.
- Carroll La, Khadija (ed.) (2011) *The Vienna Zocalo*, Vienna: Academy of Fine Arts Press.
- Carroll La, Khadija & Alex Schweder La (2011) Excerpting collections: from a history of interventions, *On Curating: Reinterpreting Collections* 12:20-25. Zurich.
- Gunn, Imogen & Mark Turin (ed.) (2010) *Language Documentation and Description* 8. London: SOAS.
- Gunn, Imogen & Mark Turin (ed.) (2010) Editors' Preface, in Imogen Gunn & Mark Turin (ed.), *Language Documentation and Description* 8. London: SOAS.
- Joy, C (2011) Negotiating material identities: young men and modernity in Djenné. *Journal of Material Culture* 16(4):389-400.
- Joy, C (2011) The Politics of Heritage Management in Mali: From UNESCO to Djenne. *Critical Cultural Heritage Series*: Left Coast Press.
- Thomas, Nicholas (2010) *Islanders: the Pacific in the Age of Empire*. New Haven and London: Yale University Press.
- Thomas, Nicholas (2010) The museum as method. *Museum Anthropology* 33:6-10
- Thomas, Nicholas (2010) For us and our children after us, in Elaine W. Ng (ed.), *Roundabout*:23-33. New York: Art Asia Pacific.
- Thomas, Nicholas (2011) Moulages du temps perdu: a voyage and its relics, in Kriselle Baker and Elizabeth Rankin (ed.), *The Pressure of Sunlight Falling*. Dunedin: University of Otago Press.
- Thomas, Nicholas (2011) Melanesian modern, in Gregory O'Brien (ed.), *Oceania: Imagining the Pacific*. Wellington: City Gallery.
- Turin, Mark (2011) Silent Witness, *The Himalayan Journal* 66:40-46. Oxford University Press: Delhi.
- Turin, Mark (2011) Collect, Protect, Connect: Innovation and Optimism in Language and Cultural Documentation Projects, in John P. Ziker and Florian Stammler (ed.), *Histories from the North: Environments, Movements, and Narratives*. Boise State University: Idaho.
- Turin, Mark (2011) Interview with Kesar Lall, *European Bulletin of the Himalayan Research* 38 (Spring-Summer):134-42.
- Turin, Mark & Sara Shneiderman (2010) Nepal's Two Polities: A View from Dolakha, in Prabin Manandhar and David Seddon (ed.), *In Hope and Fear: Living Through the People's War in Nepal*:200-13. Adroit Publishers: Delhi.
- Turin, Mark (2011) Born Archival: The Ebb and Flow of Digital Documents from the Field, *History and Anthropology* 22(4):445-60.
- Turin, Mark and Bettina Zeisler (ed.) (2011) *Himalayan Languages and Linguistics: Studies in Phonology, Semantics, Morphology and Syntax*. Brill's Tibetan Studies Library 5. Brill: Leiden.