



MISSION STATEMENT

To inspire and share knowledge and understanding with global audiences about humanity's many ways of knowing, being, creating and coping in our interconnected worlds by providing a world-leading museum for the cross-disciplinary study of humanity through material culture.

Cover image: Young people celebrating at the end of the Kick Arts programme, 2018 © Claire Williams

Designed by Oxford University Brand & Design,
Public Affairs Directorate

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Chair's foreword

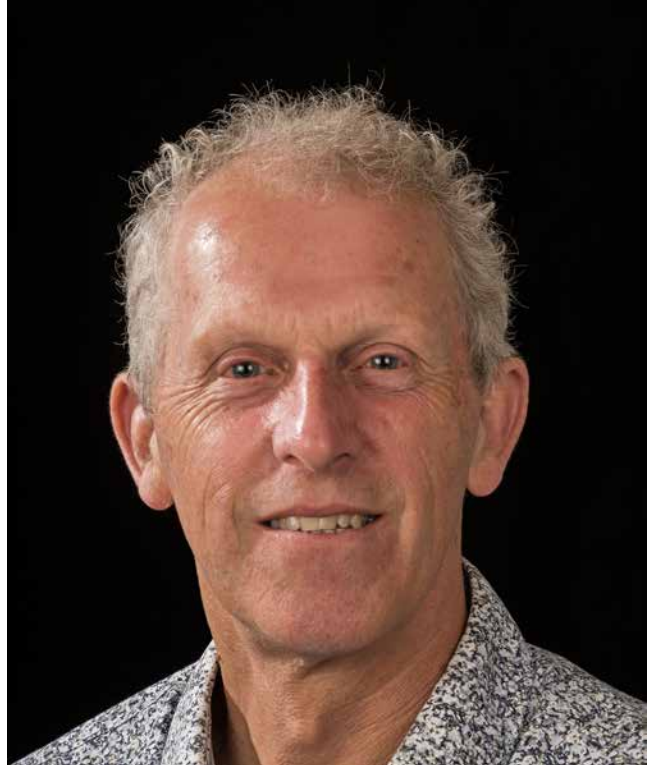
The University museums are the prime means by which the University of Oxford can engage with individuals and groups beyond the students who study here. It might be thought that each museum provides a shop window on the research carried out in academic departments. But this would be to misunderstand how the museums work – each carries out original research of its own, while also setting up long-term conversations with groups across the world, many of which do not happen in the same manner elsewhere in the University. Healthy relations with departments continue to be important too, of course.

In some ways it seems incredible that the Pitt Rivers Museum received very nearly half a million visitors in the year covered by this report, but in other ways it is not. The Museum has a reputation that is bigger than its physical size, although the density of the displays does give extra dimensions to its space. Within the Museum there is an object for everyone, and there is a story too, even if some stories are confronting rather than comfortable. The newly refreshed exhibition spaces have helped attract more visitors. The front-of-house staff are a vital element of the visitor experience in the Pitt Rivers, being knowledgeable, committed, patient and professional. The visitors are vital, but only represent a proportion of the engagements within and beyond the Pitt Rivers Museum. The Museum has always been committed to exploring the multiplicity of human beings, and recently some of the most important contemporary issues have been tackled, including mental health and well-being, gender and sexual orientation, as well as migration, settlement and identity, as you will see in the pages that follow.

A look at the Special Exhibitions provides a microcosm of the activity in the Pitt Rivers in just a year, including, amongst other things, a very moving evocation of the 1994 genocide against the Tutsi in Rwanda, a personal portrait of one family's expulsion by Idi Amin from Uganda, an examination of what sorts of objects would be helpful for people with a variety of long-term conditions, a reflection on the Oxfordshire collections of Percy Manning, work by Year 9 students to recreate amulets in the Pitt Rivers, and much more. The Museum is full of surprises – compositions featuring pigeon whistles are something most of us never thought of previously, but greatly enjoyed. Behind the scenes, Museum staff have repacked and documented over 70,000 objects preparing for them to be moved – a major achievement easy to overlook given all the other things happening.

Opposite: Easter eggs with painted, dyed and beading designs

Above: Professor Chris Gosden



© Ian Cartwright, Institute of Archaeology

Like so many other institutions the Museum is facing challenges of funding and an uncertain future after Brexit. It is in great shape to meet these challenges in its own right and through collaboration between Oxford's other University museums, which is increasingly strong. The period ahead will not be easy, but will be exciting despite, and because of, the tricky nature of the times.

A handwritten signature in black ink that reads "C Gosden".

Professor Chris Gosden
Chair of the Board of Visitors



This year I had the pleasure of being invited to speak at an international conference in Nanjing, China, and was asked to reflect on past and future trends of shaping museums, and in particular how past directors (originally called curators) had influenced and shaped the Pitt Rivers Museum. I allowed myself some time to dive into the annual reports, and many a weekend was spent reading the annual reports since 1888. It was exciting both to read and reread many of the grand plans and projects that were executed (or not) over the many decades that the Museum took shape. Many of those projects very much determine the way that the Museum functions and looks today. It was also sobering to read how often my predecessors and staff members had to face challenges not at all dissimilar to the ones we face in 2017/18 with regards to collections moves, cataloguing projects (and in the 21st century projects will always also need to include digital aspects), weather conditions, austerity programmes and cut-backs.

The first annual report by Henry Balfour – at the time, Henry Nottidge Moseley's assistant – dates back to 1888 and formed part of the larger Oxford University Museum Annual Report. It is short and sweet and totals no more than 520 words! It eloquently describes the fundamental work that was undertaken at the time to start the nearly impossible-to-imagine enormity of the task that Balfour took upon himself to complete over the next 50 years of his very successful career. For anyone interested, all annual reports can be found here: <http://web.prm.ox.ac.uk/sma/index.php/museum-annual-reports.html> and will become more accessible with the launch of our new website next year. In the 2013/14 Annual Report, this time by my esteemed predecessor Prof. O'Hanlon, Mike reflects on the continued need for this sort of detailed reporting (he asks the question many of us ask: shouldn't we just focus on highlights and numbers as many of our colleagues have decided to do?). Like me, Mike concludes that in fact, no, we should not, and indicates how the detailed annual reports were the ones that proved a wonderful source both of precise information otherwise lost to time, and of period flavour, while writing his book *The Pitt Rivers Museum: A World Within* (Scala, 2014). The book continues to be one of our bestselling items in the newly refurbished Museum shop.

As you will be able to read in the highlights of the 2017/18 Annual Report, we received nearly half a million visitors this year – an absolute record for the Pitt Rivers Museum. It is also somewhat of a record for a museum of our kind globally. For context, our esteemed sister institution at the

University of Cambridge, the Museum of Archaeology and Anthropology, has approximately 80,000 visitors per year, and in continental Europe – where many museums hold similar sorts of collections in often much grander buildings situated in densely populated capital cities and most of them struggle to reach between 100,000 – 200,000 visitors. In the US, the Yale Peabody Museum of Natural History reports 150,000 visitors; all of the Harvard Museums of Science & Culture together report receiving approximately 300,000 visitors per year.

As will become clear to anyone reading this report, the Museum does such a wide range of activities that it is difficult to capture fully. As reported in last year's annual report we have a new Strategic Plan that sets out our vision, strategic priorities, guiding principles and values, and specific objectives for 2017–2022. Our vision includes wanting to ensure that more of the Museum's histories and stories are told from a wide range of perspectives, and making the collections a more accurate and impactful reflection of all aspects of the human experience.

To help us capture some of the core topics that drive our programming we have outlined four themes that are central to what we do: Hope, Making, No Boundaries and No Binaries.

HOPE helps us to move forward by critically interrogating our roots and openly revisiting what the Museum can be for the future. Listening to and learning from stakeholders near and far; questioning the visual and textual languages we use; and looking for pathways to redress.

MAKING the Creative Case for Health and Wellbeing includes work with makers, designers, artists and schools on imagining the future of the Museum, reinterpreting its collections and co-creating new art.

NO BOUNDARIES explores concepts around home, belonging, migration and identity in our collections and displays. Working with refugees, forced migrants and communities in diaspora we find new collaborative ways of interpreting the collections.

NO BINARIES takes forward a line of questioning and queering our collections and displays through a broad spectrum of perspectives to help reflect the fluidity of humanity's many ways of being and coping.

It is always exciting to hear the buzz of co-production and co-creation so noticeably coming out of new projects at the Museum. Two projects in particular are worth mentioning as they activated the Museum and its collections in innovative ways.

A special programme called Kick Arts, delivered with lead therapeutic artist Charley Henry and in partnership with the Oxfordshire Youth Arts Partnership Trust. Kick Arts supports young people who are either school refusers, at risk of exclusion or not in mainstream education, to creatively respond to and engage with the Museum collection. Over 15 weeks these young people worked with artists, young artist leaders and the Museum team to develop artistic responses to the collection. It was a real pleasure to see the enthusiasm, talent and skilfulness of these budding artists at the exhibition opened on 29 March. I found myself being both moved and motivated by the work of these young artists being inspired by objects that acted as pivots on their personal journeys. This year's cohort features on the cover of the Annual Report.

Another project that activated the Museum's collections in innovative ways was *Messy Realities: The Secret Life of Technology*. *Messy Realities* reminds us that the Museum is very much a product of the General's interest in comparative technologies. When on 23 July, we opened the exhibition, I was reminded of the fact that as a director one is often only involved in projects at very particular points of time. *Id est*, at the very start when – in this case – Prof. Trish Greenhalgh and Gemma Hughes from Nuffield Department of Primary Care Health Sciences came to talk to me a couple of times with the idea of having the Museum involved in this project, and all the way at the tail-end when Jozie Kettle, who had been running the project with Beth McDougall, asked me to be at the opening of the exhibition that had been co-created. In between these two moments, I only get to see glimpses while passing the lecture theatre, or when stumbling on a blog online or a picture that gets an award, and mostly overhearing our staff, Beth, Jozie and Andrew and many others getting more and more excited about what this project is bringing to the Museum. *Messy Realities* stands for so many of the other projects that during the course of this year have made the Museum come to life in extraordinary ways. You will be able to read about all of these projects in this report. Words fail to express how extremely pleased and privileged we feel to work in a place that gives us the opportunity to collaborate so closely with colleagues and friends from across Oxford and the world in activating and re-imagining the displays and collections we steward.

It is only with this generous support of our donors that the Museum can continue to provide a world-leading museum for the cross-disciplinary study of humanity through material culture.



© John Cairns

We are deeply grateful to all the individual donors and granting bodies that support us in our activities. We are particularly appreciative of the Friends of the Pitt Rivers Museum and the Trustees of the William Delafield Charitable Trust for their generous support of so many of our activities. Your ongoing support of the Pitt Rivers Museum is of crucial importance.

Dr Laura Van Broekhoven
Director



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Above: Dr Laura Van Broekhoven

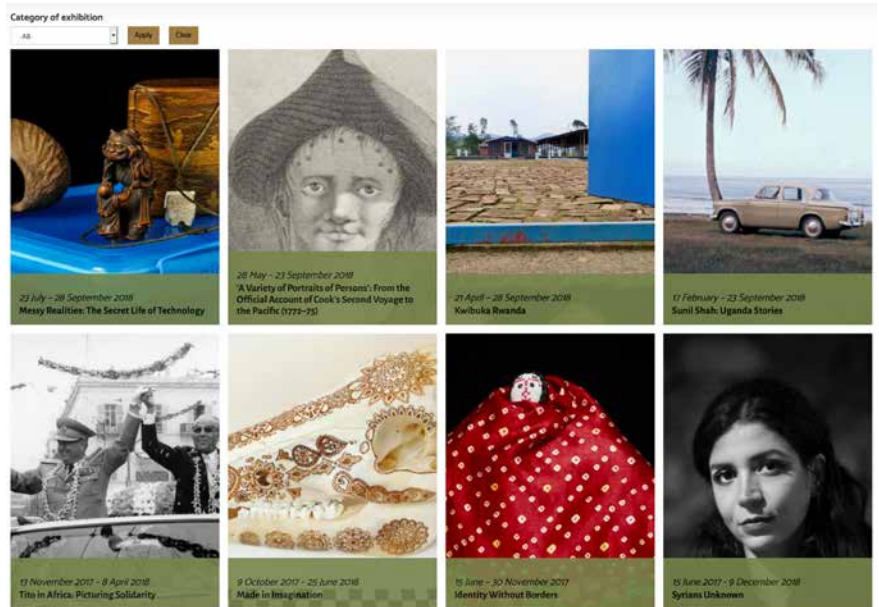
This year's highlights

500,000 VISITORS

This year, it was particularly exciting to see if we would reach the half a million visitors mark. With 495,029 visitors, we came exceptionally close. An absolute record for the Pitt Rivers Museum. Visits to the Museum's web resources, channels and multimedia have plateaued at around one million but the imminent move to a new web platform will no doubt have a positive impact on discoverability and usage. Social media continues to prove a vital route to engage online audiences with more than 32,000 Twitter followers and 11,900 followers on Facebook.

UGANDA STORIES BY SUNIL SHAH, TITO IN AFRICA, KWIBUKA RWANDA

This year was marked by a series of interconnected exhibitions that focused on different marked moments in history for Rwanda, Uganda and former Yugoslavia. We were honoured to see Sunil Shah's Ugandan Stories as the first temporary exhibition installed



in the Special Exhibition Space of the Museum. The space had not been accessible to the public during the course of the VERVE project, as it was being used to mount the over 140 meters of refurbished displays in the main gallery. We were therefore very glad to be opening the space in January 2017 with a thoughtful exhibition by Sunil that explored personal themes

linked to his family's roots and heritage as Ugandan Asians. A recent review by Melissa Stern of the exhibition very eloquently captures its significance: 'Through vintage photographs and eloquent narrative fragments, Shah recreates their journey and lives as displaced persons. Poetic and elegant, his work marries image and word, creating a visual narrative of memory and loss.' The exhibition also introduces related concepts with regards to the fading of memories, the blindspots in representing history, and the legacies of colonialism.



Above: Recent exhibitions featured on the Museum's website

Left: Entrance to the special exhibition Sunil Shah: Uganda Stories



COMMUNITY ENGAGEMENT

Co-production and co-creation is situated at the heart of everything the Pitt Rivers Museum does. This year, several projects activated collections and events through dedicated partnerships, bringing new collaborations into the Museum. Several of these projects (Kick Arts, Out in Oxford and Multaka Oxford) are a continuation and deepening of a longstanding engagement of the Museum's public engagement and collections staff. They are likely to continue well into the future, as these sorts of partnerships require long-term and sustained investment to grow and intensify. Some highlights can be found further on in this report including the exciting *Messy Realities* and Multaka Oxford projects.

BEYOND THE STORES: MOBILISING THE COLLECTIONS AT OSNEY POWER STATION

This year 73,906 objects were packed at our current off-site store at Osney Mead in 6,764 boxes to be moved to another off-site store over the summer. The much-loved Twitter account @Pitt_Stores (with over 2,300 followers) showed the painstaking work, exciting new discoveries and a range of new insights that accompanied the two-year journey of the team. Please do visit the Twitter account that with great wit celebrates the successes of the project and shows how through the team's dedication and outstanding skill, the collections are better cared for than ever. Once the move is completed we expect the collections will be physically and virtually more accessible than ever.

MEG CONFERENCE ON DECOLONISING THE MUSEUM IN PRACTICE

Over 120 international museum professionals and community practitioners from across Europe and the UK came to Oxford in April to attend the MEG Conference on Decolonising the Museum in Practice, hosted by the Pitt Rivers Museum. The conference explored and discussed some of the prevalent issues around decolonisation and what this might mean in practical terms for ethnographic museums and collections today. The conference took an interdisciplinary approach to answering questions around belonging, identity and meaning-making for contemporary audiences, and a range of speakers from across the globe shared best practices and experiences.

DIGITAL FUTURES

There is now an extraordinary amount of information and images relating to our collections being maintained both internally on collections databases and servers, and for public access via our online collections portals. This year was an apt time, therefore, to initiate a major new project to look into the Museum's collections database needs in the future, its management of digital assets, its online collections offer to various audiences, and how the Museum might ensure the long-term preservation of these assets and services. This work is funded from the GLAM Digital Strategy Implementation Programme, via a series of Local Action Plans for the museums.

SHOP REFURB AND POP-UP CAFÉ

In May, the Pitt Rivers Museum launched its new revived and redesigned shop that reflects the wonderful collections we care for and allows visitors to take a piece of the experience home with them. The new Museum shop has been beautifully designed by Conran and Partners and expertly built by our own Pitt Rivers technical team. Alongside the new shop, we also premiered a café at the Museum as a summer trial with local producer Missing Bean, offering some of the best coffee in Oxford (hot or chilled).

Top left: MEG Conference

Top right: A display in the Pitt Rivers Museum shop

Below: Staff member digitising a recent donation of 35 mm colour slides



PERMANENT DISPLAY WORK

A core part of the Museum's work is upgrading and refreshing the permanent displays. This enables new interpretation, enhanced care of the collections and variety of the objects that visitors to the Museum can see on display. This ongoing work involves the collective endeavour of Collections, Conservation and Technical Services staff, in close collaboration with the Public Engagement team. The time staff have had this year to devote to the permanent displays has been fairly limited, due to the development of an extensive new, but time-consuming, temporary display and exhibition programme. However, staff have still found some time to dedicate to continuing to upgrade the permanent displays.

A key feature of the permanent displays is that, unlike most ethnographic and archaeological museums, they are mainly arranged according to type of object rather than by geographical or cultural area. For example, in the Court Gallery on the ground floor you can see displays of musical instruments, masks and navigation. This celebrates the shared creativity of people from different places and time periods, and shows how the same problems have been solved. These displays are continually being updated, although due to the popularity with visitors, the Museum has retained the Victorian-style cases and dense displays.

In the Court the displays of objects made from ivory and bone were all refurbished. The housing and transport models were conserved and the accompanying text and labels written in preparation for these displays. In the Lower Gallery the displays of toys and games were refurbished. In the Upper Gallery the new archaeology cases designed as part of the VERVE project (2012–2017) were completed. The new archaeology cases are organised according to the type of material (stone, metal, bone, horn, tooth and shell, glass, ceramics, organic materials, and textiles, as well as a section devoted to reproductions and forgeries) and complement the existing dense displays that are so popular with visitors to the Museum. Popular objects from these displays include a New Zealand Māori stone sinker [1884.64.3] found in the Thames Estuary near Kent; a Tanzanian chopper or core [1988.39.29], which is the oldest stone tool in the collections, dating from the Lower Palaeolithic Oldowan period (from 2.6 million to 1.7 million years ago); and of local interests a shovel [1926.50.3], made from the shoulder blade of an ox, found during excavations at Avebury Stone Circle in Wiltshire. Conservation and Collections staff worked together to identify priority cases for redisplay, and





a ten-year forward plan has been developed, which considers ethical, interpretation and preservation issues. In addition, staff are working with the University's Development Office to try and raise funds to upgrade targeted displays, including the Introduction to the Pitt Rivers Museum display in the Court and the Japanese Netsuke displays in the Lower Gallery.

SPECIAL EXHIBITIONS (TEMPORARY, LONG GALLERY AND ARCHIVE CASE)

SUNIL SHAH: UGANDA STORIES **17 FEBRUARY 2018 – 23 SEPTEMBER 2018**

The first exhibition in the Gallery since the VERVE project was a photography exhibition by Sunil Shah, an Oxford-based artist, curator and writer. In *Uganda Stories*, Shah explored personal themes linked to his family's roots and heritage as Ugandan Asians. In 1972 Idi Amin expelled 80,000 Asians from Uganda, including Shah and his family. Shah was three years old when his family were made refugees and forced to endure an unexpected journey, leaving their lives and possessions behind and moving to the UK.

Shah investigated the past and extracted fragments, narratives and meanings to reimagine his own family's tale. The exhibition also alluded to the fading of memories, the blindspots in representing history, the legacies of colonialism and wider narratives around exile, displacement and dispossession.

Centre: Archaeological ceramics display on the Upper Gallery completed as part of the VERVE Project



KWIBUKA RWANDA

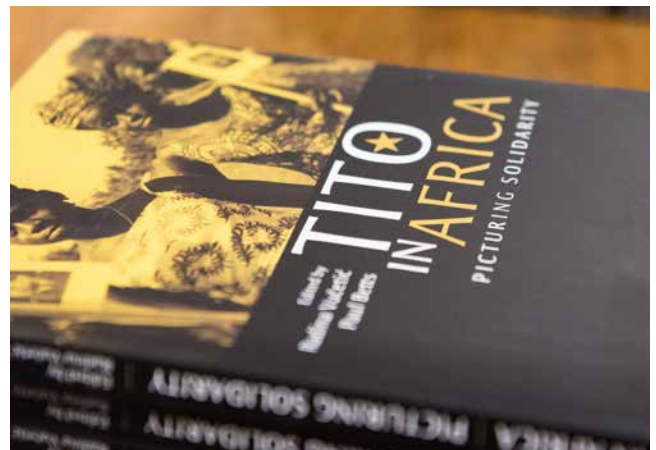
21 APRIL 2018 – 28 SEPTEMBER 2018

Kwibuka Rwanda | Remembering Rwanda: Commemorative Practices of the 1994 Genocide against the Tutsi in Rwanda (<https://prm.web.ox.ac.uk/kwibuka-rwanda>) was curated by Julia Viebach with Jozie Kettle. During the 1994 genocide against the Tutsi in Rwanda, more than one million people lost their lives in just 100 days. Today there are 243 memorials, often marking sites where the genocide took place; many memorials preserve the remains of those who perished. The exhibition *Kwibuka Rwanda* highlighted a small selection of these memorials, telling the story of genocide survivors' attempts to come to terms with loss and trauma. It gave voice to the 'caretakers', survivors who work at memorials, honouring the dead by cleaning and preserving their remains. The exhibition was based on Julia Viebach's extensive research on memory and justice in Rwanda between 2009 and 2014, with the photographs presented reflecting the visual method used during her fieldwork. 'I am grateful to all survivors who shared their stories of suffering and survival with me', she writes. 'I hope that this exhibition can be an educational opportunity to promote understanding of and empathy for the suffering of "the other" in times of heightened xenophobia and fear of otherness and difference.' The exhibition was developed in consultation with members of the Ishami Foundation, with Rwandan community members in Oxford, and with the Kigali Genocide Memorial.

TITO IN AFRICA: PICTURING SOLIDARITY

13 NOVEMBER 2017 – 8 APRIL 2018

Tito in Africa: Picturing Solidarity (<https://www.prm.ox.ac.uk/event/tito-in-africa>) was curated by Paul Betts and Philip Grover. This exhibition presented a selection of photographs showing Marshal Josip Broz Tito, taken during official visits to various African countries in the post-war period. The Yugoslav leader visited the continent regularly from the 1950s to further diplomatic relations and establish bilateral trade deals, and to foster support for Yugoslavia's regime during a time of political entrenchment in Europe but considerable change in Africa. Recording a perspective on the Cold War that was little known or acknowledged in the West, the photographs highlighted Tito's meetings with African leaders and his interaction with the people and cultures of these countries, as well as showing moments of leisure, especially during his major tours of 1961 and 1970. The exhibition was a collaboration between the Pitt Rivers Museum and the Museum of Yugoslavia, Belgrade, and was an outcome of the AHRC-funded research project 'Socialism Goes Global: Cold War Connections between the "Second" and "Third Worlds", 1945–1991' (University of Exeter). A new book of the same title, *Tito in Africa: Picturing Solidarity*, edited by Radina Vučetić and Paul Betts, was published to coincide with the exhibition.



Top left: *Kwibuka Rwanda* on tour to the Arcus Center for Social Justice Leadership, Michigan, USA

Above: New book *Tito in Africa: Picturing Solidarity* published for the opening of the Museum's exhibition of the same name

Right: Detail from a photograph displayed in the exhibition *Tito in Africa: Picturing Solidarity*, showing Presidents Tito and Bourguiba in Tunisia, 1961





© Roger Chapman

CAMEL: A JOURNEY THROUGH FRAGILE LANDSCAPES – PHOTOGRAPHS BY ROGER CHAPMAN

15 MAY 2017 – 29 OCTOBER 2017

Camel: A Journey through Fragile Landscapes (<https://www.prm.ox.ac.uk/event/camel-a-journey-through-fragile-landscapes>), presented 65 monochrome prints by Roger Chapman, a story of connection, survival and interdependence on the edges of our world. As the photographer writes, ‘*Camel* is a window on to ancient and rarely seen nomadic cultures, the animal a prism through which we see resilient and evolving cultural traditions juxtaposed with the inevitable encroachment of progress and modernity.’ Revealing the paradox that nomadic cultures are at once both fragile and resilient in the face of change, its story is quietly provocative, compelling us to consider our own place and purpose in the world, and to ask how we might live more sustainably, more responsibly, and, like the camel, tread more lightly on the land.

MESSY REALITIES: THE SECRET LIFE OF TECHNOLOGY

23 JULY 2018 – 28 SEPTEMBER 2018

A special display exploring the work of the research project *SCALS: Studies in Co-creating Assistive Living Solutions*. Through the *Messy Realities* display, an inter-disciplinary group of researchers, museum staff, designers and community members living with long-term health conditions, set out to see if connections could be made between museum objects and contemporary medical technologies, particularly ‘assisted living’ technologies. If we put unexpected objects together, could meaningful connections be made? Could we spark new ideas about what ‘assisted living technologies’ are and find out new things about what they mean to the people who use them?

Regular workshops were held to select the objects for the display through thinking about connections between museum objects and contemporary medical technologies, particularly ‘assisted living’ technologies. The display aims to spark new ideas about what ‘assisted living technologies’ are and to find out new things about what they mean to the people who use them?

SCALS is a five-year programme funded by the Wellcome Trust and led by Prof. Trish Greenhalgh (Department of Primary Care Health Sciences).

‘A VARIETY OF PORTRAITS OF PERSONS’: FROM THE OFFICIAL ACCOUNT OF COOK’S SECOND VOYAGE TO THE PACIFIC (1772–1775)

28 MAY 2017 – 28 OCTOBER 2018

This display marked the 250th anniversary of Cook’s first voyage, which left Plymouth in August 1768. The 18 prints in this display were from a copy of *A Voyage towards the South Pole, and Round the World*. This was the official account of Cook’s second famous voyage to the Pacific, from 1772 to 1775, and was written by Cook himself, with the assistance of Dr John Douglas, Canon of Windsor. The prints were derived from portraits drawn in red chalk during the Voyage by the official voyage artist, London-born landscape painter William Hodges (1744–1797).



Top left: Camel herdsman in Mongolia. Photograph by Roger Chapman. 2013

Left: Photographs from the collections projected onto the façade of the Oxford University Museum of Natural History during a late night event run by Luxmuralis

Opposite right: View of the temporary display *Pigeon Whistles: An Orchestra in Flight*



AMAZING AMULETS

1 JUNE 2017 – 30 SEPTEMBER 2018

This display showcased the work of Year 9 students from the Langtree Academy. Working alongside jeweller Kate Coker, the students made a unique and diverse array of amulets reflecting their personalities combined with inspirations drawn from the Museum collection. This was the fourth year that the Museum has hosted this display, which offers a unique opportunity for students to have their work professionally displayed alongside the main collection.

This successful project encouraged more girls to get involved with Design Technology – a subject area that has traditionally struggled to engage young women. *Amazing Amulets* and the accompanying exhibition was funded by Arts Council England and Heritage Lottery Fund.

SYRIANS UNKNOWN

15 JUNE 2017 – 9 DECEMBER 2018

In the Upper Gallery *Syrians Unknown* was a photographic exhibition by John Wreford. This featured large-scale portraits of people who have been displaced from Syria and are now surviving and thriving in Istanbul and Turkey. The exhibition included powerful testimonies in English and Arabic, which had been written by each person photographed.

PIGEON WHISTLES: AN ORCHESTRA IN FLIGHT

24 NOVEMBER 2017 – 4 MARCH 2018

This display was co-curated by Faye Belsey and Nathaniel Mann (an experimental composer, performer, sound designer, and a former artist-in-residence in the Museum). During his residency Nathaniel was intrigued by the pigeon whistle display and inspired to design and fly his own versions of the whistle, resulting in a lasting passion for these flute-like instruments. The display included his 3D printed whistles in brightly coloured plastic alongside historic Chinese and South-East Asian examples. As Embedded Composer in Residence at the Pitt Rivers Museum and Oxford Contemporary Music in 2016, it was Nathaniel Mann's remit to respond to the collections housed in the Museum. Exploring the galleries, he was intrigued by a small display in the Museum Court: *"Perched in three small vitrines, which themselves sit high above the other cases of the Court, small, strange bamboo faces peer down upon the museum's visitors. Appearing almost like tiny masks, these objects are described as pigeon whistles from China."* They were the only instruments he could not imagine the sound of...

Pigeon Whistles was developed under the Embedded Residency Programme. It was premiered within Oxford Contemporary Music's Audible Forces exhibition on Hove Beach as part of the Brighton International Festival in May 2013. It was subsequently presented at a further six arts festivals across the UK. In 2015 the project was awarded the George Butterworth Prize for Composition. In 2017 Sara Jane Hall produced a BBC Radio 4 documentary about the project.



Informational text block describing a folk custom.

Informational text block describing a folk custom.

Informational text block on the left side of the display.

KIRTLING

Oxfordshire Folklore and Customs

Celebrating the centenary of antiquarian and folklorist Percy Manning (1870-1917).



1870 was the centenary of the death of the antiquarian and folklorist Percy Manning. Manning had a long and varied career in the service of the British Museum, the Bodleian Library and the Oxford University Press. He was a pioneer in the study of the folk arts and customs of Oxfordshire and the surrounding counties. His work has been instrumental in the preservation and study of these traditions.

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Percy Manning (1870-1917) was an Oxfordshire antiquarian and folklorist.



Informational text block on the pedestal.



Informational text block for the drums.

Informational text block for the lanterns.

MADE IN IMAGINATION

9 OCTOBER 2017 – 25 JUNE 2018

This display was created by artist Anne Griffiths, based on historical descriptions of real artefacts found on the museum database. There were no photographic images on record at the time of making, so they had been created purely from the imagination. By examining the customs and rituals of a variety of cultures, both the similarities and differences in tradition become apparent and associations can be made between historical, geographical and contemporary fashions.

OXFORDSHIRE FOLKLORE AND CUSTOMS: CELEBRATING THE CENTENARY OF ANTIQUARIAN AND FOLKLORIST PERCY MANNING

20 FEBRUARY 2017 – 30 SEPTEMBER 2017

A display celebrating the centenary and life of antiquarian and folklorist Percy Manning. Manning donated over 200 objects to the Pitt Rivers Museum. This exhibition presented a collection of objects highlighting folk traditions of Oxfordshire including a Morris dancer's outfit, whit horns, lighting appliances and a lacemaker's dick-pot.

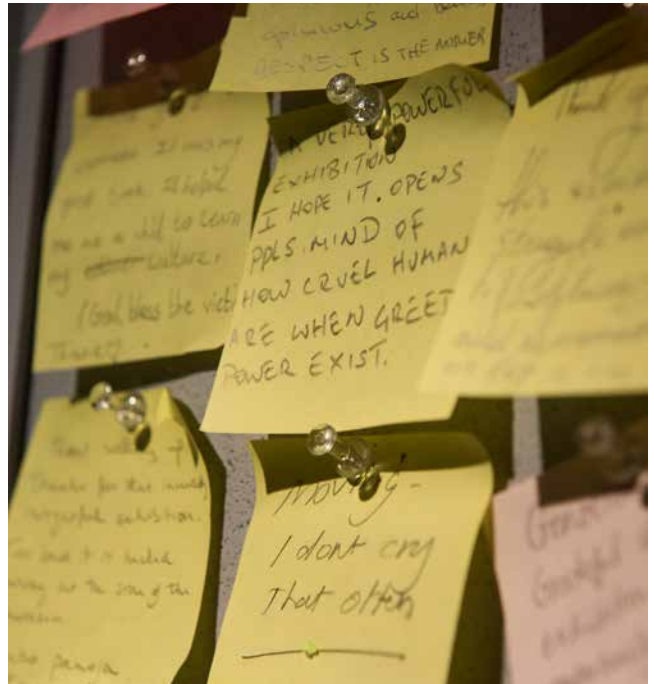
CRAFT/TOOLS – TOOLS/CRAFT

20 FEBRUARY 2018 – 10 JUNE 2018

A display of work designed and made by students from Rycotewood Furniture Centre. Students were inspired by the collections and exhibits at the Pitt Rivers Museum and used a range of materials and processes to create practical and conceptual pieces from wood, metal, textiles and glass. The theme explored through the display was the question of which comes first? Does the tool dictate the craft or does the craftsperson control the tool?

ARCHIVE CASE

In the Archive Case the display *Kayapó Body Art: Children's Drawings from the Darrell Posey Archive* was an exhibition of drawn charcoal designs made by Kayapó girls from the village of Gorotire in Pará State, Brazil. The drawings demonstrated one of various body painting techniques learned at an early age by Kayapó girls from their mothers. The intricate patterns are made with great care and considered especially beautiful, called 'true painting of the people'. It was followed by *Changing Whilst Staying the Same: How the VERVE Project Transformed the Pitt Rivers Museum* curated by Helen Adams. In 2012–2017 the Museum undertook a major £1.6 million project called VERVE (Visitors, Engagement, Renewal, Visibility, Enrichment) funded by the Heritage Lottery Fund and other generous donors. This display highlighted some of the ways in which



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the VERVE project has changed the Museum, both visibly and in terms of shifting working practices. The project met or exceeded many of its original targets: more than 66,000 people attended VERVE events and 1,531 volunteers gave nearly 10,000 hours of their time. The new displays completed include more than 1,300 objects – many of which have never been displayed before – with improved documentation for thousands more. The next display was 'A Variety of Portraits of Persons': *From the Official Account of Cook's Second Voyage to the Pacific (1772–1775)* (<https://www.prm.ox.ac.uk/event/a-variety-of-portraits-of-persons>), curated by Jeremy Coote, which began on 28 May. The exhibition presented 18 engraved portraits made for the official account of James Cook's second famous voyage to the Pacific, *A Voyage towards the South Pole, and Round the World*, published in two volumes in 1777. The engravings, which show men and women encountered during the course of the voyage, were made for publication by several different artists from the original red chalk drawings produced by official artist William Hodges. Incorporating new research on the portraits themselves – whether that of Māori chief Tuanui or Tainamai of the Society Islands – the display also highlighted how the publishing industry of London functioned during the late eighteenth century. The exhibition was supported by the award of a Leverhulme Trust Major Research Fellowship to Jeremy Coote for the project 'Oxford's Cook-Voyage Collection in Historiographical Perspective, 1772–2019'.

Opposite: View of the temporary display *Oxfordshire Folklore and Customs*, celebrating the centenary of Percy Manning, in the Lower Gallery's Didcot Case

Above: Visitor feedback left on the *Kwibuka Rwanda* noticeboard

OSNEY POWER STATION

Collections staff continued to be heavily involved in supporting the Osney Power Station (OPS) Store Move project. Head of Collections, Marina de Alarcón was seconded full-time to the Move project. Faye Belsey worked at the stores one day a week supporting the team there. She also worked with members of conservation on documenting and storing the mat collection from OPS. This material had been so damaged and was in such poor condition and space was so restricted at OPS that it was decided to work on the mats at the main museum site. In the end, 154 mats were conserved, and of those 129 were rolled onto conservation-quality rolls and are temporarily stored in the Upper Gallery of the Museum until such time as there is a place for them in the next storage facility.

Much of the year at OPS was dominated by the constant need to recruit additional staff. This placed significant pressure on the Collections and Administration sections of the Museum. As of 1 January 2018, the team of 11 project assistants was reduced to five due to the ending of contracts for six team members. At the end of the year the final stages of the project, due to end on 31 October 2018, were at risk of falling behind schedule due to staff loss. By April, the team was down to 3.5, and by early June we were down to three

full-time members. However, on 11 June 2018 four new project assistants started and were immediately thrown into the deep end with pot sherds and spears work. The team of seven was also assisted by a Work Study placement from University College London two days a week.

Faye Belsey, Alicia Bell, Andrew Hughes and Abigail Flack attended 'Bite the Bullet: Managing Firearms and Other Tricky Collections' at the Royal Armouries in Leeds. This led to a realisation that the collections of ethnographic blowpipes, mainly made of bamboo, should be treated as Section 5 firearms. A request was made to the Home Office to change the Museum's firearms licence to reflect this.

Staff were able to work through the collections of human remains boxed at OPS. Before work began on the North American human remains, curator Prof. Laura Peers, responding to requests from indigenous colleagues, spoke to the ancestors and performed a smudging ceremony. The team developed a more suitable packing method, and detailed information was recorded onto the Museum's database. This work will without doubt facilitate and inform future repatriation requests and necessary research into the provenance of the collections. The experience gained packing the human remains held at OPS led, in October, to Meghan O'Brien Backhouse and Ben Hill, both project assistants on the OPS project, giving a paper at the ICME 'Migration,



Home and Belonging' conference held at the National Museum of the American Indian, Smithsonian Institution, Washington DC.

In November Andrew Hughes left the project team to take up a permanent post as Deputy Head of Conservation at the Museum. His role as Team Leader was filled by Meghan O'Brien Backhouse on 1 January 2018. In March Lucy Hadley left her post as Project Manager for the OPS Move project. Marina de Alarcón and Lucy Blaxland from the Museum of the History of Science were seconded to cover aspects of her post. In December Ashleigh Sheppard, Bethany Skuce, Paula Reyes Arce, Sian Burgess, Emma Harper and Beth Asbury all left the OPS project to take up new positions in other institutions including the British Museum, the National Trust, the Ashmolean Museum University of Cambridge Museum of Archaeology and Anthropology and the Museum of the History of Science. Ben Hill left the project in April to take up a position as Hazards Officer at the Science Museum, and Abigail Flack left in May to work as Collections Assistant at Warwickshire County Council and as Collections Officer on the Multaka Project at the Pitt Rivers Museum.

It was decided in the first months of 2018 that the collections held at OPS would not be able to move to the RSL sub-basement as originally planned due to leakages and plant failures that caused instability with regards to environmental conditions. Instead, it was decided that collections would move to a commercial storage facility in Upper Heyford. This required a reworking of several strands of the move-out strategy since the original plan was predicated on moving to a University-controlled site only a mile away from the current one. One component of the new plan was to determine how to pack over 400 soft-wrapped or oversized objects that would not fit or would be too heavy for boxes, and that had originally been planned to be moved by hand. This meant ordering crates, and it was eventually decided that Constantine Ltd would provide these. This was in addition to the stacking trays for storing spears that had previously been designed and agreed upon. The biggest impact of these unforeseeable complications was the fact that a double move of the collections now needs to take place, which has seriously impacted on the project's timetable and has required a complete rethink of the management of different project components. Specific components of the original project, therefore, such as parts of the collections (amulets and archaeological collections) and the uploading of images to the database had to be postponed until after the move stage of the project. Funding has since been secured to retain three staff members from the project to upload images until the end of December 2018, with two staff members staying on until the end of May 2019.

Another major component of the move saw the audit of packed boxes being done before the boxes left OPS. It was determined that this begin on the Upper Floor with the view to moving those boxes out first, and taking down the shelving, so that spears work might begin as soon as this was accomplished. This would provide maximum space and safest working conditions. The auditing began in late February. This involved team members opening each box, and checking its contents against what the Collections database (Objects PRM) said should be there. At the beginning of the process we had close to 7,000 boxes to audit, and over 70,000 objects processed.

On 11 April, the first pallet-loads of material left OPS in Carry Gently vans. Edward Adcock of the Bodleian Library was brought in as Project Manager (Logistics) and his team of staff from PADS worked with PRM staff to palletise in a safe and timely manner. Marina, Lucy and Edward met weekly with Silke Ackerman from the Museum of the History of Science to discuss any issues.

By July all boxed material had been removed from the upper floor of the store and work could begin on processing, documenting and packing the spears collections. The auditing of packed boxes on the Ground Floor and the Cement Lab was finished by this time, and so the team focused on processing and packing pot sherds, as well as some collections that had been removed from the main Museum. At the same time, crating of oversized objects and the processing of spears began in earnest. All the crates were provided by Constantine Ltd.

By the end of July, 75,609 objects had been documented and accounted for in approximately 7,000 containers. This included 1,538 spears, approximately 59% of the total number of spears. Of these totals, 5,517 boxes and crates had been removed from Osney, comprising 45,813 objects.

The boxes are either acid-free, hand-wired card boxes for objects that would fit in standard sizes (determined by the Collections team and Packing team). And there are also bespoke boxes made of Correx (corrugated, acid-free plastic) by the packing team for one or two lighter weight, oversized objects that don't need a lot of support. The crates are large wooden containers ordered from Constantine Ltd that can hold either individual objects that are very heavy and/or very large, or several shelves worth of oversized or awkwardly shaped objects, like shields or crossbows. For our long, thin objects, like spears, crates consist of stacks of five wooden trays with a single lid and a footed base unit. These come in three lengths: 2 metres, 3 metres and 4 metres.

Left: An OPS project assistant physically numbers a weaving accessory before packing



ESMÉE FAIRBAIRN PROJECT

The Esmée Fairbairn project 'Multaka-Oxford' started in February 2018 with three project staff recruited at the Pitt Rivers Museum and the Museum of the History of Science working on developing volunteer roles and engagement activities for forced migrants. Over the first three months of the project we built partnerships and consulted on the project with local community groups and service providers including Refugee Resource, Asylum Welcome, OCC Syrian Vulnerable People Relocation Scheme, Syrian Sisters and Oxfordshire Adult Learning ESOL groups. We shared and learnt from practice in the sector by talking at a museum networking event, developed links with the Multaka-Berlin project and researched other museums who work with forced migrants. From April 2018, the first volunteers started helping with accessioning, researching and interpreting the collections as well as developing and running events. The Public Engagement team were shortlisted for an Oxford University Diversity Award for the Migration without Borders project, which worked in collaboration with families and adults who have migrated to the UK and are supported by local charities Asylum Welcome and Refugee Resource.

MESSY REALITIES

From April a key part of our community engagement was through a project called *Messy Realities: The Secret Life of Technology*. *Messy Realities* was a co-designed workshop programme collaborating with researchers from the Medical Sciences Division, exploring why some medical technologies are adopted by their intended users and why some are adapted or simply thrown away. The *Messy Realities* team included researchers, Museum staff, technology designers and people living with long-term health needs, their friends and family. The group conversations were stimulated by

medical technologies and connected objects from the Museum's collection. These objects were used to consider how assisted-living technologies from across the world can hold meaning, be personalised and adapted, and support the progression of long-term health needs.



WINDRUSH GENERATION CELEBRATION

During May and June we co-produced the Windrush Generation Launch event with two community ambassadors from ACKHI and BK.Luwo. The Community Ambassadors had their time paid for by funding from the University of Oxford's Diversity Fund, which has awarded funding to the GLAM Community Engagement team to ensure that community members who support the museums with skills and contacts were financially recognised for the contributions they make. The Windrush Generation launch event began a year of programming that has been developed across Oxfordshire by community groups, academic institutions and cultural organisations to recognise the contributions of African and African Caribbean community members to cultural life in the county. At the event, students from Oxford Spire Academy, Unlock the Chains Collection, Kuumba Nia Arts and Ark T performed co-created theatre pieces and songs. The launch event was attended by over 140 members of the community and representatives from the Council, including the Lord Mayor and Head of the Council.





SHOP

Good museum shops reflect the wonderful collections that our museums care for and allow visitors to take a piece of the experience home with them. They also help to bring in much-needed income, enabling the Museum to run programmes helping more people to engage with our collections and our research.

This year, in May, the Pitt Rivers Museum launched its new revived and redesigned shop with a lovely opening with staff and friends. The new Museum shop has been beautifully designed by Conran and Partners and expertly built by our own Pitt Rivers technical team.

Great care has been put into new product ranges. Working with local and international craft and designers, our new range of products seeks to reflect the Museum and its values of partnership, ethics and fairness in the world of retail, and includes some old favourites (such as the wooden mouse) and many new ranges such as unique and carefully sourced jewellery, beautiful hand-painted silk-screen scarves, photography and prints, and some small but lovely examples of work by designers, artists and makers such as renowned potter, Katie Costain.

When we travel, we might tend to focus on simple objects such as stones found on riverbanks or perhaps a special made item by a local carver. The things we bring may not have great monetary value but they mean something to us; they represent a sense of place. It is this sense of place that we are committed to ensuring runs through all our gifts, where all our visitors will find something to remember, hold and inspire to take away with them from a wonderful day at the Pitt Rivers.

KICK ARTS

From January to March 2018, another programme of Kick Arts was delivered with lead therapeutic artist Charley Henry, in partnership with the Oxfordshire Youth Arts Partnership (OYAP) Trust. Kick Arts supports young people who are school refusers, at risk of exclusion or not in mainstream education to creatively respond to and engage with the Museum collection. Over 15 weeks the young people worked with artists, young artist leaders and the museum team to develop artistic responses to the collection. Although inspired by creativity, this project is vital for the wrap-around support and nurturing the young people received during the programme, which helps them to grow in confidence and self-esteem. All the participants achieved a Bronze Arts Award. The programme attracted regional press and media attention, and a short promotional film was shown on the BBC's *South Today*. Follow-up activities have included the young people from Kick Arts designing and co-running a school session on museum objects back in their schools. Under the Heritage Lottery Fund (HLF) Young Roots funding, this was the final round of Kick Arts and we are now looking at developing a new model to continue the project in 2018/19.

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Above: Staff at shop opening event

Opposite top left: Esmée Fairbairn project, staff and volunteers looking at the collections

Opposite isolated: Museum objects used in community outreach handling sessions

Opposite left: Windrush Years launch event, June 2018

The Museum continues to be an important hub for object and image-centred research and teaching within the University of Oxford, as well as opening its collections much more widely to the national and international research community through its Visiting Researchers Programme, supported by The Higher Education Funding Council for England (HEFCE). In teaching, the popularity and strong performance of the MSc/MPhil degree in Visual, Material and Museum Anthropology (VMMA) can be attributed to the fact that it is the only degree in the UK of its type embedded in an ethnographic museum. Staff also contributed to courses across the University and beyond throughout the year, frequently in the Museum and drawing directly on the collections. In research, Museum staff continued to pursue research and present findings at international conferences, as well as publishing papers (see Appendix G).

Prof. Peers continued to teach the MSc/MPhil in VMMA in Michaelmas and Hilary terms and in Hilary Term organised a seminar with VMMA students on decolonising the Pitt Rivers Museum, covering basic concepts and engaging these emerging professionals with Museum staff. In Hilary Term she convened a 'Teaching With Objects'

workshop on the theme of objects and colonialism with four academics from across the University. In January Prof. Peers supported the research visit of Haida weaver Lisa Hageman as the inaugural Origins and Futures/YVR Foundation researcher at the Museum. Prof. Peers also worked on a research project on the Tradescant collection at the Ashmolean Museum throughout the year. In September she presented the keynote address at the 'Indigenous Photography Studies: Current Development and Challenges' conference in Tromsø, as well as papers at the American Society for Ethnohistory in Winnipeg in October, and Museum Ethnographers Group in Oxford in April. In April Prof. Peers resigned her Associate Professorship to return to Canada, where she has worked at the Curve Lake First Nations Cultural Centre and the Canadian Canoe Museum (Peterborough), and is assisting with the development of a major funding application for the next phase of the GRASAC database, linking Great Lake collections, source communities and external scholars globally. Prof. Peers continues to work on a consultancy basis for the Museum, focused on developing funding applications and providing ongoing curatorial support in relation to the Americas collections.

Dr Morton continued to research the Museum's photograph collections and teach on the MSc/MPhil in VMMA, as well as to supervise several research students. Dr Morton acted again this year as examiner for the MSc/MPhil in VMMA and represented the Museum on the GLAM Research Committee, GLAM Digital Programme Implementation Board, the Management Board of the University's School of Anthropology, and the Board of Visitors of the Museum (from May). In Michaelmas Term Dr Morton convened the School of Anthropology's Departmental Seminar with Dr Morgan Clarke. Dr Morton continued on the Council of the Royal Anthropological Institute during the year until rotating off in June, as well as serving on its photographic committee. He gave several papers at conferences and seminars, including 'Creating Value: Museums, Collections and Communities' (British Museum, May), 'Art, Materiality and Representation' (RAI conference at the British Museum/SOAS in May/June), and the Photobook Seminar at the Maison Francaise d'Oxford (June). Dr Morton spent some time continuing with the manuscript of his monograph on E. E. Evans-Pritchard's field photography. Much time this year, however, was spent on delivering against the Museum's new Research Plan as Head of Research on the Pitt Rivers Museum Executive Board and supporting external research proposals for partnership and collaboration.



Jeremy Uden developed a research proposal with Cranfield University to carry out further investigations into pesticide residues on objects in the Museum's collections.

As the recipient of a two-year Leverhulme Trust Major Research Fellowship (for 2017–2019), Jeremy Coote spent the year working on the project 'Oxford's Cook-Voyage Collection in Historiographical Perspective, 1772–2019'.

Prof. Dan Hicks' one-year term as Junior Proctor ran until the end of Hilary Term, and was followed by sabbatical leave during Trinity Term. Among the many activities during his term as Proctor, he led a working group that developed guidelines on Positive Action Studentships for under-represented groups in postgraduate courses at Oxford, which was adopted by the Education Committee in March 2018. The first studentships developed under this guidance, for UK BAME students reading for masters degrees in the Humanities, were advertised in autumn 2018 for academic courses beginning in October 2019, in partnership with St Cross College. Prof. Hicks was awarded the Royal Anthropological Institute's Rivers Memorial Medal in September 2017. He became a Trustee and Non-Executive Director of the Museum of London Archaeology (MOLA) in June 2018. Prof. Hicks also held a Visiting Professorship at the Musée du Quai Branly, co-curating a small vitrine display about the earliest collections made by Claude Lévi-Strauss and Dina Dreyfus in Brazil, titled *Matérialités réfléchies autours des objets Caduvero*. With Tom Scott-Smith (Refugee Studies Centre) he continued working on the GCRF-funded project Architectures of Displacement, and received awards from the John Fell OUP Fund, TORCH, and the Henry Moore Foundation for further research with Dr Rachael Kiddey, Dr Sarah Mallet, and a range of other collaborators focused on the material, visual and digital culture of the Calais 'Jungle', in advance of the temporary exhibition *LANDE: the Calais 'Jungle' and Beyond*, which opens on 29 March 2019. Prof. Hicks continued to work towards a series of larger publications, but a short piece titled 'The Universal Museum is a 21st-Century Myth' was published by Art Newspaper in May 2018. He also contributed to the volume *Otherwise: Rethinking Museums and Heritage* with colleagues at the Centre for Anthropological Research on Museums and Heritage (CARMAH) at Humboldt-Universität zu Berlin. During the year he also delivered the third annual Moesgaard Lecture at Moesgaard Museum, Aarhus University (September 2017), gave the keynote lecture at the conference 'Écrire une Histoire Nouvelle de l'Europe' at the Institut National d'histoire de l'art, University Paris-Sorbonne (June 2018), and participated in a Wenner-Gren-funded workshop in Nairobi at the

British Institute in Eastern Africa (July 2018). He also gave departmental seminars at the Tropenmuseum in Leiden, at the Vrije Universiteit Amsterdam, and in the Department of Anthropology, Université Paris Nanterre. In July 2018, the University conferred the title of full professor on him, with the title 'Professor of Contemporary Archaeology'. Beyond the Museum, in May 2018 Prof. Hicks ran the Neolithic Marathon, from Avebury to Stonehenge for the fourth time.

Prof. Clare Harris unfortunately remained on long-term sick leave for much of the year and so her curatorial and research activities were consequently much diminished. However, we were delighted that towards the end of the year Prof. Harris felt well enough for a phased return to work, and she spent a considerable amount of time planning for the exciting exhibition of Tibetan artist Nyema Droma's work in the Museum Court and Long Gallery due to open next academic year.



Photograph: Philip Grover

Above: Tibetan photographer, Nyema Droma (left), studying glass plate negatives with Prof. Clare Harris, Curator of Asian Collections

Opposite left: Farewell event for Prof. Laura Peers, May 2018

However, she managed to return to some of her academic duties in Hilary Term of 2018 by lecturing, examining and supervising MSc and doctoral students. Her specialist option course on the Anthropology of Art proved to be very popular once again with students on the VMMA degrees and from other programmes in the School of Anthropology and Museum Ethnography. A highlight of the year was a three-day workshop conceived by Thupten Kelsang, the first Tibetan refugee student to study in the School and at the Museum. This unique event took place at the Pitt Rivers, the Victoria and Albert Museum, and the British Museum, and was designed to facilitate access and the analysis of Tibetan collections in the UK for members of the Tibetan community. Prof. Clare Harris gave talks for this workshop and oversaw its organisation as Thupten's academic supervisor. As Curator for Asian Collections, she also advised on the development of Thupten's case display for the Court of the Museum. It presents Tibetan objects from the Museum's collections in new ways (including some that have never been displayed before) and intersperses them with items loaned by members of the Tibetan community in the UK to bring an 'indigenous' perspective into the heart of the Museum. Much of Prof. Clare Harris' other work for the Pitt Rivers this year focused on hosting the 'Origins and Futures' funded visiting artist, Nyema Droma, and curating an innovative installation in the Court (along with film and digital components) and a more conventional exhibition of her Tibetan portraits in the Long Gallery. This was an



© Nyema Droma

Below: A member of the Tibetan workshop examining a Buddhist prayer wheel in the Museum's research space

Opposite top: Rwandese partners attending the *Kwibuka Rwanda* exhibition launch event

Opposite below: View of the Long Gallery exhibition *Kwibuka Rwanda*

intensive and exciting project that comes to fruition in late 2018. Beyond Oxford, Prof. Clare Harris had to turn down many invitations to speak at conferences and to give public lectures on health grounds, but she did give talks at the 'History and Photography' workshop at Birmingham University, at the Royal Anthropological Institute's conference at the British Museum, at a seminar on postcards from India at the School of Oriental and African Studies (London University), and at a research project workshop at the National Army Museum, and she delivered a keynote at a conference on Tibetan material culture, museums and collecting at Manchester University.

Dr Van Broekhoven was invited to give several papers at national and international conferences. Highlights include a paper titled 'Change and the Pitt Rivers Museum' given in June at the Royal Historical Society Symposium on 'The Future of History: Going Global in the University'; a paper on 'New Directions' at the Exhibiting Cultures, Exhibiting Empire, Exhibiting Europe SWICH Conference at the Museum of Archaeology and Anthropology (MAA) in Cambridge; a talk entitled 'Navigating Legacies: Calibrating Relevance at the Pitt Rivers Museum' for the International Forum of Museum Directors in Nanjing on the 25 May; the MEG Conference address 'On Decolonising the Museum' in April; and a talk on 'Pressing Matters for Museum Decision-Makers' as part of a round-table panel organised by All Souls on the Contested Historical Legacies in Public Spaces in March. In December Dr Van Broekhoven presented a paper in Washington DC entitled 'Connecting and Reconnecting the Pitt Rivers Museum: Earning Trust, Building Relevance' as part of the AAA Executive Session of Museum Directors, and a presentation to Oxford University Alumni in New York City entitled 'Resist, Redress, Repatriate: The Struggle for Inclusivity at the Pitt Rivers Museum'. In August 2017, Dr Van Broekhoven was invited to be part of a panel at the Common Ground Conference discussing 'Making Rhodes History: Taking the Decolonisation Project Forward'. Dr Van Broekhoven continues to serve on several national and international advisory boards, including the Ruskin Committee, the Material Agency Forum Advisory Board, the MAA Management Committee, the Stevin Prize Award Committee and the Institute of Latin American Studies Board.



PUBLIC ENGAGEMENT WITH RESEARCH

In September 2017 Jozie Kettle took up her post as the Museum's first Public Engagement with Research Officer. In this period she developed a Public Engagement with Research Strategy, formalising this area of museum work and supporting the University's and the National Coordinating Centre for Public Engagement with Research's key Public Engagement with Research (PER) objectives. Central to the Museum's strategy is socially engaged practice, with a focus on fostering opportunities for researchers and the wider community to co-create responses to the collections and to cutting-edge research.

A number of high-impact partnerships were developed this year, most notably (1) *Kwibuka Rwanda: Commemorative Practices of the 1994 Genocide against the Tutsi in Rwanda*, with Dr Julia Viebach (Faculty of Law); (2) *(Re)Made: From Mine to Metal*, with Dr Peter Hommel and the ERC-funded FLAME project team (School of Archaeology); and (3) *Messy Realities*, with Gemma Hughes and Prof. Trish Greenhalgh from the Wellcome-funded SCALS: Studies in Co-creating Assisted Living Solutions (Nuffield Department of Primary Care Health Sciences). All three of these projects had display outcomes (see further information in the Displays and Exhibitions section) and significant wrap-around public engagement activities. Jozie Kettle and Julia Viebach

worked together to curate an exhibition reflecting on commemorative practices of the 1994 Genocide against the Tutsi in Rwanda. Rwandese community members from the South East consulted on the development of the *Kwibuka Rwanda* display and organised a combined exhibition launch and Genocide commemoration (hosted between Mansfield College Chapel and the Museum) that saw over 300 visitors attend, including the High Commissioner of Rwanda and the Mayor of Oxford. The exhibition has since toured to Michigan's Centre for Social Justice and Leadership and is planned to continue touring. The exhibition has been featured by media outlets in the UK and Rwanda, including





Photograph: Mike Peckett

a feature on BBC South news with the exhibition curators and community consultants interviewed. *(Re)Made* saw the Museum and Lawn taken over for the day by a series of engaging interventions and pop-up exhibitions that got the public thinking about physical and social transformations involved in the production of metals through time. A highlight of the event was a working copper furnace, specially created by the research team for the day's activities, and demonstrating the transformation of green malachite into red copper. Over 1,600 visitors engaged with the

research via the day's activities. Through a number of experimental workshops with adults living with complex health conditions, as well as carers and designers, Jozie Kettle and Beth McDougall (Families and Communities Officer) and the SCALS research team used objects from the collections alongside contemporary assisted-living technologies as catalysts to discuss ideas around what makes an object technological. Lively discussion ensued with the Museum staff encouraged to reflect on the collections in new ways and the research team made to think differently about their research. A high point of the project was the celebration morning to mark the opening of the *Messy Realities* display, for which all interpretation and object selection was undertaken by the research team, Museum staff and the community participants. Through these two collaborations, over £13,000 of funding (via OU PER Seed Fund and Wellcome) came into the research team and Public Engagement Department, enabling the Museum to test new models for developing and delivering PER.

Other notable activities in this period include the event 'Pitt Fest: What Do Researchers Do All Day?' which saw research-active Museum staff and colleagues from across Oxford University deliver activities to share their research with a wide range of visitors. Jozie also worked with TORCH to host workshops on decolonisation and object-based engagement for 40 early-career researchers and PhD students from Oxford University, Cambridge University and the Open University. Jozie was invited to join the University's PER Academic Advisory Network, and meets regularly with Heads of PER across the University, working with them to develop a strategy for deepening the impact of PER across the University.



Photograph: Mike Peckett

The Museum was a partner in the 'Restoring Ancestral Connections' project, involving a consortium of international museums and US tribal groups to create a website for use by indigenous people in North America that will help them to locate ancestral items in museum collections. Funded by the German Marshall Fund, the website will be launched in 2019.

BALFOUR LIBRARY

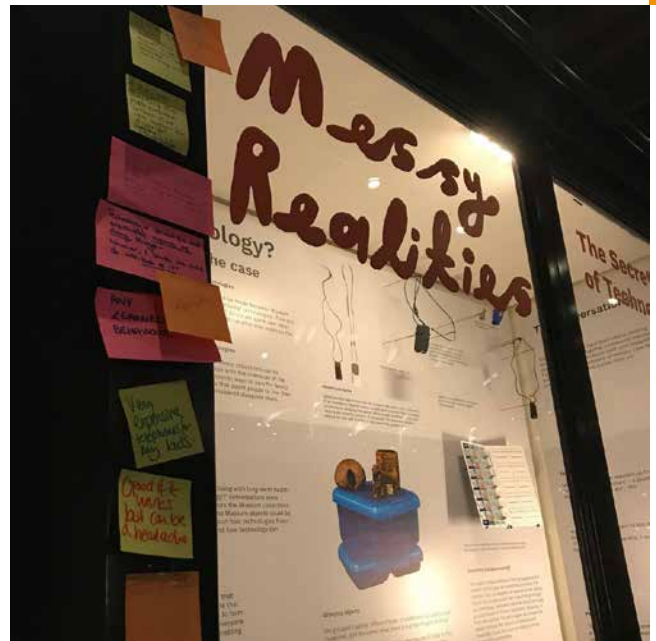
The Balfour Library continued to support the needs of students, academics and museum staff.

The year was dominated by the relocation of the holdings and facilities of the ground-floor library to the first-floor. Shelving was installed along the edge of the central research area and a small reading room, while the existing first-floor library was adapted to include reader terminals and the photocopier. Access to the library was improved by the fitting of an intercom.

The processing of photographic orders continued to be a significant part of staff time, which was helped by the streamlining of workflow. There were a total of 88 licences issued.

In July the library again hosted three UNIQ Art History students researching Museum objects.

During the year staff registered 250 new readers. There were 7,074 loans and renewals (1,098 new loans), 88 new periodical parts registered and 77 acquired books, in addition to copyright rights and exchange copies.



Above: Close-up view of the temporary display *Messy Realities: The Secret Life of Technology*

Below: A reader in the Balfour Library

Opposite page: Researchers in action at the event *(Re)Made: From Mine to Metal*





OBJECT COLLECTIONS

Collections have always been at the heart of everything we do at the Pitt Rivers Museum. The world-renowned material that we care for continues to attract a range of scholars who are increasingly diverse and multi disciplinary in outlook and represent the very best of collections-based research. The specialists with whom we work include colleagues from within the University of Oxford and also national and international research scholars from the wider research community. Together with their help we are shaping a new direction for the Museum's collections and are better able to work with them to connect with and engage a broader range of stakeholders, public audiences and communities of origin.

Work continued on the cataloguing of new acquisitions. Notable new acquisitions include the large collection of textiles from the Arab world given to the Museum by indigo expert Jenny Balfour-Paul. This collection forms the

basis for the Museum's Esmée Fairbairn-funded Multaka-Oxford project. The department welcomed Abigail Flack as the Collections Officer on this exciting project to create volunteer opportunities for forced migrants and to use museums and collections as a 'meeting point' for bringing people together. Abigail had previously been working as a project assistant on the Museum's OPS project, where she is greatly missed.

In April the Museum hosted the annual Museum Ethnographers Group conference on the theme of 'Decolonising the Museum in Practice'. This was organised by Faye Belsey and the Director. The conference was held over two days and welcomed over 100 delegates from all over the world. There was a varied programme including presentations, tours of colonial Oxford and a presentation by Benin artist Leo Asemota. Proceedings of the conference will be published in the *Journal of Museum Ethnography*.

In preparation for the Museum Ethnographers Group conference, and with kind support from the Friends of the

Pitt Rivers Museum, Faye Belsey attended the conference 'Reckoning with History: Colonial Pasts, Museum Futures, and Doing Justice in the Present' at the Research Centre for Material Culture in Leiden. She also attended the 'Exhibiting Empire' seminar at the British Museum.

Along with Karrine Sanders and Jeremy Uden, Julia Nicholson represented the Pitt Rivers Museum in the planning of the next phase of the Radcliffe Science Library (RSL), including a possible new textile store. As part of this planning Andrew Hughes from the Conservation section and Nicholas Crowe visited Kelvin Hall in Glasgow, along with members of the RSL Oversight Group. The visit was a benchmarking exercise, and observations made from the visit will feed into the development of the RSL site.

Throughout the year staff in the Collections section have continued to enhance records in the main Museum databases. The total number of objects in the Museum currently stands at 323,876 with 251,285 entries on the objects database. In the past year 98,769 enhancements have been made to the objects database by the OPS Move team and core staff. Each enhancement represents a meaningful improvement to the information held on our collection. As well as object database enhancements the Museum's Digital Image Archive has been significantly added to. It now has 194,137 images, of which 186,117 are associated with a specific museum object. Of these images 129,966 are visible online. Two additional fireproof filing cabinets have been purchased to house related documents uncovered during the OPS Move project.

The total number of items in the Museum's photographic collections currently stands at 332,529 with 197,569 records on the photographic collections database. A total of 105,480 of these records have associated digital images that are available to researchers via the Museum's online database.

In October 2017 Zena McGreevy was appointed Chair of the Museum's Displays, Exhibitions and Related Programming Committee (DERP). This committee was established to develop a three-to-five year rolling programme of temporary displays and exhibitions, as well as the forward plan for permanent display work. The Committee meet every other month and consider display and exhibition proposals to recommend to the Museum's Executive Board and discuss issues relating to displays and exhibitions.

Faye Belsey worked with Nathaniel Mann, previously Musician in Residence at the Museum, and Adrian Vizor, Museum technician, on a display of pigeon whistles for the Lower Gallery. The display contains pieces from the Museum's collections and also from Nathaniel's private

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Opposite: A researcher studying a set of hand-painted magic lantern slides

Below: Salish blanket loaned to the University of British Columbia in Vancouver

collection. In February Faye Belsey ran a related event in partnership with Oxford Contemporary Music.

Zena McGreevy assisted David Pratten from Oxford University's Department of African Studies with a pop-up display for the British Academy's Summer Showcase from 22 to 23 June, which included helping to install the display on 21 June. The display was focused around a Nigerian Agba mask that David Pratten had commissioned to be made, which was purchased by the Friends of the Museum for the collections.

Nicholas Crowe has been working with Prof. Clare Harris on the exhibition 'Performing Tibetan Identities: Photographic Portraits by Nyema Droma', which includes a photographic installation in the main Museum space, a series of photographs in the Long Gallery and digital screens in the galleries. The exhibition presents a series of portraits of Tibetans both inside and out of Tibet. Nicholas Crowe co-curated a temporary display, *Tibetan Objects in Transition*, along with Thupten Kelsang (MSc VMMA, University of Oxford). This display is showcased in one of the original 1884 cases and is an experiment to create a 'Tibetan' mode of displaying Tibetan material culture. Drawing from the Museum's collections as well as loaned objects from the Tibetan diaspora, the display privileges and features contemporary Tibetan voices, narratives and perspectives.

Photograph: Faye Belsey





The Collections section was delighted to welcome Dr Sarah Mallet, funded by the Department of Archaeology, who is working as a researcher on the exhibition '*Lande: The Calais' Jungle' and Beyond*', opening on 29 March 2019.

It was decided that the next temporary exhibition should be the *Intrepid Women* exhibition, to coincide with the centenary year of women's suffrage. Work on this exhibition has begun in earnest with the co-curators Julia Nicholson and Zena McGreevy working together to select objects and tell the stories of some of the female collectors in the Museum.

During the year staff from the Collections section attended several in-house training events. Topics included LGBTQ+ awareness, unconscious bias, bullying and harassment, GDPR and decolonisation. Several members of staff were also trained in the use of Oracle, the University's financial purchasing system.

Nicholas Crowe, Zena McGreevy, Joanna Cole, Meghan O'Brien Backhouse, Rosalind Hughes and Alicia Bell attended the 'Preparing to Borrow' workshop run by the Touring Exhibitions Group and held at the Wellcome Institute.

In recognition of the fact that the Museum is a GLAM institution, and as a potential pilot for cross-GLAM training, Ashleigh Sheppard (OPS project) has been supported to work in the Registrar's department of the Ashmolean for one afternoon a week during the final few months of her contract.

Faye Belsey represented the Museum at a workshop for the Mobile Museum project on economic botany held at Kew Gardens.

Marina de Alarcón, Julia Nicholson, Faye Belsey and Madeleine Ding attended a Textiles Study Day at Brighton Museum and Art Gallery. In July, Julia Nicholson and Marina de Alarcón gave a talk on the work of the section to a group of international emerging museum professionals from the Open Palace Programme. Zena McGreevy also attended the University of Oxford Public Engagement with Research Conference in July 2018.

Siân Mundell attended a Museums Association one-day conference on GDPR awareness. She also attended a two-day training course run by the University of Oxford IT services on the use and construction of databases.

Faye Belsey presented a paper entitled 'Proxy Objects at the Pitt Rivers Museum: A Case of a Norman shield' to the Early History of Archaeology and Anthropology Group.

In July 2017, Siân Mundell took up the role of Collections Database Officer. Her work has been largely focused on the Museum's Local Action Plan, the impact of GDPR legislation and supporting the database needs of the Museum.

Madeleine Ding left the section in September to start work as Collections Officer at the Museum of English Rural Life.

In October Jeremy Coote left his post as Curator and Joint Head of Collections to take up a prestigious Leverhulme Trust Major Research Fellowship, 'Oxford's Cook-voyage Collection in Historiographical Perspective, 1772–2019'. Marina de Alarcón was seconded from her post as Deputy Head of Collections to that of Curator and Joint Head of Collections.

Faye Belsey took over as Deputy Head of Collections in March. Her post as Assistant Curator was filled by Joanna Cole in June. Joanna previously worked for the Museum as an OPS project assistant but had left to work at the British Museum. We are delighted to have poached her back.

In January 2018, Zena McGreevy was promoted to Exhibition and Special Projects Officer. This post will coordinate and support the display and exhibition process and will develop and maintain a forward plan for permanent and temporary displays. She will be responsible for managing the annual exhibition budget and overseeing the Microsoft Project display and exhibition schedule in conjunction with Conservation and Technical Services.

Having no professional photographer on the staff, it was decided to employ freelance photographer Suzy Prior for a year working two days a month to photograph objects. Suzy has been working on external orders for object images and photographing new acquisitions and objects for publication and exhibitions. Smaller objects are photographed in the small objects holding room on the second floor, which has been converted to a photographic studio. Large, flat objects are photographed from above looking down into the visiting researcher's space, and larger objects can also be photographed in the Blackwood Seminar Room. There is currently no suitable space for photographing large 3D objects.

Opposite: Museum's photograph collections



PHOTOGRAPH, MANUSCRIPT, FILM AND SOUND COLLECTIONS

This was another busy year in the Museum's Photograph, Manuscript, Film and Sound Collections, with a steady stream of international research visitors, enquiries, exhibition work, documentation, digitisation and work on the GLAM digital local action plan to revamp the Museum's website and databases next year. In August the Museum hosted a visit by members of the Pitt-Rivers family, who paid a visit to the collections to view archival material relating to the founding of the Museum by their ancestor, General Augustus Pitt-Rivers. This led to a reciprocal meeting in January by Museum staff to Dorset.

The effective use made of the collections in University teaching continued throughout the year, with classes focused on the photograph collections delivered to students on a variety of courses, such as the MSc/MPhil in VMMA and a seminar by Dr Morton in the Mellon-Sawyer-funded 'Post-war: Commemoration, Reconstruction, Reconciliation' series organised by TORCH and Oxford Brookes University, both in November, and a seminar with students from Bard Graduate Center in New York in May. In December the section hosted its first academic within the Africa Oxford

Initiative (AfOx) Visiting Scholars Programme, Dr George Agbo, from the University of Nigeria Nsukka. Dr Agbo spent his time consulting photograph and Balfour Library collections relating to Nigeria, and spoke about his work at several seminars in the University. In January the Museum hosted the second in the series of AHRC-funded South Sudan Museums Network meetings, with a presentation and a viewing of the collections organised by Dr Morton.

In April the section continued its long association with the Delafield Trust by undertaking a series of collections projects – Mike Peckett continued to digitise and catalogue the 15,000 items in the impressive Schuyler Jones collection, and Dr Damon Dennis organised and listed the Makereti manuscript collection, carried out storage work on the Thesiger collection, and began work on the cataloguing of the Ilo Battigelli collection. The Delafield Trust funding also enabled the Museum to send the large scrolled whakapapa of the genealogy of Makereti to a specialist conservator.

Much staff time in the section this year was devoted to planning work and assisting IT colleagues on the project to transform the Museum's database, digital asset management system and website, as part of the GLAM Digital Strategy Implementation Programme. In November Philip Grover organised a very successful exhibition opening of the *Tito*

in Africa: Picturing Solidarity photography exhibition with a well-attended public engagement event including talks by the exhibition and research team from Oxford, Exeter and Belgrade. In February the section organised the exhibition *Uganda Stories* by Sunil Shah, which is an artistic rendering of his family's photography archive from their expulsion from Uganda in 1972. In May Dr Morton organised the signing of a highly significant Memorandum of Understanding between the Museum and the Australian Institute for Aboriginal and Torres Strait Islander Studies (AIATSIS), a new international partnership that is likely to enhance the Museum's understanding of its Australian Aboriginal photograph collection as well as future research on it. On 23 June the section continued its strong presence within the Museum's Public Engagement with Research programme, with Dr Chris Morton showcasing his ongoing research into the E. E. Evans-Pritchard archive at the *Pitt Fest: What Do Researchers Do All Day?* event.

A number of new acquisitions were made this year, with the highlight being the permanent deposit of the series of etched artworks 'A Procession' by Elizabeth Price, which were exhibited by the Museum in 2016 and which subsequently went on tour.

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Opposite: Prints in the Museum's photograph collections stored in a drawer

Below: Museum's photograph collections



OXFORD UNIVERSITY INTERSHIP PROGRAMME

The successful ongoing relationship between the Museum and the Oxford University Internship Programme was marked this year by an expansion of the scheme, with four student internships on offer across the collections section. These competitive placements were taken up by Chimwemwe Phiri (MSc VMMA), Gabriela Mancy-Jones (BA French Literature), Catherine O'Brien (Keble College) and Hadiqa Khan (MPhil Archaeology), who all worked on a variety of collection management projects in the summer vacation.

Hadiqa Khan worked on a number of projects including the cataloguing and digitising of collections, and Chimwemwe Phiri, studying for an MSc in VMMA, helped to organise, digitise and rehouse material from the Cecil Hayward collection of photographs from Nigeria and Ghana: <http://pittrivers-photo.blogspot.com/2018/08/from-travelers-trunk-to-museum-archive.html>. Catherine O'Brien interned in the Object Collections Department. During her internship she participated in preparing for and taking notes during research visits, packaging and cataloguing collections for the OPS Move project at the off-site store, digitisation and the photography of collections. Catherine also catalogued a new acquisition of Tibetan material (collected by John Driver) and donated to the Museum. She wrote two blogs during her internship with further details of her entering experience.



Above top: Andrew Hughes talking though the conservation of gut materials at Pitt Fest 2018 public drop in sessions

Above below: Jeremy Uden and Andrew Hughes hosting lab tours during the *Messy Realities* project

Opposite right: A staff member studying a Tibetan amulet box

CONSERVATION WORK

Andrew Hughes was appointed Deputy Head of Conservation in September 2017, joining the team of Jeremy Uden and Jennifer Mitchell.

The Conservation Department supported the Osney Store move extensively this year, both by physically assisting in the auditing and packing process, and by working on objects that required urgent treatment. Andrew in particular spent a lot of time packing our human remains so that they could be moved safely. We also completed a storage audit of the Textile Store with a view to improving our storage of flat and boxed textiles. We were involved in extensive consultations regarding the development of the Radcliffe Science Library.

The team worked on updating permanent displays relating to house and transport models. We also refurbished desktop cases housing objects made from bone and ivory in the Court, and toys in the Lower Gallery. We carried out conservation work for the *Messy Realities* temporary exhibition and worked with other departments to quarantine objects for community exhibitions.

Pests continue to be an ongoing concern in the Museum. Clothes moth numbers fluctuated through the year, but helped by a deep clean of the Museum in January, and the introduction of a regular residual insecticide spraying programme, moth numbers are dropping significantly. We are installing fine metal mesh on the underside of the heating grates in the Court, which we hope will also help with our moth problem.

We hosted a visit from the Master and Court of the Clothworkers' Company in July. They came to hear more about Jeremy's Clothworkers' Conservation Fellowship (2012/13), which conserved and investigated the Cook-voyage collections held by the Pitt Rivers.

The team participated in Pitt Fest (June 2018). We gave a series of talks and demonstrations to other GLAM conservators and to the public on the conservation of a rare walrus intestine sail, and took the opportunity to retrieve the sail from storage and open it out fully to display it for the first time.

We supported several loans this year, including a Salish blanket to University of British Columbia (UBC) in Vancouver and the loan of several votives to Tate St Ives. The Salish blanket was used for a series of community workshops at the end of the loan period, where members of the originating community were able to examine it closely and learn more about how it was made and used.



Digitisation of the Museum's collections continues apace, not least fuelled by the extensive documentation processes happening as part of the project to move reserve collections. This means there is now an extraordinary amount of information and images relating to our collections being maintained both internally on collections databases and servers, and for public access via our online collections portals. This year was an apt time, therefore, to initiate a major new project to look into the Museum's collections database needs in the future, its management of digital assets, its online collections offer to various audiences, and how the Museum might ensure the long-term preservation of these assets and services. This work is funded from the GLAM Digital Strategy Implementation Programme, via a series of Local Action Plans for the museums. The work this year entailed analysis and planning, involving consulting staff about their work and needs, addressing data issues around merging our currently separate collections databases, and researching potential database solutions.

In March the Museum appointed Dr Tim Myatt to the new role of Digital Partnerships Manager, funded by the GLAM Digital Strategy, to provide additional support with our digital developments. Towards the end of the year, the Museum also welcomed our former colleague Helen Adams to a new role as GLAM Digital Engagement Lead, and Georgina Brooke, the Project Lead and Web Content Manager for a GLAM-wide project to migrate all the museums', gardens' and (partial) Bodleian websites for the University's new Drupal-based web platform called Mosaic. Mosaic will provide improved functionality and visual navigation to our one million+ annual online users, whilst making adding content much easier for staff through templates and shared access. The Museum's Mosaic website will launch in late 2018.

In line with the Museum's strategic aim to be inclusive and encourage genuine two-way collaboration, this year the Museum collaborated with The Oxford Research Centre for the Humanities (TORCH) on an Oxford IT Innovation Fund project to build a web-app platform called Oxford Stories. The platform is a self-publishing tool for named researchers, community members and students to contribute stories and trails reflecting hidden or lesser-known aspects of the Museum's collections, particularly around topics such as gender and colonialism. This content, combined with mapping and images, helps to create mobile-optimised content to enhance a visit to the Museum: <http://oxfordstories.ox.ac.uk/pitt-rivers>. Other notable digital engagement delivered this year included more varied video content such as *Traces* (<https://vimeo.com/239852022>),



© Robbie Brock

Above: Cabinet is transforming the way we teach with digital objects

Opposite: Bringing technology together with the collections to create animations, late night event 2018

a film by Dušan Šaponja and Dušan Čavić accompanying the *Tito in Africa* exhibition; *How VERVE Changed Us* (<https://vimeo.com/235761584>), a reflection by staff and stakeholders on the impact of our recent major HLF project; and *So You Think You Know the Pitt Rivers Museum?* (<https://vimeo.com/260952254>), a provocative and lively look at some of the Museum's wide-ranging activities and services, created for a multiplicity of stakeholders. Social media continues to prove a vital route to engage online audiences with more than 32,000 Twitter followers and 11,981 followers on Facebook. For context, our sister institution the University of Cambridge Museum of Archaeology and Anthropology has 5,000 Twitter followers. Visits to the Museum's web resources, channels and multimedia have plateaued at around one million but the imminent move to a new web platform (see above) will no doubt have a positive impact on discoverability and usage.

The teaching platform Cabinet (<https://www.cabinet.ox.ac.uk>), which utilises digitised collections – including those from the Pitt Rivers – will feature on the University's new Virtual Learning Environment, Canvas, in the next academic year. A collaborative follow-on project led by the Oxford Internet Institute in partnership with the Pitt Rivers Museum and IT Services, entitled *Open Cabinet: Augmented Reality Access to Oxford's Collections* was funded by the IT Innovation Fund in May and will begin next year. The project will make 3D scans of objects on display in the Museum available to visitors via their own devices, meaning that they will be able to explore and enjoy them in much more detail, and will be able to link to further archival resources that the Museum holds online.



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EDUCATION AND OUTREACH

In the academic year 2017/18 47,600 visitors took part in organised activities at the Museum, from object handling for school groups to craft workshops for adults, and guided tours for individual visitors to evening events that attracted thousands. Over 7,000 school children took part in 233 taught sessions and nearly 11,000 adults took part in 204 activities and events. 2017/18 was also the Museum's busiest year on record for visits from language school students, 13,425.

ADULTS AND COMMUNITIES AND PUBLIC ENGAGEMENT WITH RESEARCH

As the HLF-funded VERVE project came to an end in September 2017 we spent the summer thinking strategically about what elements we could continue with reduced staffing. We looked at how we could take the many positive lessons learned and use them in new ways. In particular we

launched a programme that takes the best of the VERVE community engagement and ties it to public engagement with research, something that fits our role as a university museum and helps deliver our strategy in line with our guiding principles.

We continued to deliver large-scale events such as Pitt Fest, Cult Films, the Archaeology Festival, the Being Human Festival and May's Nuit Européenne des Musées: Curiosity Carnival. The highlight of November's Being Human event was the second year of projections by the light sculptors Luxmuralis, while the May late night saw the Immersive Cuban Music Project create a virtual Cuban courtyard full of music, which really did feel like being in Cuba. We also continued with more focused targeted work such as supporting the Young Women's Music Project, My Normal (a support group for transgender teenagers) and work with older people, such as an ongoing project with Nottingham City Arts, the Armchair Gallery.

We have begun to explore the potential for trialling sustainable paid-for workshops aimed at adult audiences as in the past these have been subsidised through funding applications. In 2017/18 we tested self-funding workshops



on braiding, darning and life drawing. We continue to offer free tours of the Museum to the public, delivered by trained volunteer guides, 200 tours over the year. Regularly throughout the year Abingdon and Witney College came to the Pitt Rivers Museum with adults with learning difficulties to be creative in response to the Museum's ceramic collection. We have now been running these sessions for 18 years.

One of the key elements of our strategic approach from 2017 was to include elements of public engagement with research in our adult and community engagement. In the autumn of 2017 we delivered two public engagement with research events: Curiosity Carnival for European Researcher's Night and Beneath the Surface; a panel discussion and behind-the-scenes object-based session to mark World Mental Health Day; Tito in Africa: Picturing Solidarity researchers' public talk; and Being Human: Lost Late in partnership with the Museum of Natural History, TORCH, Fusion Arts and Luxmuralis. A total of 1,500 people attended this late-night event, which was jointly funded by AHRC and ACE, with fantastic light projections by Luxmuralis. We worked with consultant Samenua Seshar on developing a bespoke Unconscious Bias workshop for Museum staff. Samenua delivered three of these sessions in October. We also worked with Oxford University researcher and LGBTQ+ community leader Dr Clara Barker, to support the LGBTQ+ youth support group Topaz to hold a monthly meet-up in the Pitt Rivers.

Public engagement with research has gathered pace this year. Initially work focused on strategy development and relationship building through meetings with researchers from a broad range of departments. Delivery focused on non-binary work with the LGBTQ+ community, which included developing the next stage of the Out in Oxford, Beyond Binaries project, speaking about Out in Oxford at a range of conferences and training sessions and delivering Party at the Pitt, a celebration of LGBTQ+ heritage. This was developed into an HLF application that was submitted in July 2018.

Several specific projects are named in the Highlights and Specific Project sections of the Annual Report. In general community and public engagement with research projects and events have focused on co-creation. The third Party at the Pitt was delivered in partnership with the local LGBTQ+ community, a firmly established partnership that will flourish with further funding, but will continue even without funding. *Kwibuka Rwanda* was an exhibition, with public engagement events developed in partnership with the Law faculty and with the Rwandan community in the UK. The



opening event was attended by over 200 British Rwandans and was a major focus of the commemorations of the Rwandan genocide. Pitt Fest and the (Re)Made Archaeology day were examples of other large-scale museum events that were driven by public engagement with research. While smaller events such as the regular performances of the Ark-T choir were ongoing throughout the year.

We have been developing our approach to decolonising the Museum with regards to public engagement and education, being actively involved in training over teaching with colonialism and working with indigenous communities to learn new things about our approach for working with the Collections. This has involved starting to develop decolonisation tours of the Museum as well as talking to artist Matt Smith about ways of exploring the issues through an art installation. As with many other aspects of the Museum, decolonisation will be a major focus for the Public Engagement team over the coming years.

Above: Teachers with their artwork from the Oxford art teachers training event, November 2018

Opposite: Oxford art teachers CPD training event, November 2018



YOUNG PEOPLE

The Pitt Youth Action Team (Pitt YAT) is a group of young people who meet at the Museum monthly, or more, with the aim of generating skills relevant to careers in the creative industries. The group is comprised of sixth formers from a range of local schools, and some participants from the Kick Arts project, an HLF-funded collaboration with the OYAP Trust working with self-excluding teenagers. The group met for two intensive workshop days over the summer, working towards a Takeover event in October. At the beginning of the year membership stood at 18 young people aged 14–19, all of whom attended regularly. The Takeover event *Magical Soirée* organised by the Pitt Youth Action Team went off very well on Saturday 14 October. There were object tours, a band, craft activities and a non-alcoholic bar. 162 people attended the event at £4 per ticket. Three Pitt YAT members joined the Public Engagement team as work experience interns in July 2018. The group was funded through an HLF Young Roots grant, which ran out in April 2018. We have now secured a further year's funding through the Oxfordshire Art Society.

SECONDARY-SCHOOL ACTIVITIES, FURTHER EDUCATION AND YOUNG PEOPLE

Introductory talks and sketchbook introductions continue to be delivered on a daily basis, as do Access sessions, delivered in conjunction with the University's Widening Access team, and a continuing development of our partnership with *IntoUniversity*. When not delivering introductions to art groups we have run a variety of strategically focused projects with target schools.

The Langtree Repousée project *Amazing Amulets* took place for the fifth time, culminating in an exhibition of their work. We worked with all of Year 9 with the aim of encouraging girls to take up Design Technology at GCSE, something that has proved effective. Moving forward we will need to seek external funds to continue the project. Rycotewood Furniture College collaborated with us again, for the seventh year. Their Year 2 students made work on the theme of 'tools' that were exhibited at the Museum between February and April 2018. It continues to be an inspiring combination of human ingenuity meets human

PRIMARY-SCHOOL ACTIVITIES

Over the past year we have been analysing the impact of introducing a charging system for schools. One clear effect is that our primary-school figures have dropped, but we have seen a parallel rise in secondary-school visits, meaning that we are still running close to capacity for school groups. One of the effects of this is to enable us to develop new aspects to the primary offer. We already had a strong connection with the Oxford University-supported charity *IntoUniversity* at both secondary and primary level. Through this year we have increased our offer to them and have received feedback that this adds real value to the young people's experience. These sessions are offered free, as they are all with target schools. We are currently exploring ideas around introducing

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Opposite: Kick Arts Exhibition, April 2018

Left: Rycotewood farrel utensils

Below: Street artist Theodore Bradley, Edgar Wind Society-funded residency in the Museum



skills and creativity. Examiners recognise this as a key partnership that has a tangible effect on the development of the students' work. During this year we continued to develop our partnership with Iffley Academy, a special needs secondary school in East Oxford. By the end of the school year all of Key Stage 4 had achieved Arts Award Discover, a recognised qualification.

It is anticipated that all three of these projects will change and develop but will continue into the next year. Alongside these we will pilot some new teaching sessions: Decolonisation Ethics with Langtree School and Photography with Woodgreen School. This has involved numerous meetings and consultations with buddy schools, academics, consultants and young people.

In December we hosted a two-day artist residency by New York graffiti artist Bradley Theodore. Bradley painted in the temporary exhibition area and inspired school groups around concepts of colour and maths in art (<http://pittrivers-education.blogspot.co.uk>).

Most of our Higher Education teaching involved postgraduate students studying for MAs in Museum Studies. In 2017/18 we focused most of this teaching on trialling approaches to addressing the concept of decolonisation. This worked particularly successfully with the *Open Palace* programme, a series of taught sessions with emerging museum professionals from Australia, New Zealand, Canada and the US. The programme is part-funded by the Australian and New Zealand governments.



Photograph: Mike Peckett

a school bursary scheme to ensure that our delivery remains targeted at schools from geographic areas that research tells us tend not to visit museums. We have now developed a GLAM bursary plan for this and are seeking funding, with the support of the Development Office.

We commissioned objects for a new Maya session, which was launched in January 2018. This is a history curriculum-focused teaching session, something that is quite hard to achieve with the Pitt Rivers Museum collections. We trained guides to deliver the new session in January 2018. The take-up of this session has been immense, and it has now eclipsed Egypt as our most popular primary-school session. We also designed a bespoke session based on 'The Three Little Pigs' with East Oxford Primary School, a target local school, and developed a session about Ancient Egypt for a group of children with autism. We worked in partnership with primary teachers to deliver two bespoke KS1 sessions – Stone Age to Iron Age and Mary Kingsley – and planned and delivered a creative writing workshop for the International Studies Centre. We are also continuing to develop and deliver our Take One programme, this year focusing on Nigeria.

We hosted four Oxford Brookes students in the third year of doing a BA Hons in Primary Education, a one-week placement for each pair. They were all doing a module on 'Learning Beyond the Classroom' and helped to support educational activities, and designed trails and activities for our Families programme. In January 2018 we ran training sessions for students at Oxford Brookes Postgraduate Certificate of Education (PGCE).

FAMILY ACTIVITIES

As part of the process of creating a new strategic approach to public engagement we are in the process of rethinking our family offer, tying it much more closely to our work in the community and beginning to focus on co-creation. We are also exploring the potential for paid-for workshops aimed at families. *This Girl Can Make* was a paid-for workshop with designer maker, Hattie Speed. These paid-for sessions are designed to support the funding of our free programming through paid-for specialist craft activity that will eventually generate income. Both workshops were fully booked and proved that there is an appetite for paid-for family programming.

October half term is one of our busiest times for family learning, and this year was no exception as 289 children took part in family activities over three days, on the theme of Bats, Cats, Witches and Charms. We had wonderful feedback on

Twitter, including "Who says imagination is dead? Bravo to the Pitt Rivers for nurturing the creative spirit in the young generation".

We continue to run our Saturday object handling sessions, and over the year the object handling volunteers have met around 1,500 children and adults sharing some of our recent acquisitions to the handling collection. January was used to reflect on the current family offer in the Museum, including object handling and backpack provision. The object handling volunteers came into the Public Engagement Office to evaluate the current object handling activities and to start co-producing the next set of objects that were introduced from the end of April. February half term's World Stories sessions engaged 286 children and their families in creative activities including animation screenings, stop-animating *The Frog Prince*, and making their own puppets. The resulting Frog Prince 'mashup' made by the families is really fun to watch (<https://pitrivers-education.blogspot.com/2018/03>).

During February we worked with the joint museum team on the Sensing Cultures project, working with families with blind and partially sighted children. As part of the World Stories programme we piloted a tactile storytelling with the group, telling the Tlingit story of 'How Raven Stole the Sun' with handling objects and craft activities.

In early April the Easter holiday activities took place. *Taste, Think, Wonder: How Do People Celebrate Spring?* was a celebration of Spring festivals around the world with object handling, a 'taste' table and making activities. May family activities focused around the forthcoming *Intrepid Women* exhibition and introduced families to stories of some of the key female anthropologists and archaeologists linked to the Museum. In June (*re*)*Made* took place. In collaboration with the Oxford University Archaeology Department and Public Engagement with Research, (*re*)*Made* looked at metal archaeology with families and included demonstrations and opportunities to 'mine' for metal. The annual Pitt Fest took place at the end of June with activities supported across the Museum's team, including Conservation and Collections. Led by the Public Engagement with Research Officer this family friendly event was a celebration of the 'behind-the-scenes' research that goes on at the Pitt Rivers. Many of Pitt Fest's events were for older children and their families and adult visitors, so the number of families taking part was lower than previous years as the intended audience was redefined and shifted.

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Opposite: Pitt Fest

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ATTACK!

YAMAHA

GRETSCH



July saw Pitt Rivers delivering family activities at the Cowley Road Carnival for the fifteenth year. The Carnival is a celebration of Oxford's multiculturalism and is attended by over 50,000 people. This year we continued the change that we had introduced in 2016, to co-produce and work in partnership with other community organisations to deliver a family area in the churchyard at St Mary and John. Object handling, craft shakers, drum workshops and hat-making were the order of the day. The outcome was far greater than the sum of its parts, and showed how meaningful community engagement can support family programming.

Autumn 2017 saw changes in the strategic focus of the Public Engagement team as the VERVE project ended, the Museum's Strategic Plan started to be implemented and changes were made in response to changes in the national curriculum. Our focus for 2017/18 was on non-binary approaches to understanding world cultures. In 2018/19 we will continue to build on this with an emphasis on decolonisation in the widest sense of the word.

Public Engagement staff have attended training in Visible Thinking at Belton Park National Trust property, Unconscious Bias training at the Pitt Rivers, volunteer database training, Sensing Culture training delivered by the Joint Museum team, Safeguarding and Risk Assessments training, the launch event for the Dementia Friendly Heritage guide held at Hampton Court, and the Museum is not Neutral event at the Fitzwilliam Museum. Team members gave papers at conferences about Public Engagement and Action Research that took place during the Out in Oxford Project, an LGBTQ+ Museums conference at the Royal Pavilion and Museums in Brighton, and the Universeum conference in Glasgow.

COMMUNITY ENGAGEMENT

COMMUNITY ENGAGEMENT ACTIVITIES REACHED OVER 3,700 PEOPLE:

Adults	2,251
Under 5s	292
Children	1,144
Young people	106
Total people:	3,793
Total sessions:	122

As well as representing the Pitt Rivers Museum's outreach work, the Community Engagement team (Susan Griffiths and Nicola Bird) follow approaches in collaboration and co-production. In November 2017, Nicola Bird co-presented at the Museums Association Conference with Nuha Abdo, a community partner and the founder of Syrian Sisters in Oxford. The Community Engagement team were also successful in securing an Esmée Fairbairn Collections Fund grant around a Jenny Balfour-Paul donation to deliver Multaka-Oxford. Multaka-Oxford is a joint project with the Museum of the History of Science and creates inclusive volunteering opportunities to bring multiple voices and multiple layers to collections interpretation and public engagement.

In addition to this, the Community Engagement team have been continuing to work across Oxfordshire and have deep partnerships into the hugely diverse communities; they are part of various networks and meetings where services in Oxfordshire come together. Below is a list of areas of work and partners covered in the last year:

- Touch tours/projects/outreach visits for people who are blind or partially sighted
- People living with dementia
- Charities and organisations that support people who are refugees or asylum seekers
- Grass-roots volunteers-led community groups
- Adults with learning disabilities
- Oxfordshire Playdays (Oxfordshire Play Association) – big events around the county
- Army barracks
- Care homes for older people
- Stroke clubs
- Family/Under 5s community groups
- Oxford John Radcliffe hospital school and community hospitals
- Oxford Adult learning – community learning team
- Head injuries groups
- Mental health groups including support houses and younger people secure units
- Enablement centres
- Detention centres for asylum seekers
- Day centres for older people

EDUCATION AND OUTREACH

This year has seen an increasing integration of the Friends' activities with those of the Museum itself. We are very grateful to the Director and her staff for fostering the goodwill that has enabled the positive collaborative atmosphere that we now enjoy. The Museum website now publicises both Museum and Friends of the Pitt Rivers Museum (FPRM) events, and directs those who would like to support the Museum to information about joining the Friends. A new FPRM leaflet is now on display, prepared by the FPRM Development Officer and designed by the Museum in-house designer. It will be displayed in more locations in the Museum than the previous one, and it is now possible to join the Friends via payment in the shop. There is also a new poster on display where it will be seen by Museum visitors.

In addition to a stimulating programme of Friends' lectures and away days, we enjoyed a 'Show and Tell' evening at which about 12 of us described textile items from our personal histories. The Kenneth Kirkwood Memorial Lecture Day in March was as usual organised by Shahin Bekhradnia; this year's topic was 'Communication'. The profits from this event are added to the KK fund, which this year enabled three members of the PRM staff to attend conferences: two made presentations on 'Migration, Home and Belonging' at a conference in Washington, DC, and the third attended a conference in Leiden, the Netherlands, on 'Reckoning with History'. We also agreed to donate £1,000 towards the cost of Prof. David Pratten's research on mask-making in Niger.

Gillian Morriss-Kay,
Chair, Friends of the Pitt Rivers Museum



Right: Painting on Bark (1982.12.1)

Below: Friends of the Pitt Rivers Museum publications



ADMINISTRATION – PEOPLE AND ORGANISATION

The Administration team supports the efficient and effective day-to-day operational and administrative processes required by the Museum, including HR, finance, planning, administration and reception services.

During the reporting period, particular administrative achievement focused on:

- Introduction of staff Wellbeing survey, which will inform and support staff wellbeing going forward
- Improved budget management and Oracle management across the team
- Implementation of Financial Assurances
- Supported rollout of GDPR improvement programme
- Introduction of new electronic holiday and leave system as part of admin improvement programme

EQUALITY, DIVERSITY AND INCLUSION

The Museum is committed to equality, diversity and inclusion. Our work is centred on building meaningful and respectful relationships with all communities.

VISITOR SERVICES

Our experienced and knowledgeable visitor service staff continue to warmly welcome visitors through our doors. This unique reception is reflected in the substantial feedback

on social media and in our comments book held in the Museum. This has been an outstanding year for the Pitt Rivers Museum with 495,029, people visiting the Museum, with peak points in school holidays and summer months. This is a 6.6% increase from the previous year. A number of factors contribute to these increases, not least our amazing activities and events programming. For example, during the Curiosity Carnival in September, we had over 1,700 people in the Museum!

COMMERCIAL ACTIVITIES

In line with its Strategy 2017/22, the Museum is committed to strengthening commercial growth that reflects the Museum's ethos and values as well as securing much-needed income for programming and development. Areas of focus in 2017/18 include reviewing and developing retail, piloting a café and reviewing donations.

RETAIL – THE PITT RIVERS SHOP

In May, the Pitt Rivers Museum launched its new revived and redesigned shop with a lovely opening with staff and friends. The new-look Museum shop which has been beautifully designed by Conran and Partners and expertly built by our own Pitt Rivers technical team, is a fantastic example of great design in partnership with craft and workmanship, bringing the shop to life in our wonderful and unique Museum space.

Great care has also been put into new product ranges. Working with local and international craft and designers our new range of products seeks to reflect the Museum and its values of partnership, ethics and fairness in the world of retail, and includes some old favourites and many new ranges of textiles, prints, pottery, jewellery, cards and gifts. Looking forward, the Museum will pilot a small-scale online retail offer in 2018-19.

CATERING – PILOT CAFÉ

The Museum undertook a café pilot this year from April to September. Feedback and data gathered so far have indicated a positive response from visitors and a potential income stream, which will inform future development in catering going forward.

VENUE HIRE

This is a small but growing area for the Pitt Rivers Museum and an activity we will be seeking to strengthen in 2018/19.





DONATION BOXES

Our donation boxes are a core source of funds that support the work of the Museum, and over the reporting period, with the excellent work of our visitor staff we reached our target donation per visitor. In 2018/19 we will be piloting contactless card donations.

BUILDING AND MAINTENANCE

Building and maintenance is overseen by the Museum's technical team and led by Head of Operations John Simmons. As well as supporting the maintenance of the Museum, the technical team provide a highly professional in-house exhibition and display service, supporting the design and installations of key exhibitions across 2017/18 including *Tito in Africa: Picturing Solidarity*, *Sunil Shah: Uganda Stories*, *Kwibuka Rwanda* and *Syrians Unknown*, as well as modelling improvements for display cases.

.....
Opposite left: Wooden mice in the Pitt Rivers shop

Behind: Book display in the Pitt Rivers shop



A. PITT RIVERS MUSEUM BOARD OF VISITORS AS OF AUGUST 2017

Prof. Chris Gosden, School of Archaeology – Keble College (Chair)

Prof. David Gellner, Head of Department – School of Anthropology and Museum Ethnography (*until May 2018*)

Prof. Helena Hamerow, School of Archaeology – St Cross College

Dr Alexander (Xa) Sturgis, Director – Ashmolean Museum

Dr Lissant Bolton, Keeper of Africa, Oceania and the Americas – British Museum

Dr Silke Ackermann, Director – Museum of the History of Science

Prof. Paul Smith, Director – Museum of Natural History

The Proctors and the Assessor – University of Oxford

Prof. Sarah Whatmore, Pro-Vice-Chancellor for Education – University of Oxford

Prof. Anne Trefethen, Pro-Vice-Chancellor for GLAM – University of Oxford

Nandini Gooptu, Department of International Development – University of Oxford

Prof. Paul Basu, Professor of Anthropology – School of Oriental and African Studies, University of London

Sara Wajid, Head of Engagement – Museum of London

Prof. Nicholas (Nick) Thomas, Director – Museum of

Archaeology and Anthropology, Cambridge

In attendance

Secretary: Dr Laura Van Broekhoven, Director

Minutes Secretary: Ms Karrine Sanders, Head of Administration, Planning and Finance

Lecturer-Curator: Prof. Laura Peers (*until January 2018*)

Lecturer-Curator: Dr Chris Morton (*from May 2018*)

B. MUSEUM STAFF BY SECTION

(Part-time staff are indicated by * and staff on fixed-term contracts by +)

Director

Laura Van Broekhoven

Administration

Karrine Sanders, Head of Administration Planning and Finance

Antigone Thompson, Deputy Administrator

Beth Joynson, Executive Assistant to Director (*appointed October 2017*)

Abby Manson-Reeves, Receptionist *

Balfour Library

Mark Dickerson, Librarian

Giorgio Garippa, Library Assistant

Collections

Jeremy Coote, Curator and Joint Head of Object Collection
(seconded to Leverhulme major research fellowship 'Oxford's Cook-voyage collection in historiographical perspective, 1772–2019' until September 2019) *

Julia Nicholson, Curator and Joint Head of Object Collections *

Marina de Alarcón, Curator and Joint Head of Object Collections (until September 2019) *

Faye Belsey, Assistant Curator Object Collections, Acting Deputy Head of Object Collections (until September 2019)

Nicholas Crowe, Assistant Curator – Visiting Researchers

Zena McGreevy, Exhibition and Special Project Officer

Siân Mundell, Collections Database Officer *

Abigail Flack, Collections Officer – Multaka Oxford *+
(appointed May 2018)

Joanna Cole, Assistant Curator + (appointed June 2018)

Christopher Morton, Curator and Head of Photograph and Manuscript Collections *

Philip Grover, Assistant Curator of Photograph and Manuscript Collections

Damon Dennis, Cataloguing Assistant (until December 2018)

Commercial activities

Yvonne Cawkwell, Commercial Manager

Beverley Stacey, Shop Assistant *

Sophie Berry, Retail Manager (until July 2018) +

Alice Neale, Shop Assistant

Jenna Higham, Shop Assistant

Conservation

Jeremy Uden, Head of Conservation *

Andrew Hughes, Deputy Head of Conservation (appointed October 2017)

Jennifer Mitchell, Conservator *

Public engagement

Andrew McLellan, Head of Education and Outreach *

Rebecca McVean, Education Officer (Primary) *

Katherine Rose, Education Officer (Secondary) *

Kelly Smith, Education Officer (Secondary) Maternity cover *

Beth McDougall, Activities and Outreach Officer *

Jozie Kettle, Public Engagement with Research Officer +

Rachel Harrison, Education and Outreach Officer – Multaka Oxford *+

Shirley Careford, Bookings Officer *

Miranda Millward, OUMP Art *

Nicola Bird, OUMP Communities, Multaka project *+

Susan Griffiths, OUMP Communities *

Joy Todd, OUMP Volunteers *

Caroline Moreau, OUMP Volunteers *

Helen Fountain, OUMP Reminiscence *

Helen Adams, VERVE Project Curator and Engagement Officer (until January 2018)

Gallery staff

Derek Stacey, Gallery Manager

Fernando Calzada, Deputy Gallery Manager

Damon Dennis, Senior Gallery Assistant *

Kieran Brooks, Gallery Assistant *

Shaun Bryan, Gallery Assistant *

Dennis Cockerill, Gallery Assistant *

Rosaleen Croghan, Gallery Assistant *

George Kwaider, Gallery Assistant

Navigator Ndhlovu, Gallery Assistant *

Michael Peckett, Gallery Assistant *

Cheryl Simmons, Gallery Assistant *

Matthew Scott, Gallery Assistant *

IT

Tim Myatt, Digital Partnerships Manager +

Lecturer-Curators

Clare Harris

Dan Hicks

Laura Peers

Marketing and press

Louise Hancock, Marketing and Media Officer *

OPS project

Alexandra Fullerlove, Project Manager (until December 2017) +

Lucy Hadley, Project Manager (until March 2018) +

Andrew Hughes, Team Leader (until December 2017) +

Meghan O'Brien Backhouse, Team Leader and Project Assistant +

Ashleigh Sheppard, Project Assistant (until August 2018) +

Alicia Bell, Project Assistant +

Ben Hill, Project Assistant (until March 2018) +

Bethany Skuce, Project Assistant (until December 2017) +

Beth Asbury, Project Assistant (until December 2018) +

Paula Reyes Arces, Project Assistant (until December 2017)

Victoria Sainsbury, Project Assistant +

Daniel Vincent, Project Assistant +

Philip Hadland, Project Assistant +

April Stephenson, Project Assistant +

Abigail Flack (until May 2018)

Rosalind Hughes

Sian Burgess (until December 2017)

Isabel Lawrence (until November 2017)

Emma Harper (until December 2017)

Carys Wilkins (until September 2017)

.....
Opposite left: Pitt Rivers Museum gallery

Technical services

John Simmons, Head of Operations and Technical Services
 Christopher Wilkinson, Deputy Head of Technical Services
 Alan Cooke, Museum Technician
 Jonathan Eccles, Museum Technician
 Adrian Vizor, Museum Technician
 Ali Orr, VERVE Technician (until September 2017)

Project researcher

Rachel Kiddey, Project Researcher – Architectures of Displacement: The Experiences and Consequences of Emergency Shelter (ESRC) *+
 Sarah Mallet, Project Researcher - “Lande: The Calais “Jungle” and Beyond +

C. FINANCE

Actuals 2017/18

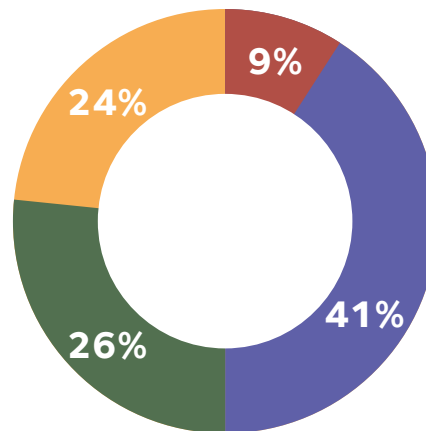
The principle source of income for the Museum is the University Support at 39% of income, restricted non-research and research grants (eg ACE, HLF grant VERVE, ESRC grant, Leverhulme, and Esmée Fairbairn) make up 28%, followed by HEFCE funding at 24%, and sales and other forms of income at 9%.

Salary costs are the main cost of the Museum, representing 59% of all costs, followed by capital and infrastructure costs at 27%. Please see chart opposite for details.



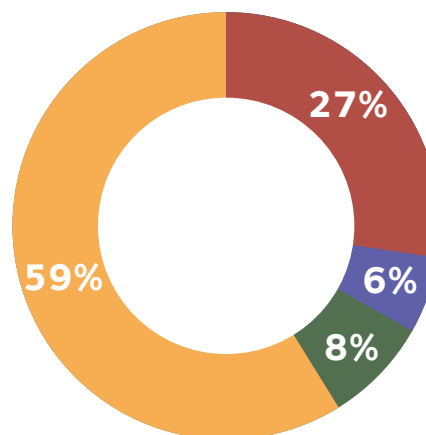
Above: Books in the Balfour Library

Sources of Income 2017/18



- Sales, services and other
- University service funding (including REF)
- Restricted research and non-research grants
- HEFCE

Types of Expenditure 2017/18



- Capital and infrastructure charges
- Conference, exhibition, library and other expenses
- Supplies, premises and equipment
- Staff costs

The Museum will continue to face significant challenges in 2018/19 and beyond for various reasons:

1. Payroll costs and particularly the new pension scheme will increase significantly in 2018/19.
2. HLF grant VERVE ended in December 2017.
3. University funding will remain flat or even decrease.
4. Uncertainty surrounding the impact of Brexit.

The support of our many funders will be even more crucial to the Museum.

D. VISITOR NUMBERS, ENQUIRIES, RESEARCH VISITS AND LOANS

Object collections

The busy visiting researcher's programme continued in spite of restricted access to collections at OPS. A total of 249 research visits were managed by Nicholas Crowe, Assistant Curator, with help from other colleagues in the section. Of these, 82 were from within the University of Oxford, 33 from other UK higher education institutions, 53 from international higher education institutions and 81 other visitors, including colleagues from museums across the globe, indigenous groups and individuals, artists, independent researchers and special interest groups.

Notable research visits include those by the Cross-Cultural Aesthetics Network, who undertook a sensing exercise with a cohort of objects from the collection. The session raised useful points about the nature of universal sensations and culturally specific values. Prof. Laura Peers continued her object methods session with MSc students of VMMA. Through drawing, photography and microscopic imaging, students recorded aspects of a Haida painted robe (1891.49.15). One of the aims of the session was to create a digital resource on the robe for students and originating communities.

As part of the visiting researchers programme the section welcomed Haida weaver Lisa Hageman Yahgulanaas. Lisa belongs to the Yahgulanaas clan of the Raven moiety of Haida Gwaii. Lisa is a textile artist specialising in the art of the geometric Pacific Coastal style of wool weaving known as Raven's Tail or Yelth Koo. Lisa viewed a selection of Haida woven and carved objects. Her visit was supported by the Museum's Origins and Futures fellowship. Lisa collaborated with Jamie Cameron (Cabinet: Digital Transformation of Teaching through Objects project) to 3D scan parts of the Haida collection, including the Charles Edenshaw Transformation mask (1891.49.8).

In November the Museum hosted a cultural leader's visit in collaboration with Insightshare, a community development organisation who use digital technologies to identify solutions to daily challenges that many communities face. Delegates from Tanzania, Nagaland, Mexico and Ecuador engaged with collections from their communities in the research space, and hosted an evening event for the general public.

All staff in the section spent significant time responding to the hundreds of email enquiries from members of the public from around the world.

In November Marina de Alarcón and Julia Nicholson hosted a delegation from the Sarawak Museum. Several potential future projects were discussed.

Faye Belsey and Nicholas Crowe hosted a lacemaking event in partnership with David Hopkins of the Faculty of History, University of Oxford, and a local lacemaking group ISIS Lacemakers. The event, held on St Catherine's Day (25 November), a celebratory day for lacemakers, included lacemaking demonstrations and curator talks. We hope to repeat this highly successful event.

In January staff from Collections, together with colleagues from the Photographic and Manuscript section, hosted a meeting of the South Sudan Museums Network, of which the Museum is a project partner.

In May Faye Belsey hosted a group of Museum Studies students from the University of East Anglia. She also took part in a visit to the Museum by members of staff from the Humboldt Forum in Berlin.

As a result of previous touch tour training, Faye Belsey and Susan Griffiths (Community Education Officer) gave a touch tour of the Museum to a group of blind and partially sighted visitors.

In July Zena McGreevy hosted a visit by six members of the V&A's Museum of Childhood Exhibition Team and discussed the Museum's permanent and temporary displays and exhibitions in preparation for the redevelopment of the V&A galleries.

Photograph, manuscript, film and sound collections

There were 200 research visits to the Photograph and Manuscript Collections requiring the retrieval of photographs, manuscripts, and film and/or sound recordings. Of these, 34 came from within the University of Oxford and 62 from other UK higher education institutions. There

were 104 other visitors, including staff members of other museums, students and academics from non-UK universities, as well as visual artists and independent researchers.

Among more notable or longer research visits were those by Jo-Anne Fiske (University of Lethbridge), reading the Blackwood Papers for their first-hand account of working among First Nations peoples; Elio Brancaforte (Tulane University), preparing an exhibition on the history of Azerbaijan; Yoshimi Yamamoto (University of Tsuru), researching tattooing in Korea and Japan; Russell McGuirk (Royal Geographical Society), researching moulids in Egypt using the Evans-Pritchard collection of photographs; William Zimmerle (Fairleigh Dickinson University), studying the collection of Gigi Crocker Jones for a book on the ethnography of Oman; Billie Melman (Tel Aviv University), researching the archaeological work of Dorothy Garrod and Gertrude Caton-Thompson; Jan Seifert (Himalaya Archive), mapping places in north-east India using primary sources in the Hutton Papers; Andrea Naomi Walsh (University of Victoria), examining children's drawings made in residential schools in British Columbia; Arienne Dwyer (University of Kansas) and Sabine Trebinjac (Centre National de la Recherche Scientifique), researching the ethnohistory of the Dolan people of Xinjiang, China, using the Schomberg collection of photographs; and Sangeeta Dutta (British Library), studying a collection of early sound recordings made in Nagaland, India, by J. H. Hutton.

Other visits included groups comprising a class of postgraduate students from University College London; delegates of a three-day workshop on the subject of 'Re-engaging Tibetan Cultural Heritage', organised in March by Thupten Kelsang at the Pitt Rivers Museum, the British Museum and the V&A Museum (<https://www.anthro.ox.ac.uk/article/vmma-student-thupten-kelsang-organises-three-day-workshop-on-re-engaging-tibetan-material-her>); and delegates of the Museum Ethnographers Group Annual Conference ('Decolonising the Museum in Practice'), held at the Pitt Rivers Museum in April, organised by Faye Belsey (<http://www.museumethnographersgroup.org.uk/en/conference/422-2018-conference-decolonising-the-museum-in-practice.html>).

Loans

The Museum continued to send objects out on loan this year; however, due to the demands of the OPS Move project, it was decided to facilitate fewer loans in total, as shown below:

- A Coast Salish woven blanket was loaned to the Museum of Anthropology (MOA) at the University of British Columbia, Vancouver, for the exhibition 'The Fabric of our Land: Salish Wool Weaving', which ran from 19 November 2017 to 27 April 2018. The blanket (1884.88.9) was on display at the Museum, and subsequently viewed and researched in workshops by Salish weavers and community groups before returning to Oxford.
- Three artefacts on loan to the Tate St Ives for the exhibition 'That Continuous Thing – Artists and the Ceramics Studio 1920–today' returned to Oxford after the exhibition closed on 3 September. The artefacts lent were pottery votives (1892.67.47, 1896.15.8 and 1896.15.28).

E. INTERNS, VOLUNTEERS AND WORK EXPERIENCE

Object collections

The section hosted two interns from the Oxford University Summer Internship Programme: Hadiqa Kahn, who worked on cataloguing and the digitising of collections, and Catherine O'Brien, who prepared and took notes during research visits, catalogued collections and digitised photography collections. Since April the OPS Project has been lucky enough to host Rachel Rogers on a work study placement as part of her Museum Studies at University College London. Fusa McLynn continued to volunteer for the section working on transcribing amulet cards from relating to Japanese amulets collections from the card index and research for the temporary exhibition *Intrepid Women*.

Photograph, manuscript, film and sound collections

Volunteers in the section included Patti Langton, who continued to work on South Sudanese photograph collections, including the André Singer collection as well as her own; and Mike Peckett, who continued to assist with the digitisation of the Schuyler Jones collection. Interns included Abigail Hodgson Lorente, who worked on digitising and cataloguing 35 mm colour slides from the Louis Sarno collection of photographs made among the Bayaka people of the Central African Republic; and Chimwemwe Phiri (University of Oxford Summer Internship Programme), who worked on organising, digitising and rehousing material from the Cecil Hayward collection of photographs from Nigeria and Ghana (<http://pitrivers-photo.blogspot.com/2018/08/from-travelers-trunk-to-museum->

[archive.html](#)). Student placements included Michael Kurtz (History of Art), who worked on digitising and cataloguing the Dent collection of postcards (<http://pittrivers-photo.blogspot.com/2018/02/greetings-from-jamaica-cataloguing-dent.html>); Anna Poloni (VMMA), who researched an album of photographs from Sri Lanka; and Beth Delaplain (VMMA) and Meghan Forest (VMMA), who organised and rehoused the Newton Turvey collection.

Public Engagement

Primary School Guides were Sukey Christiansen, Anne Phythian-Adams, Frances Martyn, Linda Teasdale, Lucy Gasson, Kay Symons, Angela Badham-Thornhill, Sarah Jones, Helen Cadoux-Hudson, Elizabeth Rowe and Olya Baxter-Zorin.

Trained volunteers for Saturday object-handling with families were Ian Brennan, Chris Gaston, Sian Burgess, Duncan Turner, Alice Yu, Leon Sloth-Nielsen, Rita Bevan, Beth Delaplain, Carolyn Addelman, Humaira Erfanahmed, Linda Teasdale, Lily Garnett, Liz Wilding, Margaret Ackroyd, Peining Li, Richard Bahu, Sylvan Cruz and Jan Greenough.

Highlight Tour Guides were Patricia Stevenson, Mary Lale, Lucy Gasson, Elizabeth Rowe, Helen Cadoux-Hudson, Anthea Boylston, Alan Graham and Olya Baxter-Zorin. New Guides trained this year were Graham Forbes, Vendi Jukic Buca and Chris Gaston.

Front-of-House Guides consisted of Kieran Brooks, Derek Stacey, Sean Bryan, Olya Baxter-Zorin and Antigone Thompson.

F. NEW ACQUISITIONS

Donations

The Museum is grateful to the following individuals for their donations:

Jenny Balfour-Paul (A collection of textiles, clothing and items from the Arab world, 2018.37); Robert Crump and Geraldine Drummond (Pipe and tabor belonging to and made by Joseph Powell used by the Bucknell Morris men, 2018.109); Sandra Ruth Hunt (Three Peruvian ceramics collected by the donor when working in Peru as a volunteer for the US peace corps, 2018.107); John Penney (Two ornate walking sticks and one message stick formerly belonging to Oxford anthropologist Godfrey Lienhardt, 2018.108); Anthony Pitt-Rivers (Album titled *Photographs of Rushmore and Environs* by Harold Gray, 2018.112); Lucy Shaw (One

pair of rainbow-coloured LGBTQ+ epaulettes given to Lucy Shaw during Oxford Pride in 2017, 2018.9.1); Muneaki Shimode and Takahiko Sato (Materials used for Kintsugi repairs, 2017.223.1); Robert Wilkins (Bridal and votive material from the Khond people of India, 2018.110).

Purchases

Alexander Geurds (Ceramic objects for display and handling to teach school children about Mayan Civilisation, purchased with money from the PRM HLF VERVE project, 2017.304); Geoff Horner (Digital photograph showing newly carved 'Great Box' being used at a potlatch in Skidegate, Haida Gwaii, British Columbia, Canada, 2017.283.1); Elizabeth Price (Series of 10 printed etchings in four large frames and 10 etched plates titled *A Procession* by artist Elizabeth Price, from the Contemporary Art Society Annual Award 2013 commission, 2018.111); Rachael Utting (Selection of archaeologist tools. Purchased with money from the PRM HLF VERVE project for inclusion in new archaeology displays, 2017.222.1)

Transfers

No transfers were made during the reporting year 2017/18.

Balfour Library

The Balfour Library was pleased to receive donations/gifts from:

Anonymous, Bagpipe Society, Julia Binter, Bodleian Libraries, Cheongiu Early Printing Museum, Jeremy Coote, Mark Dickerson, Elizabeth Edwards, Terry Newhouse Flynn, Philip Grover, Tony Hayward, Dan Hicks, Rosemary Lee, Heidrun Löb, Chris Low, Christopher Morton, Musée Champollion, Musée d'ethnographie Neuchâtel, Museum Ethnographers' Group, Rodrick Owen, Oxfam Huntingdon Books & Music, Laura Peers, Heather Richardson, Rijksmuseum, Ines Sanmiguel, P. André Vrydagh, Hermione Waterfield

G. STAFF PUBLICATIONS

Coote, J. 2017. 'Review of *Origins of the Afro Comb: 6,000 Years of Culture, Politics, and Identity*', exhibition held at The Fitzwilliam Museum, University of Cambridge, 2 July to 3 November 2013, *African Arts*, Vol. 50, no. 4 (Winter 2017), pp. 80–82.

Coote, J. 2017 'Review of *Tracking Travelling Taonga: A Narrative Review of How Maori Items Got to London from 1798, to*

Salem in 1802, 1807 and 1812, and Elsewhere up to 1840, by Rhys Richards (Wellington, 2015), *Journal of the Polynesian Society*, Vol. 126, no. 4 (December 2017), pp. 497–501.

Coote, J. 2018. 'African Curiosities' from the Voyage of HMS Avon, 1845–1846: Historiographical Notes on a Forgotten Collection', *Journal of the History of Collections*; doi: 10.1093/jhc/fhy010. (Published 14 June 2018).

Grover, P. 2017. 'Hideta Kitazawa Visits Oxford', *Japanese Studies at Oxford: Oxford University Japanese Studies Newsletter*, Vol. 9 (2017), p. 5.

Harris, C. 2017. 'Photography in the "Contact Zone": Identifying Copresence and Agency in the Studios of Darjeeling' in Viehbeck, M. (ed.) *Transcultural Encounters in the Himalayan Borderlands: Kalimpong as Contact Zone*, Heidelberg University Publishing pp. 95–120.

Hicks, D. 2018. 'The Universal Museum is a 21st-Century Myth', *Art Newspaper*, May 2018.

Morton, C. 2018. 'The Graphicalization of Description: Drawing and Photography in the Fieldwork Journals and Museum Work of Henry Balfour', *Anthropology and Photography*, Vol. 10. London: Royal Anthropological Institute.

Morton, C. 2018. 'La description graphique: Dessins et photographies dans les carnets de terrain et le travail de conservateur de Henry Balfour', *Gradhiva*, Vol. 27. Paris: Musée du quai Branly, pp. 58–59.

Peers, L. 2017. 'The Ritual of Repatriation', *Museum Worlds*, 2017. Co-edited with Lotten Gustafsson and Jen Shannon.

Peers, L. 2017. Gustafsson Reinius, L. and Shannon, J. Introduction, *Museum Worlds*, Vol. 5, no.1, pp. 1–8, available from: <<https://doi.org/10.3167/armw.2017.050102>> [Accessed 13 July 2018].

Peers, L. 2017. 'The Magic of Bureaucracy: Repatriation as Ceremony'. *Museum Worlds*, Vol. 5, no.1, pp. 9–21, available from: <<https://doi.org/10.3167/armw.2017.050103>> [Accessed 13 July 2018].

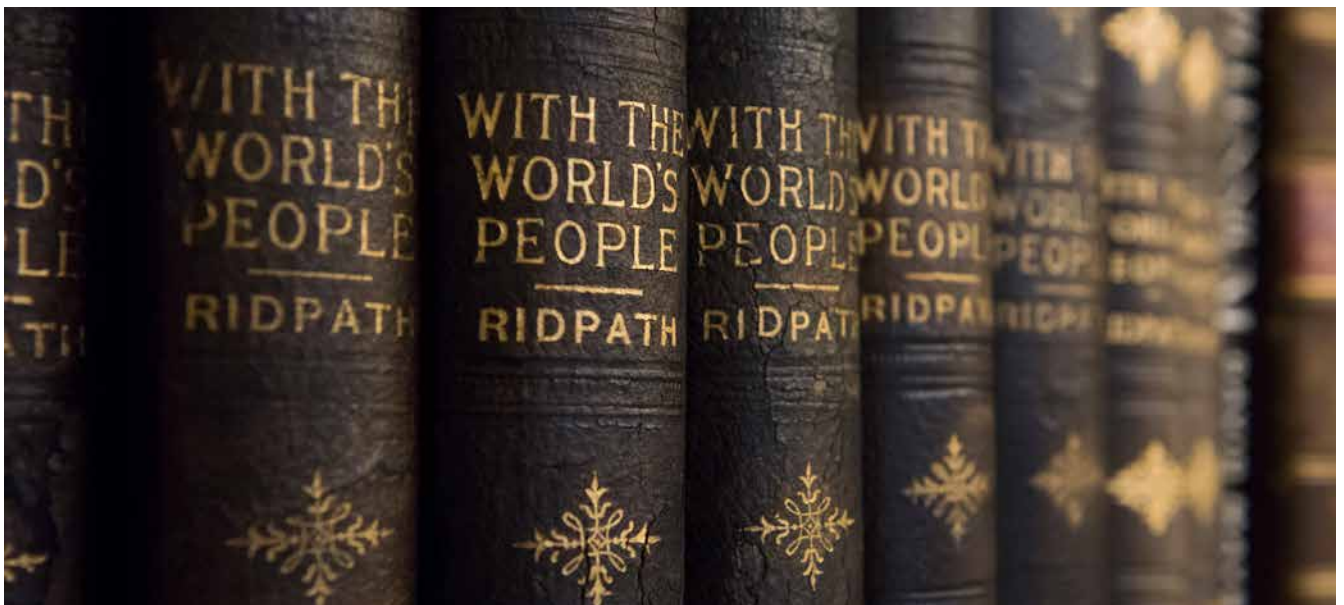
Peers, L. 2018. 'Review: Anishinaabeg: Art and Power', *Journal of Museum Ethnography*, Vol. 31 (2 March), pp. 239–261.

Peers, L. 2018. 'The Great Box and Its Child: What Happens When Museum Objects Go Home?' (Comment), *Journal of Museum Ethnography*, Vol. 31 (March), pp. 1–5.

Van Broekhoven, LNK. 2018. 'Calibrating Relevance at the Pitt Rivers Museum' in Jill Pellew and Lawrence Goldman (eds.) *Dethroning Historical Reputations: Universities, Museums and the Commemoration of Benefactors*. IHR Shorts. Institute of Historical Research. School of Advanced Study. University of London, pp. 65–81.

Wood, F., Brock, F. and Uden, J. 2018. 'An Investigation of a Baroque Musette Bourdon Using Micro-Computed Tomography', *Galpin Society Journal*, Vol. 71, pp. 179–188.

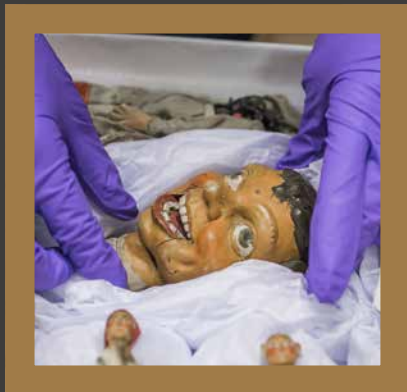
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Below: Books in Balfour Library stacks



Back cover images: Young people celebrating at the end of the Kick Arts programme, 2018 © Claire Williams

Photographs from the collections projected onto the façade of the Oxford University Museum of Natural History during a late night event run by Luxmuralis

Objects being packed at Osney before being moved to storage



Supported using public funding by
ARTS COUNCIL ENGLAND

